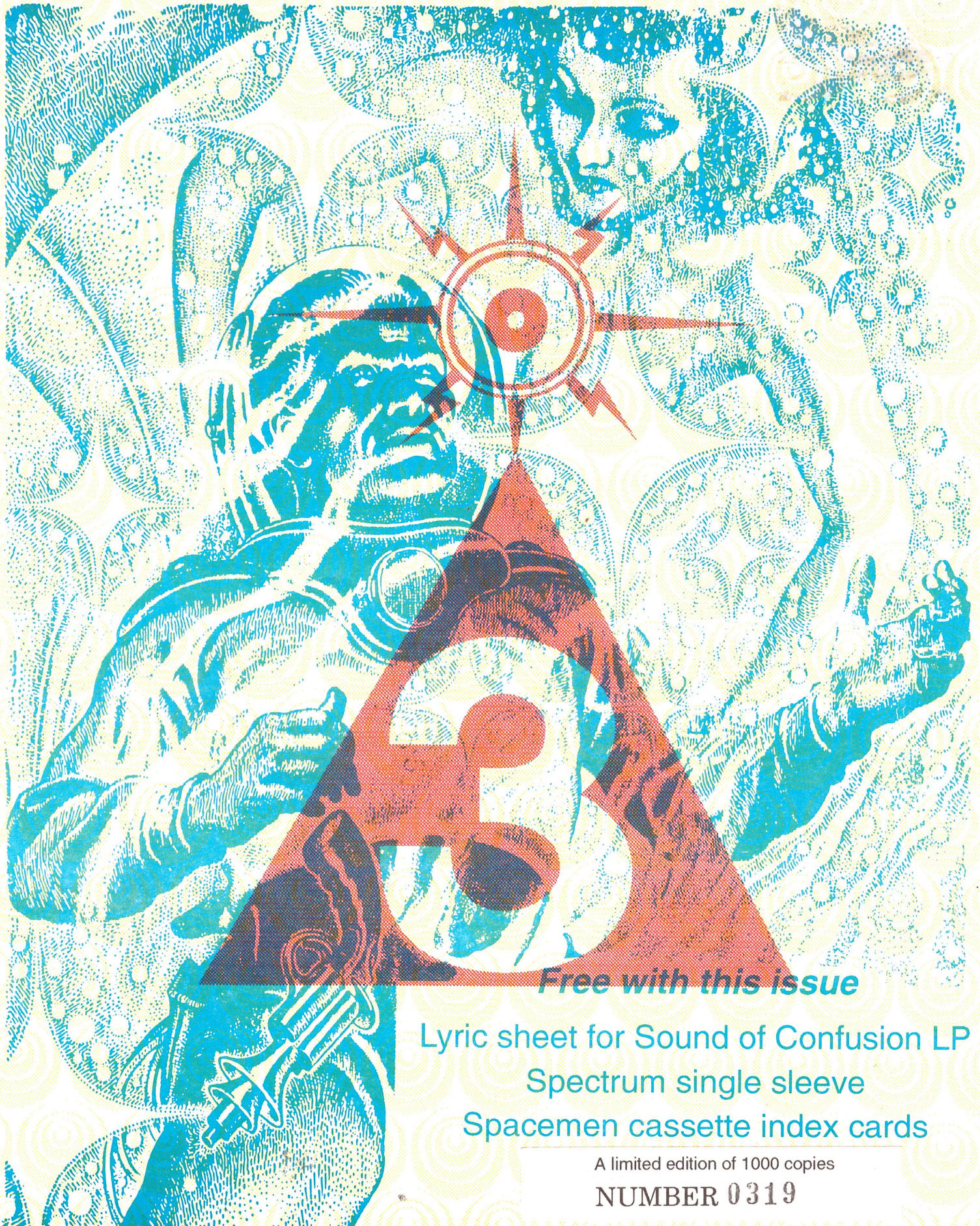


OUTER LIMITS

THE INDEPENDANT SPACEMEN 3 MAGAZINE

ISSUE ONE

£2.50



Free with this issue

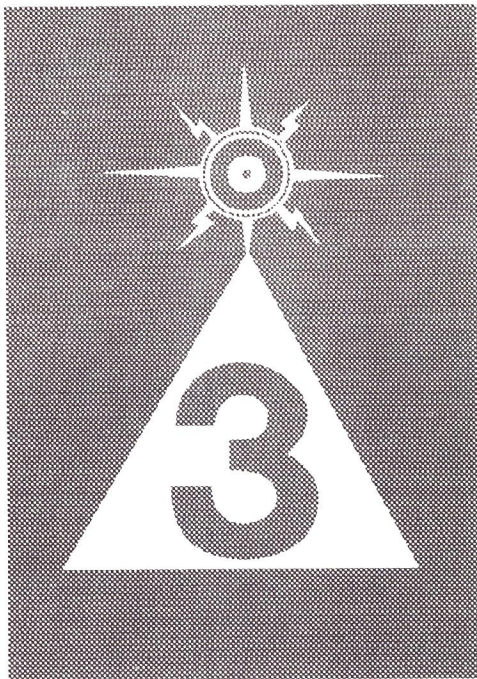
Lyric sheet for Sound of Confusion LP

Spectrum single sleeve

Spacemen cassette index cards

A limited edition of 1000 copies

NUMBER 0319



OUTER LIMITS

The Spacemen 3 fan magazine. ISSUE ONE

THE OUTER LIMITS

P.O. BOX 6
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England

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without whom . . . (Strictly alphabetical!)*

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SUBSCRIPTIONS

£10 for four issues, including post & packing
plus free collectors items with every issue!

EDITORIAL

Hello, welcome to the first ever issue of the Spacemen 3, and all things related, magazine Outer Limits. Apologies to those of you who have sent in money and have waited for a long time for this.

Hope you will enjoy it.

We'd like to do a letters page next issue and hope you will send in stuff to put in the mag. How about photos or drawings?

With the early copies of the first issue there is a 7" single cover to go with the Free single which was distributed to people going to Spectrum's April, May 1991 gigs. This is only available to people buying the magazine as is the enclosed Sound of Confusion LP lyric sheet.

Every issue will include something worthwhile; we think you will find the high cover price justified. We have more unreleased things planned for future issues. The next issue will include part two of the history, another lyric sheet (for The Perfect Prescription LP) and, hopefully, some recordings.

Although I can't remember much about it Sonic says that I was in the, then, best record shop in Rugby, when the first Spacemen demos were being played. We hope to make these available one day to subscribers - they make interesting listening.

Jason, Rosco and Bassman have all worked at the local community printworks helping with the design and printwork - especially when it came to designing the latest Spacemen or Darkside publicity. I am happy that these guys are my friends and have enjoyed many days and nights listening to and talking about music. I have got to know Sonic more recently as he helped with the mag. and we helped with the artwork for Bop-a-Sonic.

There has been a lot of music press news about the bust-up between Sonic and Jason we are not going to provide any information about that side of things - however it seems the Glimmer Twins and Ray & Dave Davies (of the Kinks) are not the only guys at loggerheads now and again. Why is it that so much good music seems to arrive out of conflict? Answers on a postcard please!

It seemed sensible to do a Spacemen magazine; initially the only condition I had came from Jason who insisted that there would be no articles included about people who stand on one leg and play the flute; in the two years that have past since then the group members have all gone their separate ways and we have the music of three different groups to enjoy. Jason has not given anything to this first issue (see the enclosed missive). Sonic gave a lot - this explains why there is a lot of Sonic's stuff included. There is likely to be a Spiritualized fanzine in its own right later on although we shall naturally continue to cover what is becoming a very interesting group. It's taken a long time (about two years) to get this first issue together (naturally this has not been helped by the well documented conflict between Jason and Sonic) but we wanted to make it as good as possible.

Write to the Outer Limits with any ideas for future issues or with any constructive criticism. If you send in anything valuable please enclose a self addressed envelope for its safe return. If you have recorded any Spacemen 3, Spiritualized, Darkside or Spectrum gigs we'd like to hear them! In the next issue we hope to have a complete Spacemen 3 gig list (Jason and his filofax willing), a letters page, fan's addresses so you can write to others and more collectors items available only to subscribers.

Finally I'd like to thank Sonic for putting so much into this first issue. Hopefully there will be more involvement from other people next time.

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Complete discography of the band, including those 'rare' singles from Spain and America.

Pages 4 - 7

Part one of the history of the band in pictures and print as narrated by Sonic.

Pages 8 - 9

Sonic Boom talks about the several cover versions the group has recorded.

Page 10

Sonic Boom & "Spectrum" discography.

Page 11

"Spectrum" is the title of the solo LP by Sonic Boom. Sonic talks about the record which was released on the Silvertone record label, plus the latest info on Spectrum.

Page 12

Spacemen 3 quiz, Sonic sets the questions and digs deep into his personal Spacemen collection for some rarities to make it worthwhile having a go.

Page 13

The background on Spiritualized plus the complete discography.

Page 14

Sonic Boom quiz, more questions from Sonic and a prize pack to match.

Page 15

The background on the Darkside plus the complete discography.

Page 16

News on Bop-a-Sonic - the indie label which Sonic Boom set up to help bands get records out without the ties of the larger 'indie' labels.

