

OUTER LIMITS TWO



SPACEMEN

SPECTRUM

13th FLOOR ELEVATORS

DARKSIDE

ELECTRAHEAD

AFTER F.X.

*The
Guaranteed
Ugly*

OUTER LIMITS

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MUSICIANS

Thanks also must go to all the singers, songwriters & musicians who write and sing the songs and play the music which helps get us through the days (and nights).

SUBSCRIPTIONS

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Any mail for any of the groups featured in Outer Limits will be passed on if sent here. However we must exclude Roky Erikson - God knows where he is - although we think he has been committed.

A few copies of Issue One are still available.



£3 including post & packing in UK

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EDITORIAL

FEEDBACK

Responsive lot, aren't you? You've sent in so many letters, so much information, and some great suggestions. It is rewarding getting so many complimentary remarks about the quality of the magazine - it would not have done justice to the pioneering efforts of the guys involved to churn out the usual photocopied zine. The magazine itself is a non-profit making venture - with all the proceeds going into the production costs.

I have tried to write to everyone who has asked for things - if at first you don't succeed try again. I always pass on personal letters for any members of the groups covered by the mag. If you have asked me for things which you have not yet had let me know, as I may have mislaid your request - it is a large task trying to fulfill all your needs!

DIVERGENCE

Several people have asked that the magazine covers other artists than Spacemen, Spectrum, Darkside and Spiritualized. This issue, you will see, has features on several more groups - some personnel linked (in the broadest Pete Frame family tree way) to the Spacemen; local groups like The Guaranteed Ugly ("best group in town!" - Craig Wagstaff) and Electrahead. Others like After FX tackle drug issues similar to those championed by Spacemen and Sonic. The Thirteenth Floor Elevators are one group much enjoyed in these parts. There are no groups included which I haven't heard of or don't enjoy! The next issue will continue coverage of these groups (exclude articles about people who stand on one leg playing the flute) and will include a massive MC5 article.

SADNESS

Among all the comments you sent in were several letters expressing sadness about the break-up of the Spacemen, the subsequent events and Jason's reservations about the mag. Some of you were, like me, disappointed that Jason didn't take to the mag and wouldn't contribute. Without elaborating all I can say is that if I'd not met Spacemen this mag would be different wouldn't it?

(It would be a Patti Smith/MC5 fanzine! - Eds wife)

IDEAS

One guy suggests a Spacemen 3 convention - such a thing would take ages to organise and it would have to include masses of live music for it to work well. Once there are enough subscribers I guess we could entice most of you to Rugby for such an event.

OLD RECORDINGS

Many of you are desperate to get copies of the three Glass 12" releases and the remix of "I Love You" which differs greatly from the LP version. If Fire are not willing to put them on general release they might consider letting us fund a limited issue cassette or vinyl pressing for subscribers - this prompted getting the enclosed index card printed.

SUMMING UP

Thanks for being so patient, waiting for the mag., we are responsible enough to get it released, but it always takes so much longer than planned. The next issue will coincide with the release of Spectrum's LP. There is a Darkside Outer Limits special mag/cum tour programme for the guys to take on their 1992 tours around the globe. It is available by mail for those of you who want a copy.

As you can see many more people have been involved with this issue making it, you must agree, a better and more varied issue. I must thank Sonic for his inside knowledge, help, suggestions and for giving me more freedom in putting the thing together.

I hope you will support some of Rugby's other groups, by buying their records, I don't think you will be disappointed. As they are limited pressings you should be able to recoup the price you paid for them later on if you are insane enough not to like them! Anyone who is interested in seeing these groups playing live let us know and we can tell you when they are on - they frequently play to packed crowds here in Rugby, getting gigs out of town is difficult for them - can you help?

POSTSCRIPT

We were just about finished doing the mag when it became clear that Will Carruthers had left Spiritualized and Kev Cowan had left Darkside - we hope they continue to play enjoyable music; together perhaps?