Page 17

Half a page of classified/small ads - this is where to put your ads, look for Spacemen rarities and other related things. Plus a half page review of the sensational 'Losing Touch with Your Mind' bootleg LP.

**Subscribers please note -
on the envelope which we
sent you the magazine in
is your address sticker.**

**Please tell us if there is any
error with your address.**

**The number after your
name is the number of the
last issue you will receive -
unless you send in for
more of course!**



Inner pages printed on recycled paper

THE ILLUSTRATED DISCOGRAPHY

LP'S



SOUND OF CONFUSION

Glass Records (GLALP 018). Released July '86. 40mins
Re-issued on Fire Records with a photographic inner sheet

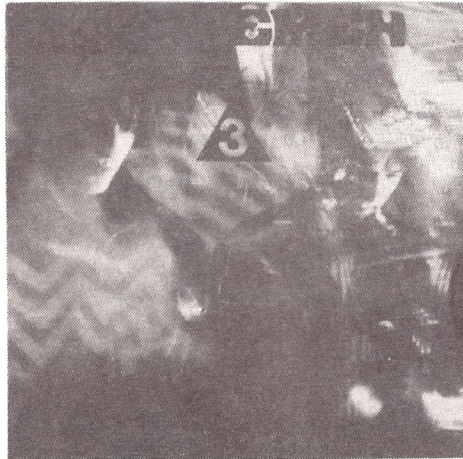
Losing Touch With My Mind
Hey Man
Rollercoaster
Mary - Anne
Little Doll
2.35
O.D. Catastrophe



THE PERFECT PRESCRIPTION

Glass Records (GLALP 026). Released Sept. '87. 43mins.
Released in the USA on Genius Records (geniLP001)
Re-issued on Fire Records

Take Me To The Other Side
Walkin' With Jesus
Ode To Street Hassle
Ecstasy Symphony
Transparent Radiation (Flashback)
Feel So Good
Things'll Never Be The Same
Come Down Easy
Call The Doctor



PERFORMANCE

Melkweg (Milky Way) Amsterdam

6th February 1988 (Live recording)

Glass Records (GLALP 030 & GLACD 030) Released Summer 1988
Re-issued on Fire Records

Mary-Anne
Come Together
Things'll Never Be the Same
Take Me to the Other Side
Rollercoaster
Starship
Walkin' with Jesus

SPACEMEN 3



THREEBIE 3

Fire Records (Threebie 3) Limited edition. Early copies of "Playing with Fire" included the offer to send in for Threebie 3

Revolution
Suicide
Repeater

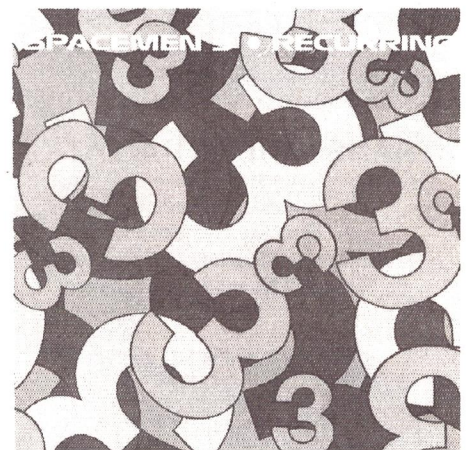
Live Intro Theme (Xtacy)*
All tracks from Melkweg (Milky Way)
Amsterdam 6th February 1988 except * studio.



PLAYING WITH FIRE

Fire Records (FIRE LP & CD16). Released Winter 1988
Released in America on BOMP on coloured vinyl and CD

Honey
Come Down Softly to My Soul
How Does it Feel?
I Believe it
Revolution
Let Me Down Gently
So Hot (Wash Away All My Tears)
Suicide
Lord Can You Hear Me?



RECURRING

Fire Records (FIRE LP23)

Big City
Just to See You Smile (Orchestral Mix)
I Love You
Set Me Free/I've Got the Key
Set Me Free (Reprise)
Feel So Sad (Reprise)
Hypnotized
Sometimes
Feelin' Just Fine (Head Full of Shit)
Billy Whizz/Blue 1
The CD includes the following songs which are not on the LP:
Why Couldn't I See
Just to See You Smile (Instrumental)
When Tomorrow Hits
Drive/Feel So Sad
Feelin' Just Fine (Alternative Mix)

12 INCH



WALKIN' WITH JESUS

Glass Records (GLAEP 105). Released Nov '86. 27mins.
First 1250 Copies came with numbered A4 lyric sheet.

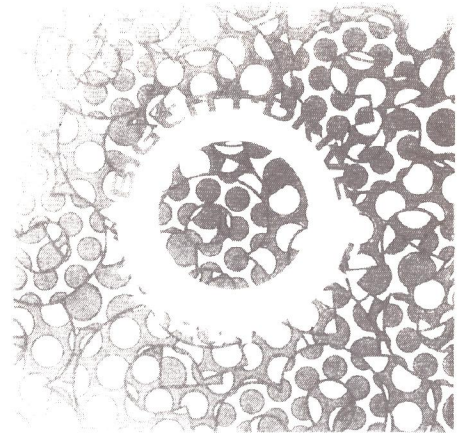
Walkin' with Jesus (Sound of Confusion)
Rollercoaster (17 min)
Feel So Good



REVOLUTION

Fire Records (BLAZE 29T) Released Autumn '88

Revolution
Che
May the Circle Be Unbroken

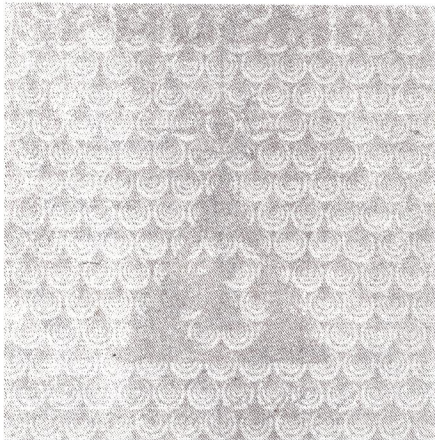


BIG CITY (Remix)

Fire Records (BLAZE 41 TR) Released early 1991

Big City (Remix)
Drive (Remix)

A promo only white label 12" was pressed, with "Drive" replaced by "I Love You (Remix)".



TRANSPARENT RADIATION

Glass Records (GLAEP 108). Released July '87. 38mins.

Transparent Radiation
Ecstasy Symphony
Transparent Radiation (Flashback)
Things'll Never Be The Same
Starship

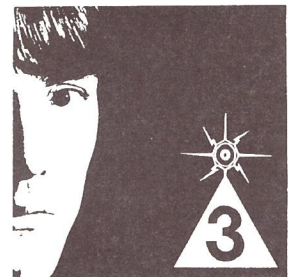


HYPNOTIZED

Fire Records (BLAZE 29T) Released Summer 1989
First 2000 copies included free poster.

Hypnotized
Just to See You Smile (Honey pt.2)
The World is Dying

7 INCH



Extract from "Evening of Contemporary Sitar Music"

Recorded live on the 19th August 1988 (Cheree F5)
Cheree, P.O. Box 653 London E18 2NX



TAKE ME TO THE OTHER SIDE

Glass Records (GLAEP 12054). Released early '88. 17mins

Take Me to the Other Side
Soul 1
That's Just Fine (Instrumental)



BIG CITY

Fire Records (BLAZE 41T) Released early 1991

Big City
(Everybody I Know Can Be Found Here)
Big City (Waves of Joy) Demo
Drive



Revolution/Che

(Fire Records Blaze 29S)



Hypnotized/ Just to See You Smile

AA (Fire Records Blaze 365)



Transparent Radiation/ Honey

Demo versions - Free limited 7" to subscribers of the American 'Forced Exposure' magazine. FE 017



Take Me to the Other Side

(Demo version, free with the Spanish La Herencia de los Munster fanzine a 4 track 7" EP called "The Munster Dance Hall Favourites! Vol.1" TFOSR 7001)
Munster Records, P.O. Box 18107, 28080 Madrid, SPAIN



When Tomorrow Hits

(Ltd. Edition 7" (Cover version of Mudhoney song) - free with the Sniffin' Rock fanzine SR008A7A)
Sniffin' Rock-C/O Amel, P.O.Box 1343, London SW2 1NT



Big City (Edit)/Drive

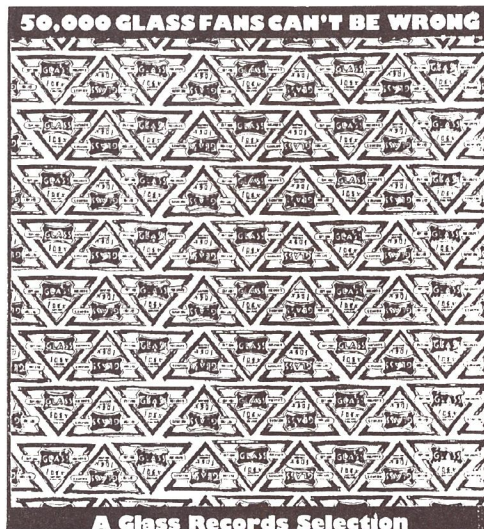
Fire Records (BLAZE 41) Limited edition 7"



When Tomorrow Hits

No Label-No Catalogue No.

This gcounterfeit/bootleg 7" of German origin has a recording of Mudhoney's cover of Revolution as the B side.



2.35

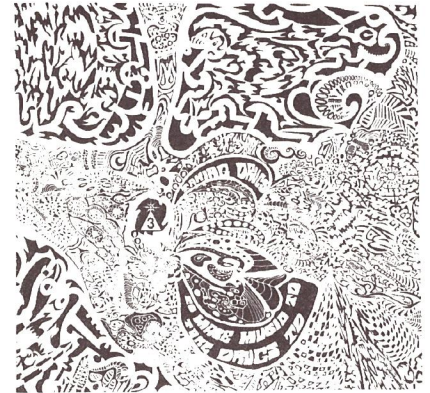
Demo version on Glass compilation LP:
"50,000 Glass Fans Can't Be Wrong"
(GLALP 019) Ltd. Edition; early copies were pressed on clear vinyl.

Rollercoaster

The long version is on this Shelter Compilation and on the video the song plays over the credits (Shelter5 TAKE 5)

Big City (Demo)

Munster Compilation LP; "Dance Hall Favourites Vol.3" MR003



TAKING DRUGS

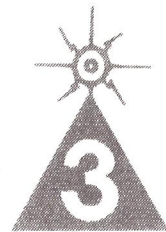
(To Make Music to Take Drugs To)

(A Father Yod Production FYP - L25) Released 1990

2.35

Mary-Anne
Losing Touch with My Mind
Amen
That's Just Fine
Come Down Easy

This record is wrongly subtitled "Rehearsals in Rugby, January 1986". This is incorrect - it is actually the legendary Northampton demos. These are the demos which both Sonic and Jason think, in retrospect, turned out better than the released LP versions.



DREAMWEAPON

(Fierce LP fright 42 - CD fright 040) 1990

This is the entire "Evening of Contemporary Sitar Music" - recorded on 19th August 1988 first previewed on the 'Cheree' flexi. It is also on LP with an edited version of the Sitar Evening and exclusive to vinyl a reverse pressing (!) of "Ecstasy (in slow motion)" which plays from the label outwards.

LOSING TOUCH WITH YOUR MIND

European or American bootleg LP & CD 1991

Honey
Walkin' With Jesus
Repeater
X-Tacy Symphony
Transparent Radiation
Losing Touch With My Mind
Suicide
Things'll Never Be The Same
Why Couldn't I See

(see details elsewhere in a the issue)

introduced us to our Record Company. Well I didn't think that they would be interested he more or less talked us out of it. He came to another gig in Coventry and said "by the way I'm writing for Zig Zag, can I do an interview?". The first interview we ever did was in Zig Zag, it didn't mention the name of the band, but it said something like in five years time everyone will know about this band, which was quite nice. He came along to the gig and did our first interview and then he was on tour and he took a copy of our demo tape and was playing it in the van while we they were touring. Dave Barker from Glass was touring with them, because he was their manager, and they all really got into the tape, you tend to get into whatever you're listening to when

you're touring, you get into it a bit extra when you're enjoying yourself on tour.

As we put out records, we were promoted and you sell records and get some money. When we sold the records we should have got royalties but it took us ages to get it out of Glass, a percentage of each record, but you're talking hundreds of pounds - we never sold less than a thousand.

I got Glass to print some posters, I wrote to a couple of mates of mine who wrote fanzines and are in touch with the scene. They review all fanzines, to let me know about psychedelic pop fanzines. They sent me all these addresses so I sent them all a poster each with just my address on it and the ones that were "together" wrote back. They wrote back and said that they were interested, so I sent them all a record, the "Walking with Jesus" record, because it was the cheapest single that we had to send - it's got a good cover, and it's a good record - I also included a letter and a couple of posters and badges and a note saying "I will give you as many posters as you can give away with your fanzine. Like if you do two hundred copies or a thousand, somebody did four thousand. If you do that many copies of your fanzine I will send you that many posters, and if you insert one poster in each one you are giving your fans a free psychedelic poster." Of course it was an advert for us, if we wanted a black and white advert, it would be like eighty quid a page, it cost Glass a few hundred quid, they never paid anyway, but it was a really smart move because in the psychedelic fanzines all the kids were getting a great poster for "Walking with Jesus" and they really wanted to check this out and that really did build us up a lot, that really helped

**HEY, PALS!
DON'T FORGET!**

THE
SPACE MEN

Spacemen
play
LIVE

Spacemen
Are
LIVE

SPACEMEN
THEY'RE
FANGTASHTIC



sell the first album - it didn't sell very much until we started the promotion; Dave Barker didn't do anything.

I was working at Websters and had access to the phone and free postage and free photocopying and I just used and abused that to get publicity, I sent records all over the world. Dave Barker would give me as many records as I wanted because he knew that I was sending them all over the world. We were just starting to get known on the American fanzine type circuit and we were well established. I started working on the world and the UK when everybody else was thinking UK and at that stage you've got enough time to concentrate on everywhere because there's not a lot that you can do but there's a lot of little things, like your whole time can be taken up promoting.

Nikki Sudden had done a couple of things with Glass. He had done them up at a studio in Birmingham called "Bob Lamb's". I think it's a two inch twenty four track studio, I'm not sure I really don't remember. We went in there for five days and Jazz Butcher came in for about three of those days. Basically we just recorded live, it was three days recording and two days mixing we recorded "Walking with Jesus" and "The Sound Of Confusion" LP but we couldn't get a good version of "Walking with Jesus" - we ended up releasing the demo, we knew what we wanted on the album and we just kept recording those songs. We spent a few good days rehearsing before we went to record, just to make sure that everything was good we just spent three days recording. It only cost £700 to record and mix the whole thing.

It was very hard for us to get gigs, that's why we used to do gigs literally every three months. I realised the importance of doing

SOONER OR CRATER

● Here come your girlfriend's little brother's mates, littered with broken drumkits and telling you *exactly* what they think about EVERYTHING! Of course, you don't expect them to say what you'd hope they would, but they do; and to your (un)surprise they are *The Best Group In The World*. Pete, Jason and Gnatty (who is) are from Rugby. "There's a load of drugs in Rugby. Did you read about that bloke who died? He wuz my mate." **No: What about the riots at your concerts?** "We like to see people enjoying themselves." *I needn't tell you what's on my mind.*

"We hate the Jesus and Mary Chain. We're going to sort them out. They try to make their music sound bad. We try to make music that sounds *good*." In this they succeed effortlessly. Pete and Jason play very loud guitars, while Gnatty plays like Maureen Tucker, because that's probably the only way he knows *How many Velvet Underground bootlegs do you own, Pete?* "None." **No?** "Well, two actually."

Fancy! So why do you all look like you go on youth hostelling missions? "We do sometimes. Youth hostels are very free places. Great. You can do what you want." Okay.

Other leisure pursuits include the Reverberation Club, which they run with their friends, the (also excellent) High Spirits, playing "fifties, sixties and seventies punk" under the same very psychedelic lights that flood the seated Spacemen during their live shows. The club is regular, at The Blitz (*uh-huh?*) in Rugby every Thursday. Their shows, where in the club is effectively dragged into your local bar, are sadly much less frequent, and as yet confined to the not very illustrious Rugby-Coventry-Northampton circuit. Their music, resembling at times vintage Suicide, but with guitars replacing electronics, deserves a wider audience. As Pete says, "People out there want it. They'll love it."

He knows, you see? **But what of this curious electric sitar effort you play, Pete?** "It's called a saz. It's Turkish."

Are you neo-hippies? "No. Well, yes." ●

THE JAZZ BUTCHER



SPACEMEN
PLAY LIVE!

GET
YOUR
HEAD
TOGETHER

DON'T THEY ALWAYS!

FIRST EVER REVIEW!