SPACEMEN HISTORY PART TWO- THE SOUND OF BREAKING GLASS

Sonic Boom continues with the Spacemen history as he remembers it - this part covers the Glass era.

Q Can we talk about the songs on the demos before the 'Taking Drugs' one... the 'For all the Fucked Up Children' songs....

O.D. Catastrophe which at that time was called T.V. Catastrophe or T.V. Eye. It sort of mutated that song 'cos originally the lyrics that Jason used to sing to it were just Stooges lyrics for T.V. Eye.: although, and its quite laughable, I've seen people writing in to the music papers to say "How the hell can Sonic Boom keep going on saying he wrote O.D. Catastrophe, when everyone knows that the music is T.V. Eye". It just makes me think there's some fuckin' big idiot out there that go to that much trouble to point something out which is totally wrong. Theres nothing in the music at all thats similar to the Stooges 'TV Eye'. Because they hear the lyrics, they assume the music must be the same as well...its totally different.

Basically we recorded that, which was myself on guitar, Jason playing guitar and Natty playing drums with Jason singing and I over dubbed feedback on it.

Q The first demos happened when Pete wasn't in the band...

Yes, the first demos happened when Pete wasn't in the band. For the second demos Pete was in the band. The first demos were done at Dave Sherrif's studio in Railway Terrace. We knew about it basically because Indian Scalp had recorded there, the band Jason was in before. Pretty basic home studio. The first demos were '2.35', 'Walkin' with Jesus', 'O.D. Catastrophe' and 'Fixin' to Die' - a really bad version of 'Fixin' to Die'.

Q Is this about the same time you were practicing at Charlesfield ?

It was just a practice room, vaguely soundproofed and there was lots of power for amps. It was a practice room owned by the music shop. They used to hire us a vocal P.A. and cabs if we needed cabs. Good little place.

Those demos, there's a different version of 'Walkin' with Jesus', like a bluesy version. '2.35' and 'O.D. Catastrophe' are pretty similar to how they were later. That was when Natty was in the group. We all sang on 'Fixin' to Die'. Natty had only joined a week or so before we did those demos and he was umm.... very loose.

Q. The band logo at that time was obviously a syringe. How did that come about?

Its quite a powerful image in many ways, I think, quite a potent image. It was part of what that music was about, part of our lifestyle at the time. As I've said many times the music was meant to convey the highs and lows of what we were experiencing in our lives. Certainly for myself, thats what it was for me and drugs were and still are to a certain extent a very large part of my life. That was part of the way of conveying it. We were travelling in inner space, the possibilities of travel without going anywhere, travelling with your mind basically.

The other demos were done about a year and a half after that in Northampton. All of those demos have come out on the 'Taking Drugs' bootleg. Although there were two versions of '2.35', the other one is on the Glass compilation. Pete Bain didn't like the feedback on '2.35' and insisted that there was a mix without it. He thought it would ruin the song or something. Jason wrote those verses, lyrics about running out of drugs and waiting for



SPACEMEN 3 / IN THE OUTBACK - THE BLACK LION, NORTHAMPTON, 3/8/85.

In the outback came on, late, to obviously prompted shrieks and screams. Their pretentious and immaculate set seemed to suggest that they were playing for their egos rather than for their own enjoyment. Nevertheless their 'crowds' of fans' liked them.

The 'rival' band - SPACEMEN 3 - began with an excellent new version of "2.35" and continued oblivious to the dissatisfaction of the in the outback worshippers.

The main band played on with a version of The Stooges' "Little Doll", in which their raw power blew away any previous performances. The set was cut short by in the outback's inconsiderate encore, but the last song, "Somewhere In Our Hearts Things Won't Be The Same", was brilliant and was improved by Peter Kember's sitaph playing. After that the ESPACEMEN went off having shown how really good they are, especially live.

First ever review, written by Sean Cook, in local 'Ear to the Ground' fanzine.