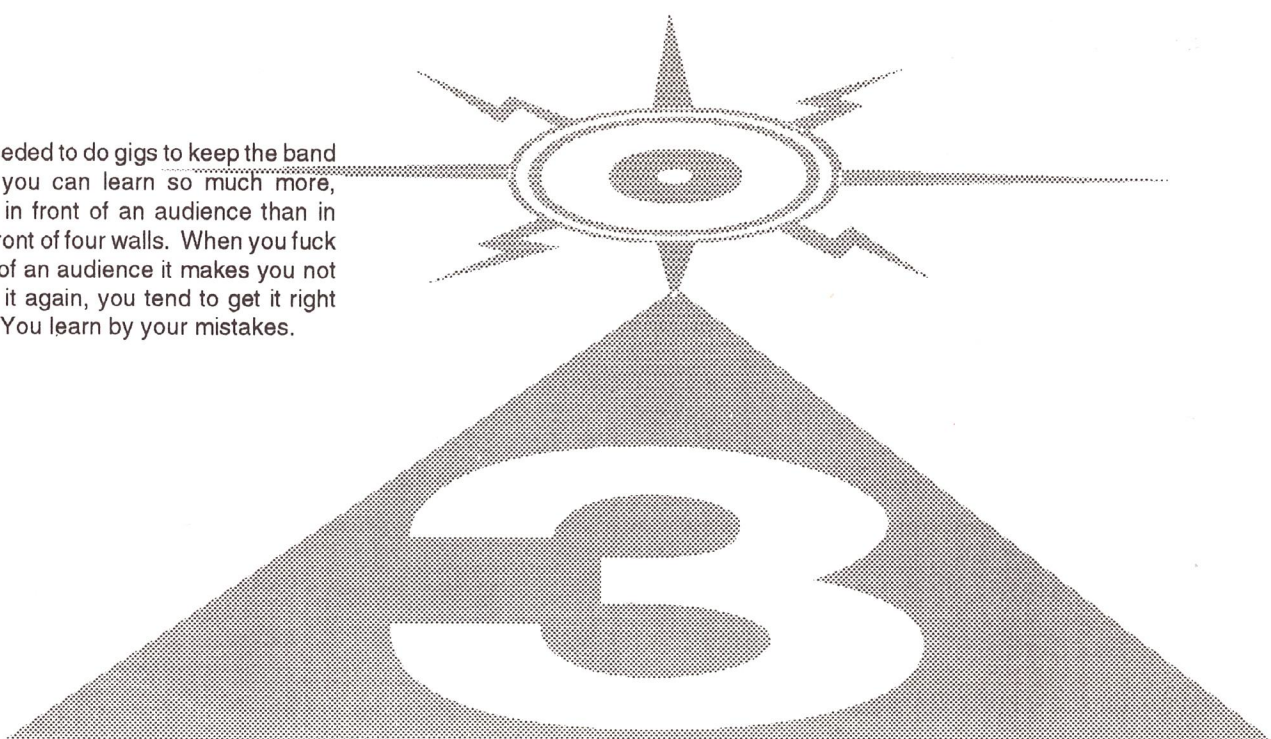
ZIGZAG January 1986





Jason and Natty playing at the Black Lion in Northampton

gigs; we needed to do gigs to keep the band together - you can learn so much more, fucking up in front of an audience than in doing it in front of four walls. When you fuck up in front of an audience it makes you not want to do it again, you tend to get it right next time. You learn by your mistakes.



COVER VERSIONS

WHAT SORT OF COVER VERSIONS WERE YOU DOING BEFORE RECORDS WERE MADE?

SONIC: The first song was the music for OD Catastrophe, which I wrote myself. You notice that guitar thing that builds up, I can play it for you, I wrote it while I was still at school. I couldn't play the guitar I still can't play the guitar, it's just like one sort of chord that I worked out that I can play with two



"The Stooges" LP on Elektra

fingers where it was just like a big drone chord and that was the first song. "Fun House" an Iggy Pop one, and "Fun Time" which is another Iggy Pop one. We used to use the riff from "Fever". "Mary Ann" is a Misunderstood Glen Campbell song that came about as I was into sixties psychedelic stuff. I've got the Elevators first album and was just getting into drugs and stuff around that time. When I was sixteen I started buying albums which basically seemed quite psychedelic, I don't really rate that album but the "Mary Ann" song on that album just sounds like a Stooges song. It's on the Juicy Lucy album but it's Glen Campbell from the Misunderstood the last incarnation of the Misunderstood sounds very similar to Juicy Lucy.

ARE JUICY LUCY AND MISUNDERSTOOD CONNECTED AT ALL?

Glen Campbell was in both bands, he was actually American and he came over to avoid the draft in about '66. The stuff that he did must have influenced early bands like the Yardbirds, Pink Floyd, really very early psychedelic stuff, he must have had influence. "I Can Take You to the Sun" that's a very early Pink Floyd type of title.

"Mary Ann" just appears a very simple love song you can't tell from the lyrics there's some quite obscure lines in it;

The Desert Sand

The Secret Plan.

Lords own knowledge is in your hands.

*Grab a hold and ride that freight,
be yourself don't hesitate.*

really strange lyrics, but very good lyrics.

Every cover that we have done has been a cover that I've suggested because of their minimum composition or feel.

Rollercoaster, I had that first Elevators album I love the album.

IS THAT SONG INSPIRED BY THE LIVE VERSION?

No, but the most recent good live version to come out was in America on Texas Archive Records. The first one was "Fire in my Bones" and the second one, "Elevator Tracks" and on there they do it live. The way we did it on that record is almost exactly the same solo that I put in that song. It must have been recorded in '67, it didn't come out until two or three years after we did our version, but it showed that when they did it live they did it like we did it.

WHAT WAS THE TITLE OF THE RECORD THAT THAT WAS ON?

It was on the "Psychedelic Sounds" LP. The

Stooges and Cramps were also our big influences so like a lot of early stuff was like the Crampy riffs, Stooges lyrics.

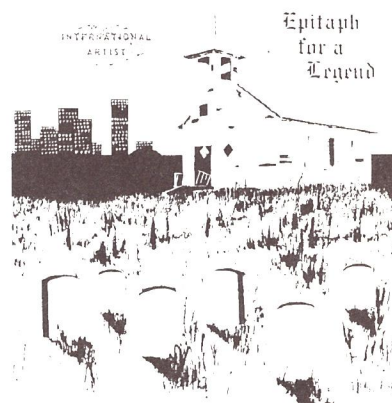
ARE THERE ANY SONGS THAT INFLUENCED "WALKING WITH JESUS"?

The gospel influence; Jason wrote the verses for that. The lyric comes from the drug experience of almost any drug.

"Sound of love and the sound of confusion"... just a feeling of a drug rush coming on, something that I had been questioning in my mind about taking drugs that it seemed to be Heaven on earth but it's heaven - you're totally criticised for it, persecuted for it. Parts of it had to do with an essay that I wrote while I was in that looney bin in Northampton to do with drug abuse before recording "Sound of Confusion", I wrote an essay about people's perception of what you are like if you take drugs. I think it inspired Jason to put it down in lyrics which he did very well, he captured it precisely. The chorus was written by me.

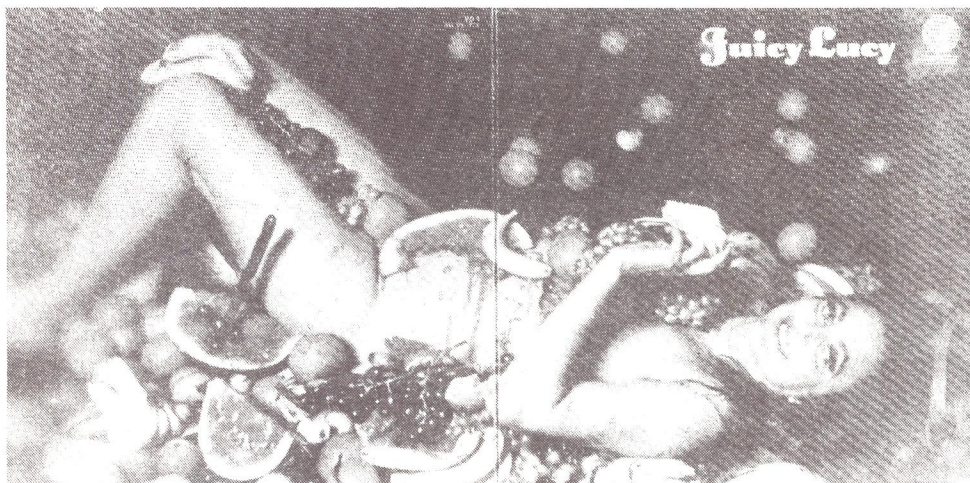
SO ROLLERCOASTER WAS RE-RECORDED FOR THE 12"

I still to this day don't like the album version. the "Sound Of Confusion" album is nothing like as good as the demos, "Walking With Jesus" came from those Northampton demos, the demos are all better than the album. The album just sounds more produced.



International Artists Compilation LP

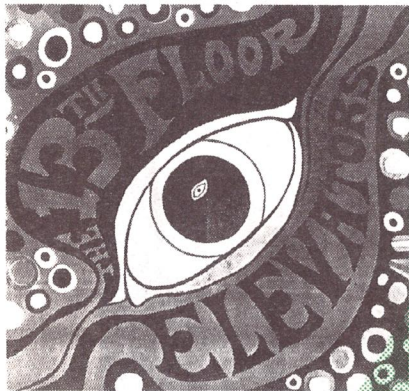
"Transparent Radiation" came out while we were recording the second LP, it was like some of the early stuff. By that time I had an LP called "Epitaph for a Legend". I was a Crayola fan, since I was about 13 I had been going to "Vicky's" * and seeing that Red Crayola album in the racks under R and I thought who are they, they're weird. I thought they were a weird new wave band it came out in 1978 you see and I thought it was one of these weird new wave bands anyway before I started getting into psychedelic stuff. Simon Franklyn, said to me; "Check this out, I've never found anyone who likes it and you can have it". He gave me the first Red Crayola album and I listened to it and I just adored it



The Juicy Lucy LP a rare Vertigo release (on the swirl label). Included is a song 'Just for You' (written by Glenn Campbell and Neil Hubbard). It appeared (renamed 'Mary Anne' and no longer crediting Hubbard) on the 'Sound of Confusion' LP

- it was this incredible way out rock'n'roll, it was basically rock'n'roll but it was off the wall stuff but it's still rock'n'roll. It's basically my love, you know, one chord or two chord rock'n'roll is what I used to live for, almost, so I really loved that album and I found out that there was this other LP called "Epitaph for a Legend".

It took me quite a long time to get the second Red Crayola album because it was quite rare, it was original, but it's just been reissued, "God Bless the Red Crayola". I then heard that there was this record ("Epitaph for a Legend"), one side Crayola demos, one side Elevators odds and ends, one side Blues:-Lightening Hopkins, Dave Allen and a few Texas bluesmen and one side of sixties garage bands and I said I've got to have that. But it has this incredible version of "Transparent Radiation" with just guitar, bass and vocals whereas on the album it's a whole band and a whole load of their friends, and like some of the Elevators and stuff. It's a very thick dense complicated thing. It's very hard to work out, but when I heard it on there, it's simplicity, with just two people playing the guitar and one person singing I just thought we've got to do that. I had just started singing then, and it really suited me. I mean the guy goes out of his way to be a weird singer. Well the first thing that I sung on actually was the Northampton demos, before the "Sound of Confusion" but none of the tracks on the LP were tracks that I did vocals for. All the songs that I wrote around that time I just let Jason sing them.



'The Psychedelic Sounds of the 13th Floor Elevators' LP

"Starship" was the next cover version released. Once again being into the Stooges and the early Doors stuff, I like most of the Jim Morrison Doors stuff, when I was growing up in the seventies you would often see bands in adverts. Collectors were always into like the Stooges, Velvets, MC5, Dolls you always get that, so I thought well if I'm into the Stooges and the Velvets . . . all those groups' records were really hard to get during the early eighties, so I came across a French Import of the MC5's "Kick out the Jams".

I listened to it and I must admit I never got into it at first, it was too progressive. Then I started to listen to it for what it was and realised they were actually really simple one chord and two chord songs dressed up in a way to seem complicated even though they were really simple. In fact they were very

similar to the Stooges. Because of the solos and the guitar work they put around it, they seemed quite complicated, but they were just simple rock'n'roll like all the music that I loved. One chord a lot of it, if you listen to "Kick out the Jams" it's like "Walking with Jesus", it's like two chords just back and forth all the time.

YOU'VE ALSO RECORDED THE MC5 SONG "COME TOGETHER"

I was going through my MC5 infatuation time at that point that's when we were just jamming around with their stuff. We also messed about with "Looking at You".



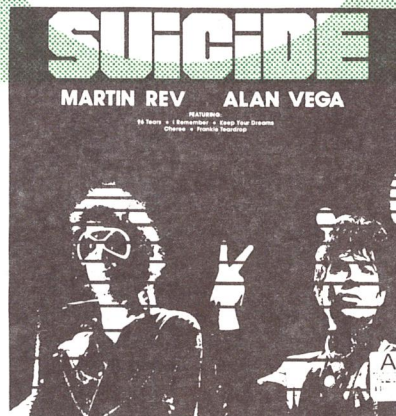
The classic live Elektra LP 'Kick out the Jams' from Detroit legends The MC5

NOW WERE ON TO "WILL THE CIRCLE BE UNBROKEN". WHY A GOSPEL THING.?

The first version we heard was the John Lee Hooker one, the 2nd version the Staple Singers. "Che" because obviously most people consider it to be the worst song from the 1st Suicide LP I just knew that I could do it better than the original, and with "Will the Circle" is probably one of the most complicated ones but Jason worked it out.

ON CHE YOU ARE CREDITED WITH RE-WRITING

Oh I have with "Che". I have written as many lyrics again. There are only three small verses on there. I also changed the arrangement of the music, it's very simple three note keyboard thing before and we really changed quite a lot about the arrangements.



The influential Suicide LP

SO WITH THOSE LYRICS WERE YOU TRYING TO MAKE THEM FIT IN?

Oh yea most people say it's the worst song it doesn't really say much, it's understated and it was too subtle for most people so I've turned it into something not overstated, but lets say fully stated I hope.

ONTO THE LIVE LP, THAT HAS REVOLUTION AND SUICIDE ON IT

Suicide, basically it's a bit . . . he wrote it - it's MR RAY! a Suicide song, which I slightly changed the format of and crossed it with 1969, MR RAY is a rip off of 1969 so I sort of mixed the two riffs and that is all the song is. I introduced the song for ages as 'this song is dedicated to Martin Rev and Alan Vega, Suicide'. As well as being a tribute to them and the way the music drifts and is sort of meant to sum up the feeling if you imagine slashing your wrists and life draining out of you that is how the the end of that song is meant to sound it's really draining away it slows down the last bit sucks away.

SO "REVOLUTION" WAS JUST A BIT OF AN EXTENSION OF MC5

Yes two guys both wrote simultaneously "so how come "O.D. Catastrophe" is just like a cross between "TV Eye" lyrics and the MC5 music "Black to Comm". I wrote back saying I was a MC5 fan but I'd never heard of a song called "Black to Comm" - so they sent me a tape and it was just so similar to the music for O.D. Catastrophe.



The superb quality MC5 live bootleg LP which includes the fab 'Black to Comm'.

My original thing, that was the start of the Spacemen, this original chord thing I've done loads of songs around the same thing, around the same chord. The one off this new album is around exactly the same chord and it's a really strange 'power chord' thing. I've never seen anyone use it except the Spacemen influenced bands. "Angel" is an extension of "Street Hassle" in the same way.

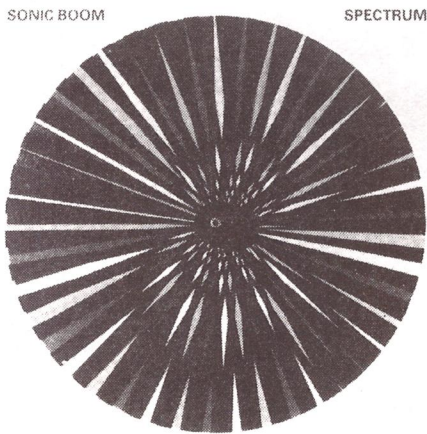
WHAT COVER VERSIONS HAVE YOU DONE BUT HAVEN'T RELEASED

There's "Anyway You Want Me" by The Troggs.

A superb demo of this was recorded in Cornwall; the master became faulty and only a rough cassette exists.

SONIC BOOM

Discography



SPECTRUM

Silvertone Records (ORE ZLP 506/ORE LP 506). Released February 1990

Help Me Please
Lonely Avenue
Angel
Rock'n'Roll is Killing My Life
You're the One
Pretty Baby
If I Should Die



ANGEL 12"

Silvertone Records (ORE T11 & ORE CD11). Released December '89.

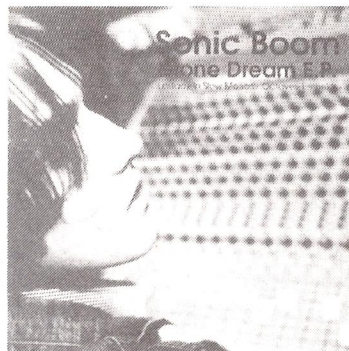
Angel
Angel (Extended)
Help Me Please



Octaves/Tremelos 10"

Silvertone Records (SONIC 1).

Limited edition released in several different coloured vinyls as a bonus offer available to first 20000 purchasers of the Spectrum LP. This 10" is playable at 16, 33, 45 or 78rpm.

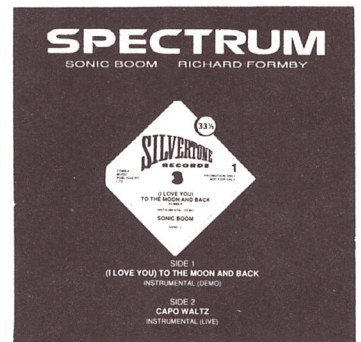


Drone Dream

Sympathy for the Record Industry (SFTRI 75).
Released Spring 1991 on multi coloured vinyl.

S.F.T.R.I.-4901 Virginia Ave, Long Beach, CA90805, USA

Tremeloes (from Silvertone freebie) and Ecstasy (in Slow Motion)



(I Love You) To the Moon and Back/Capo Waltz

Silvertone Records 7" single (SONIC 2)

Given away free to the audience at Spectrum's April/May 1991 shows. 'To The Moon and Back' is a demo. 'Capo Waltz' is an instrumental recorded live at Spectrum's Coventry Poly. gig on 24th November 1990. The sleeve is with this magazine!

SPECTRUM

We spoke to Sonic Boom about his solo LP and report on the activity of the gigging group - both called Spectrum

SONIC: Originally I had this idea for a concept album that was basically music. The note A and the octave higher based on a mathematical type formula where all you've got is the music and eight instruments playing A - but all going up to the octave in sequence. Then Silverstone came on the scene. Obviously I've got a massive admiration for what Andrew Lauder has done in the past with Red Crayola, The Elevators and the first European release of 'Kill City' by Iggy Pop, stuff like that. He is involved with a lot of good records - he still is, the J.J. Cale album and the John Lee Hooker album, I consider that they are the best albums that they have done.