SPACEMEN 3: "Sound of Confusion" LP (UK, GLASS)
 ...best goddamn psych alb to crawl outta the dark since the Flaming Lips' debut. Grinding, thumping gtrs do a serious job on the best Stooges SONG ever ("Little Doll"), then they bruise a shitload of other stuff in a similar manner. Makes most recent

decent Anglo drug-music sound as fruity as it is. This's more like eating psilocybin-laced worms w/ Clementine Hall at some Austin beer blast in the Fall of '65 and teleporting to one of those early MC5 shows where they'd jam on "Black To Comm" for an hour while sirens screamed in the streets. These boys are serious crunchers (as anyone w/the balls to re-write "TV Eye" as an "original" 'd have to be.) --Byron

Forced Exposure

SOUNDS CONFUSING

In Spacemen 3 Ricky Kildare finds a rock 'n' roll band in the best traditions of the 13th Floor Elevators, the Velvets and the Stooges, who make a "staggering melodic screech"

"IT'S THAT moment, that orgasmic peak in a song where everything comes together and it's just all over the top with confusion. It's a sound, a taste and a smell. It's all one solid thing, a feeling - the concept of confusion."

We're heading somewhere into the darker regions of abstract city here, so I'll let you in on the big one.

Spacemen 3 are a rock 'n' roll band in the best traditions of the 13th Floor Elevators, The Velvets (cf. 'Sister Ray') and The Stooges. In other words, they make a glorious, mind-enveloping wall of noise, tinged with a healthy streak of... erm... *psychedelia*.

I imagine this is quite a feat of will coming from a place called Rugby.

"No, it's brilliant in Rugby, it alienates us from all this," says guitarist Sonic, casting a hand around a tiny Soho coffee bar to indicate the capital at large. This gives vocalist and guitar No.2 Jason a chance to speak.

"There's too much going on down here to take in. And you need lots of money too."

But don't people hate you in Rugby?

"Yeah," says Sonic, jumping back into the fray. "But how did you know?"

Oh, something to do with the prophet being hated in his own city.

"Yeah, they begrudge us our comparative success; the fact that we've got an album ('The Sound Of Confusion') and a single ('Walkin' With Jesus') out. They hate us because we use drugs and they hate to see someone who uses drugs go out there and do something."

And just how would you describe it, this something?

"We're just trying to show people that there is a primitive enjoyment which you can get out of music, and any three people can form a band and get on stage and do it."

"There's nothing clever or technical or musical about what we do. It's quite the opposite of that. What we play is actually quite minimal, and purposefully so, just to show that you can get this primitive enjoyment easily."

Oh, such modesty from one who makes this staggering, melodic screech. Still, I know what he means.

"We spent £800 making our album, and there's all these people spending a fortune making records which aren't even enjoyable. For all the money they spend, they don't gain any more excitement."

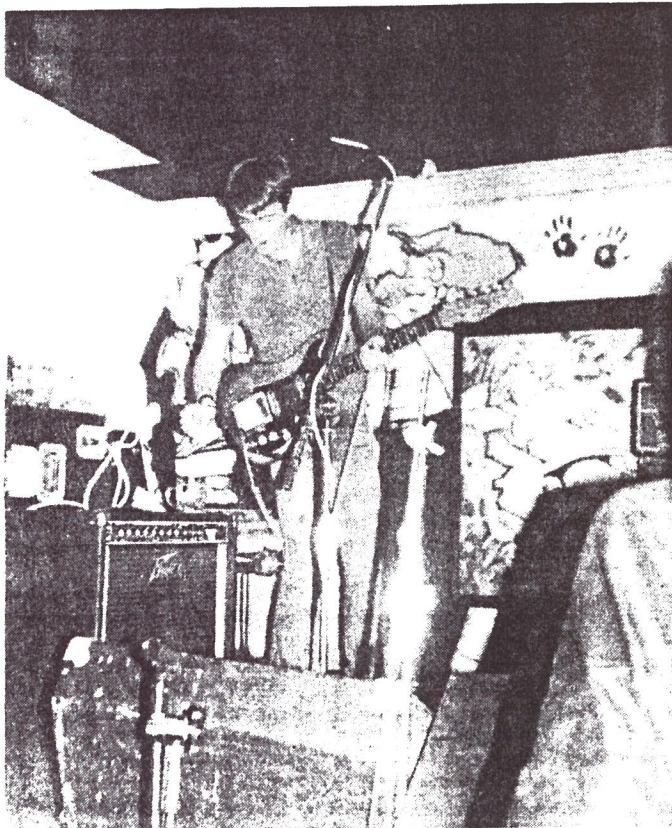
I know, it's an economic equation that doesn't work. So what's your answer?