When I realised that I was going to be working with Andrew Lauder and it wasn't basically just going to be coming out on another indie label, well, as there isn't a big market for avant garde classical music it changed. I'm writing more songs than the Spacemen can realistically release. I felt that I was being made slightly unhappy within the band, I felt with the band that I was beginning to be tied to something that I didn't really want to become, certain things happened that I didn't like within the band. I thought that I wanted to open my options up a bit cause I felt tied to people that I thought were possibly going to let me down, so I wanted to have it as an extra thing to record these extra songs and also I did it for a financial reason. These songs weren't earning me any money sitting in my bedroom on a notepad but if I recorded them I could probably get some income out of the record companies.

DID YOU THINK OH THAT'S A SPACEMEN SONG OR THAT'S A SOLO ONE?

Yes I did, I kept keeping my best stuff back for the Spacemen album like in three or four months I was going to be working on the Spacemen album so I kept back most of the songs.

IS IT CLEAR TO YOU WHICH SONGS ARE SPACEMEN WHEN YOU WRITE A SONG?

No I just write the song. I particularly did with the ones on the solo album if there are certain songs that I knew would fit on the next Spacemen album, the odd ones out are the black sheep, which went on my solo album. It doesn't have a good concept like most of the Spacemen albums - it's split between fairly sombre sad stuff and very joyous flippant sort of bubblegum which is fine - all the stuff is great.

WHO ELSE GOT INVOLVED ON THE ALBUM?

Jason plays on one track, Mark actually played on one track before he joined the band and the drums were all done by Paul.

I got Phil and Jo from Perfect Disaster. They've been good mates of mine for some time and this seemed the ideal opportunity; Steve Evans played. Will plays bass on everything and co-produced it with me and I did all the mixing and stuff like that.

The next album I do I want to be a classical one. It will be longer than the pop LP because without words you can get longer music on because you don't need quite the same treble clarity. Because like classical music, it's really warm, mood music, really dreamy it's just music to really lose yourself in, really to just sink into and really sink into the music for half an hour. "Electric Ladyland" is perfect because it starts off with that whistling noise and ends with a similar sort of noise. It works continuously looping.

THE SPECTRUM LP SLEEVE IS UNUSUAL!

The cover caused the record to be delayed. It's like an Opti-kinetic moving cover, that's the best way to put it, the cover is made of several moving parts you can move parts of the cover in relation to other parts of the cover, there's a disc on top of the cover, and on the inside. There's two discs that you can turn them to make really Psychedelic patterns

IT'S A BIT LIKE THE ZEPPELIN LP THAT TURNS AROUND

Yes sort of, it looks totally different, but it's similar.

WHAT DO YOU KNOW ABOUT THE SONGS YOU COVERED ON THE LP?

"Honey" I originally wrote for Brian Wilson. I've never had the courage to do that, if you listen to that and imagine it's him singing it's really sad, melancholy it's really influenced by him and it's totally inspired for him. I'd love to hear him sing it.

There's "Lonely Avenue" - a 50's Doc Pomus song he used to write for Elvis. I think Elvis may have done "Lonely Avenue", I know that Ray Charles did it and Tav Falco, loads of people have done it. Tav Falco. There's "Rock'n'Roll is Killing My Life" from the Suicide ROIR tape, there's that and a song called "Pretty Baby" it's like "Peggy Sue Got Married" but with the Suicide song, "Cheree Got Married". I was really influenced by that.

ON TOUR

A Silverstone "Newsflash" was sent out to inform people of Sonic Boom's forthcoming tour dates. Six dates in the week April 24th to 30th had been set up. The mailshot went on to inform people that there would be a free disc given out at the gig and that the sleeve would be available through this mag.

Sonic had previously played a one off gig at Coventry Poly. on the 24.11.90. At that gig he'd recruited Richard Formby (guitar), Mike Stout (bass) and the Beautiful Happiness drummer Jeff Donkin.

The same line-up played the April gigs - by now the group had a name "Spectrum". Beautiful Happiness supported on most dates. Since those dates Spectrum have played in Derby and Newcastle with the latter show being filmed for television.

There were several Spacemen 3 songs played - Transparent Radiation (given a different arrangement), Revolution and Suicide to name a few. Capo Waltz (written by Richard Formby) was much improved and very enjoyable too!

SPECTRUM
(I Love You) To The Moon • Bark • Capo Waltz



IN THE STUDIO

Spectrum are now in the recording studio working on the LP due for release on Silverstone in early September. So far about nine songs, totalling about 50 minutes, are near completion

SPACEMEN 3 QUIZ



Spacemen Prize: Two Sonic Boom Silvertone promo photos (autographed), four European Spacemen tour posters, a Spectrum puzzle and the Forced Exposure single Transparent Radiation/Honey (autographed).

- 1 Name all the *full* members to have played on Spacemen 3 records.
- 2 What is inscribed on the runout grooves of side one of the yellow sleeved "Threebie 3" bonus record?
- 3 Which American gimmick band did a piss-take recording of "Revolution"?
- 4 What was Spacemen 3's first record to come out on Fire records?
- 5 Who wrote it?
- 6 Which Spacemen 3 song did Sonic write for Brian Wilson?

RULES

YOU MAY ENTER BOTH QUIZZES BUT CAN ONLY WIN ONE PRIZE.

THESE QUIZZES ARE NOT OPEN TO THE ONE TIME MEMBERS OF SPACEMEN 3, WIVES, ROADIES, EMPLOYEES, ETC, ETC, OF THE OUTER LIMITS! NO CHEATING PLEASE!

ANSWERS TO: OUTER LIMITS, PO BOX 6 RUGBY CV21 3XW ENGLAND

SPIRITUALIZED

In order to fill up time whilst the Spacemen went into a lull Jason gathered together several ex-Spacemen (Will Carruthers, Jon on drums, Mark Refoy plus Steve Evans (on keyboards) from another Rugby band -Electrahead (whom Sonic had produced) and formed Spiritualized. Jason saw the group as a separate entity to Spacemen with the view to getting back 'on the road' - the record came as a by-product of the tour arrangements. Sonic's reactions have been well documented in the popular music press.

Spiritualized with local violinist Owen John recorded the Troggs song "Anyway That You Want Me". Sonic had suggested this as a potential song to cover shortly before leaving Spacemen. Jason had recorded a rough demo whilst the Spacemen were in Cornwall during the aborted recording sessions for the first Fire LP and it had remained shelved since.

Dedicated released 'Anyway That You Want Me' as a CD, 12" it came with a sleeve designed by Natty (drummer on the Spacemen Sound of Confusion LP).

For those who have not got a copy the music press was divided about its merits. One paper voted it single of the week, another decided that Sonic was 'best out of this mess'. Comparisons were made with Van Morrison/Waterboys.

This is the record which caused Sonic to see red! Some copies were released with a transparent sticker on them saying "Spacemen 3" - the only other wording on the cover was Spiritualized - all a bit misleading especially as Spacemen had signed to the same record company. Several promoters of Spiritualized gigs also advertised the group as Spacemen 3. All the ensuing publicity ensured nobody was in any doubt as to who was, and who wasn't, involved.

A second 12" issue had four versions of the song. It's a pity that the Cornish demo couldn't be squeezed onto the record as it is a superb rendition with Jason alone accompanying himself on electric guitar.

Spiritualized subsequently toured - a laid back/quiet set which included the Joan Baez/Charlatans (the original US group) classic "Codeine". At times it was difficult to hear the group playing it was so quiet!

Quietness was not a problem during the April/May/June 1991 tour. Jason's girlfriend Kate had taken over on keyboards. The set opened with a loud, 'funky type heavy pop', memorable version of "Hypnotized" this had evolved immensely (thanks mainly to the Farfisa keyboard sound) and, for me, eclipsed the studio version. The audience had the spotlights blazing into their faces throughout the song. It was clear from the word go that the group had "got it together" since the previous tour with a much improved P.A. and lightshow adding to the attraction. Hopefully a live compilation LP will follow with a sympathetic producer it would be a classic. Having been fortunate enough to hear some of the near finished studio recordings of the same songs it is great to be able to report that they still sound as good.

There was a bootleg (!?) single released by Fierce being sold at the April/May/June 1991 gigs for £3 - this had the date of the gig stamped on them - as Jason puts it "you need about 28 copies for the set"!



ANYWAY THAT YOU WANT ME

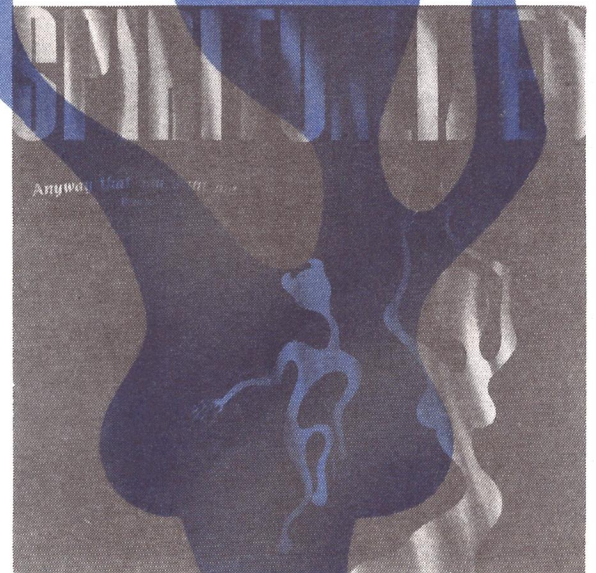
Dedicated Records 12" & CD (ZT 43784).
Released June '90.

Anyway That You Want Me
Step into the Breeze 1
Step into the Breeze 2

ANYWAY THAT YOU WANT ME

Dedicated Records 12" (ZT 43870).
Released July '90.

Anyway That You Want Me 1
Anyway That You Want Me 2
Anyway That You Want Me 3
Anyway That You Want Me (Demo)



FEEL SO SAD

Dedicated Records 12" (SPIRT 001).
Released 10th June '91.

Feel So Sad (Rhapsodies)
Feel So Sad (Glides & Chimes)

SONIC BOOM QUIZ



Sonic Boom prize: Two Sonic Boom Silvertone promo photos (autographed), colour Spectrum promo poster, two European Spacemen tour posters, a Spectrum puzzle and the only beige vinyl white label pressing of Octaves/Tremelos (autographed).

- 1 Which band originally recorded "Rock'n'Roll is Killing My Life"?
- 2 Name two other acts or artists who have covered "Lonely Avenue".
- 3 Sonic wears a badge (not the rocket) on the inside of the "Spectrum" gatefold sleeve (the inner sleeve in the non-gatefold issue). It is the logo of which defunct record label?
- 4 What is the connection between Silvertone and the correct answer to question three?
- 5 What kind of instrument is Sonic's Vox Starstreamer?
- 6 What is the name of the organisation who 'own' the blue 'car' on the inner bag of Sonic's LP?

the darkside

When Pete Frame gets around to the Spacemen family tree the name of The Darkside will appear on it - to find out why read on . . . The Darkside are another group from Rugby who were formed in 1986. The first line-up, which recorded a few demos was Nick Haydn (guitar, vocals), Kev Cowan (guitar), Tuesday Hartland (drums), Stampey (bass) and John on tambourine. This formation lasted about a year with Kev joining another local band The Cogs of Tyme. Stampey and John got jobs!

Nick and Tuesday recruited Dave to play bass. Dave eventually switched to guitar when Bassman joined the group, in 1988, upon leaving Spacemen 3. Dave eventually quit and Kev returned to play guitar. When Tuesday left she was replaced by Rosco who had also been a Spacemen. It was this four piece which eventually signed to Situation Two - a subsidiary of Beggars Banquet.

With a recording contract the group, who had made several demo tapes were at last able to commit their sound to vinyl. The debut release was a 12" single with three group compositions; "Highrise Love", "The Killing Time" and "Cant Think Straight".

Following their debut vinyl offering Nick Haydn left the group (he is now in an Oxford based group called Flight 118). Bassman took over the vocals for the group's second Situation Two recording (12 inch & CD) which featured "Waiting for the Angels" and "Sweet Vibrations" this was released on 20th August 1990. Darren Windsor, who normally does the lightshow for the group, played keyboards on "Angels".

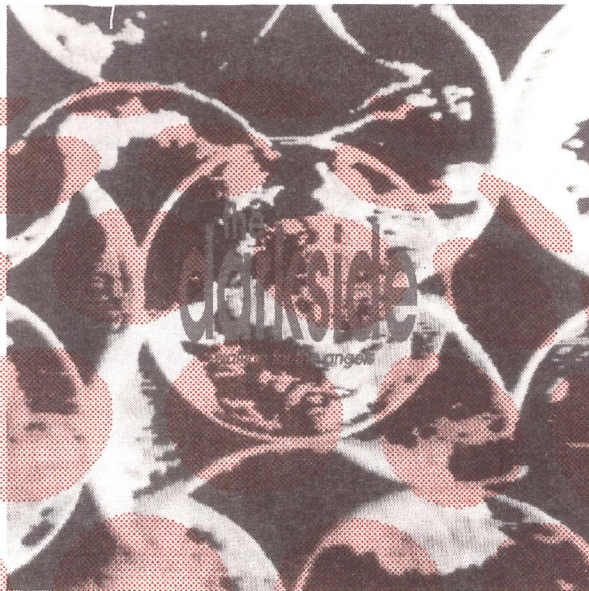
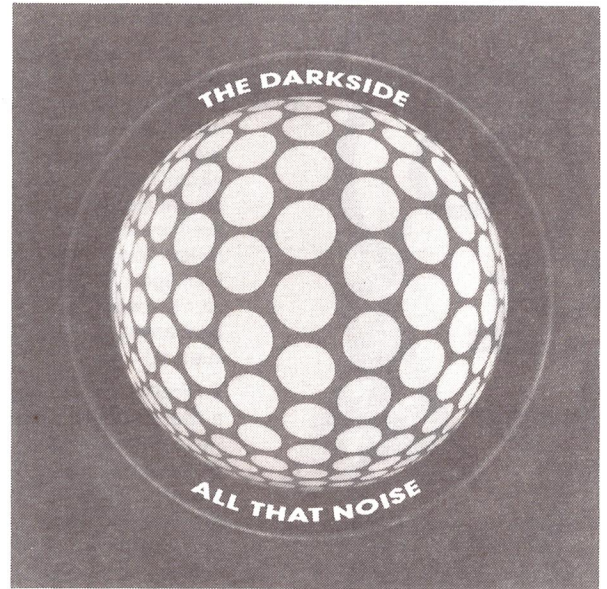
The groups first LP "All That Noise" followed. A limited picture disc LP was released as a limited pressing.

The LP has ten songs. Guitar Voodoo, Found Love, She Dont Come, God for Me, Love in a Burning Universe, All That Noise, Spend Some Time, Dont Stop the Rain, Soul Deep and Waiting for the Angels.

Since the LP was made Craig Wagstaffe has joined the group on drums and Rosco has switched to organ, machines and guitar.

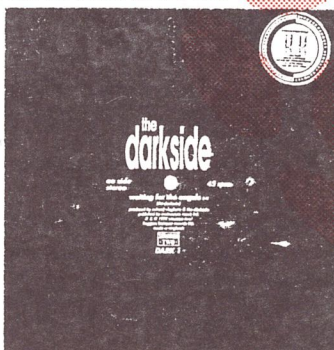
There is a new limited edition live LP, (with Craig making his vinyl debut), it includes several of the Darksides best songs and includes previously unreleased stuff. It is a great collection and a fine introduction to the group for those who have not yet heard any of their music. The group have been working at UB40's studio in Birmingham on their second LP for Situation Two.

ALL THAT NOISE
LP, CD & Picture disc



WAITING FOR THE ANGELS
12" & CD

HIGHRISE LOVE
12"



SONIC BOOM TRYING TO ESTABLISH A REAL INDIE LABEL

BOP-A-SONIC!

Outer Limits asked Sonic about the solo label which he set up last year.

WHAT'S THE LATEST ON THE LABEL THAT YOU SET UP?

The label is called Bop-A-Sonic. Basically I wanted to start a label because most bands when they go to a label get treated the same. They get offered a pretty bad deal, before they have to prove that they are worth it and usually they have to do a pretty fine album first. So, basically they aren't really any decent indie labels around any more. They're all out there to make money to be in the market just to make money. So I would like to make my living from Spacemen 3 or Sonic Boom, then I can devote all my extra time into this label and through the Spacemen 3 associations get the bands some interest.

Basically it's just right for the indies. To offer bands a deal where they can sell records and if it goes well, and they enjoy it, to do another record. But not tie the bands down to certain album deals which Fire and other record labels want to do. The bands are Sacred Miracle Cave (SMC) from America. Then there's Silver Chapter, a sort of Rock'n'Roll bubblegum type band from London - new wave bubblegum type stuff

HOW DID YOU GET TO KNOW ABOUT SILVER CHAPTER

They had a record out about two years ago I brought their record. I heard a flexi-disc first. I really liked that, and then they brought out a record and I really liked that. They've been going about seven years as well. They're Kevin Coyne's sons, he's got two sons; Rob and Eugene. They don't want to do anything through their dad, they want to do it off their own backs. They're so different to what their dad does.

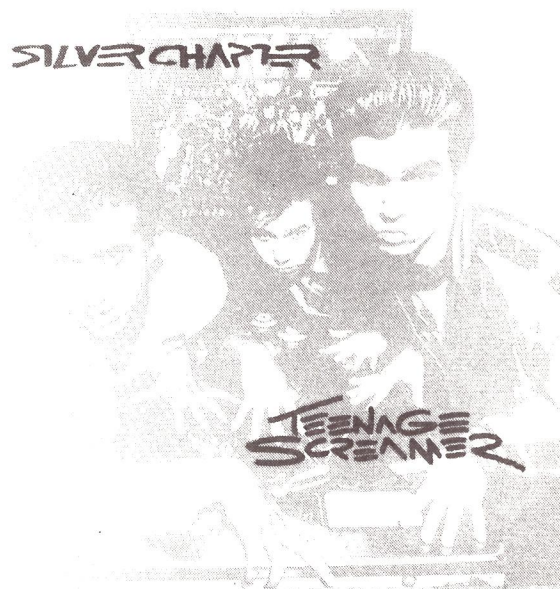
AND S.M.C. (which apparently stands for Sacred Miracle Cave)?

They are a really good American band. They formed because of the Spacemen, they sound Stooges, MC5 to me they're very into what we're into.

HOW FAR DO YOU THINK YOU WILL BE ABLE TO PROMOTE THEM?

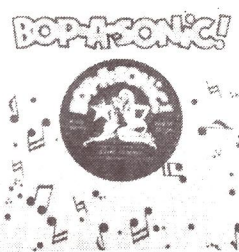
They're being promoted by Pinnacle, the records are going to be pressed and distributed by Pinnacle. They will pay for all that, what I did was pay for all the recording and the masters. I supply them with the metal work and the art work. Pinnacle are paying for the pressing and the records, and the sleeves and that. I'm paying for the recording and stuff like that, and the mastering and art work and the deal is basically if they want to stay with the label for another record they will have 50% of the profit. I would like them to put it back in to promote it themselves, ideally. But, if not, they can have their 50% to live on and what have you, and if they leave the label they can take 75% of the profit, but the remaining 50% or 25% depending on things will go back into promotion and the label. Steve Double who is a professional photographer, he does all sorts, is doing the photography for it.

I want the label to have a really strong image to it, bubblegummy/candy sort of image and there will be a very heavy identity but not a serious identity.



**TEENAGE SCREAMER
RAMALAMA (RAMALAMALAMA
CLEOPATRA / ANGEL B TRUE**

Bop-A-Sonic Records (BOP 1 (12)) Released July '90.



**TEENAGE SCREAMER
ANGEL B TRUE**

Bop-A-Sonic Records (BOP 01 (12)) Released July '90.



**SUMMERTIME
HEAVY BLACK NOISE**

Bop-A-Sonic Records (BOP 2 (12)) Released July '90.

Originally released in America by Greg Shaw on BOMP/Sympathy for the Record Industry. Sonic licensed the record from BOMP, flipped the sides and changed the cover artwork in favour of a California cash crop! 12" only.

CLASSIFIED ADVERTS

In the absence of any others the friends and workers involved with Outer Limits set the ball rolling with their own ads!

WANTED

The Glass cassette, the official release of Perfect Prescription which included extra tracks. Will pay £7 Write to Outer Limits.

VHS Video Has anybody got any videos of the Spacemen, live or promo? Write to The Outer Limits.

We need the one and only Glass CD (of 'Performance') write to us at Outer Limits if you have one please.

Dedicated CD of Anyway That You Want Me Any unwanted records or memorabilia.

FOR SALE

VHS Video recording of Walkin' with Jesus (very surreal!), Send £6 to Outer Limits and we'll put it on a VHS video tape and post it to you.

Dream Weapon Autographed LP £8

Dream Weapon Autographed CD £10

Spectrum (Autographed by Sonic) with special revolving sleeve £9

Taking Drugs LP (autographed by Natty, Sonic, Jason and Bassman). Offers?

La Secta LP on Munster Records, this is the one produced by Sonic Boom New £4

For all the ads here write to:

The Outer Limits

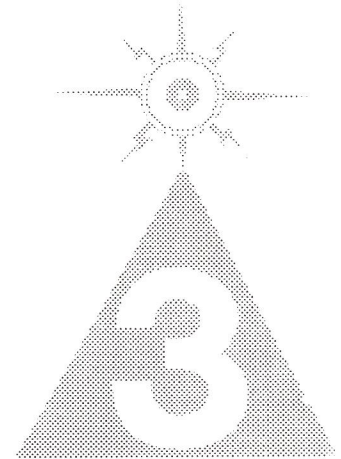
P.O. Box 6 Rugby CV21 3XW

AUCTION

Original fully autographed white label test pressing of "Sound of Confusion" (Glass). Send in your bid in writing to Outer Limits - mark the envelope 'auction' and include your phone number.

Forced Exposure 7" (autographed) BIDS

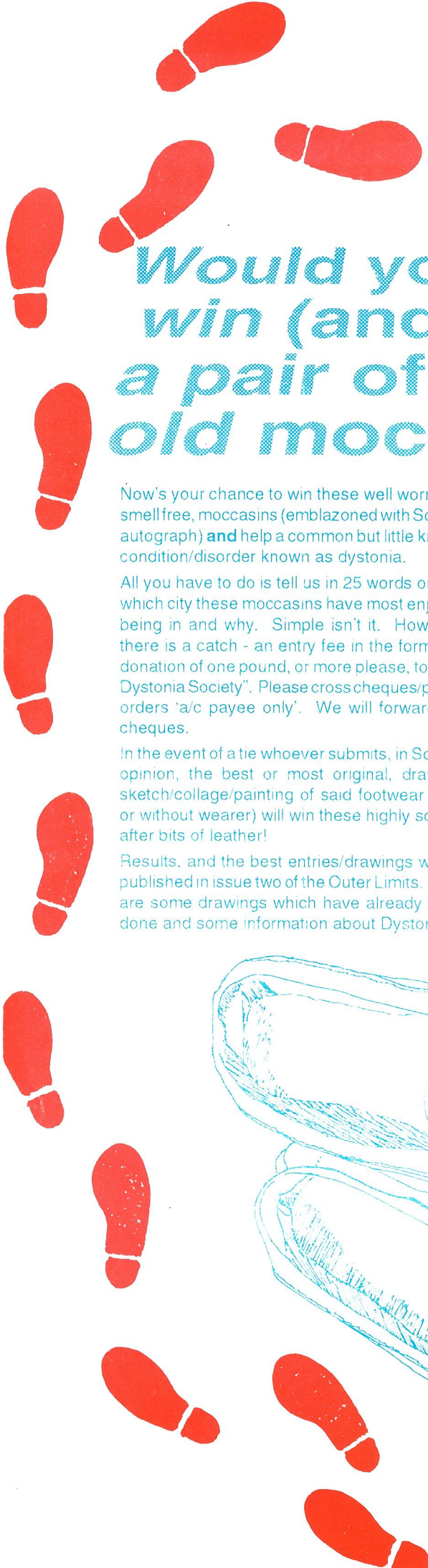
Advertising rates are 30 words free for subscribers and 15p per word for shops, traders etc. If anyone is interested in larger adverts let us know!



**LOSING TOUCH
WITH YOUR MIND...**



Recently there's been a Spiritualized bootleg, several Spacemen bootlegs and, hot on their heels, comes the best yet - another Spacemen 3 one. We think this is an American and European release on LP and CD. It is beautifully packaged; the groups first gatefold sleeve and coming with an inner photographic sheet and a printed inner bag, it has some amazing liner notes by the legendary American rock fan and journalist Greg Shaw. It is obviously the product of a devoted fan. As you can see the sleeve is a reduced full colour replica of all the Spacemen's record sleeves and some of the offshoot projects by Jason and Sonic too. It must please the Fire, Silverstone, and Dedicated record companies as it serves as a great bit of free publicity for them showcasing as it does all their releases as well as all the smaller record labels like Fierce, Forced Exposure, Munster and Sympathy for the Record Industry who have all played a part in releasing Spacemen recordings. The songs are all different versions to those already released which also helps to make it a great collectors item, as with most bootlegs the quality dips occasionally but not enough to spoil ones listening. It sets a very high standard of presentation for the inevitable "Best of" collection which should (we think) be given an official release on a major label. If you want a copy start scouring the pages of those record collecting magazines now!!



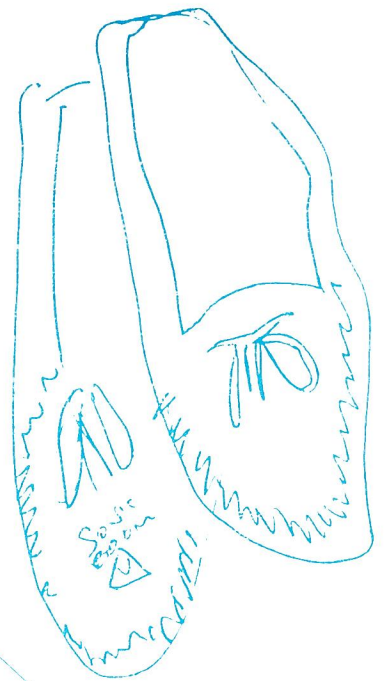
Would you like to win (and wear?) a pair of Sonic's old moccasins?

Now's your chance to win these well worn, but smell free, moccasins (emblazoned with Sonic's autograph) **and** help a common but little known condition/disorder known as dystonia.

All you have to do is tell us in 25 words or less which city these moccasins have most enjoyed being in and why. Simple isn't it. However, there is a catch - an entry fee in the form of a donation of one pound, or more please, to "The Dystonia Society". Please cross cheques/postal orders 'a/c payee only'. We will forward the cheques.

In the event of a tie whoever submits, in Sonic's opinion, the best or most original, drawing/sketch/collage/painting of said footwear (with or without wearer) will win these highly sought after bits of leather!

Results, and the best entries/drawings will be published in issue two of the Outer Limits. Here are some drawings which have already been done and some information about Dystonia.



Dystonia is a neurological disorder that causes its victims to constantly twist and writhe involuntarily.

The results, as you can see, are distressing in the extreme.

Yet despite affecting more than one in every two thousand people it receives precious little in the way of research or support, and few GP's know anything about it.