"Eight hundred pounds, equals orgasm!"

Spacemen 3, your time is coming.



THE SPACEMEN: Heading into abstract city



someone to come round basically. I felt that the feedback really summed up the feeling of that... of the intensity of waiting for someone to come round with some drugs.

Q. The 'Walkin' with Jesus' lyrics were originally a bit different....

Yeah, I put the chorus in later on and also the line...

'Listen Sweet Lord, please forgive me my sin, 'Cos I can't stand this life without sweet heroin' and another one...

'Cos if heaven's like heroin then that's the place for me'.

Jason wanted to take the 'heroin' references out. He would very occasionally sing them live. Basically he chickened out, he didn't like being so specific or whatever. Partly that and he wanted it so that it could be perceived as being about a much wider range of experiences and/or drugs.

In the same way that the songs haven't got specifics about either sex in them: ie almost anyone can relate to them. We wanted people to relate intimately to the songs.

For the sector of society that we were knocking about in I felt there was no one documenting that. For all the people who were basically living a drug-based life. There was no one writing songs about our peers and our associates. I felt that it needed someone expressing these emotions that I was feeling and I knew that loads of other people were feeling. Apart from Jason and Pete Bain and all that, I knew these were quite universal feelings, in some ways, amongst people taking drugs or people basically trying to find themselves.

Q. 'Fixin to Die' is also on it. Its a traditional number.

Yes it is, we based it on Bob Dylan. Some of those lyrics of course ended up in 'Hey man'. Its a traditional thing.

Q. That was never recorded later on...

Maybe live versions. I've got live versions of a lot of stuff that was never recorded later on, and for good reason as a lot of it wasn't worth doing.

Q. I've heard 'Some kinda love' and 'Like a rolling stone'....

There's loads of them, honestly without going into them now. There's a lot more than that, there's stuff like a version of 'Funhouse', a version of 'Funtime'. We used to do a few different things. Basically, our own music and Jason used to sing Iggy Pop or Stooges lyrics to them. That's why we gave them up really.

Q Presumably Pat Fish (Jazz Butcher) was coming along to gigs at this time ?

Glass got involved because the place we used to play most in those days round '84 - '85 was the Black Lion in Northampton which was a kind of a 'biker-come-drug' pub. Obviously, doing the door ourselves, taking money; a quid or whatever. There was always a lot of people who would say 'We don't wanna see your band, we just wanna see him in the corner over there'. They just wanted to score, basically. They weren't that keen on paying a quid just to come and score. Pat used to come down there, he enjoyed our set. He was doing quite well at that time in the press - just after David Jay had left. We basically said 'Can you help us, we wanna put a record out'. He wanted to help us but, he said 'the guy I'm involved with is a bit of a and I wouldn't want to be responsible for getting you involved with the guy'.

We gave him a tape anyway, they were touring around listening to it in the bus, apparently. The guy from the record company was with them and he heard it. In the end we did get signed to that label. Pat got us the deal, basically. He certainly had reservations with getting us involved with this company.

Q What was the tape he had ?

The tape that he had was the Northampton demos. The demos were basically the first album and 'That's Just Fine' and 'Come Down Easy' which were recorded at the last minute. We recorded all the others and we had a bit of time left. We had these two songs which we'd written much more recently and we decided to give them a go and they came out as good as anything else. They appeared on the 'Perfect Prescription' stuff.

We did have mellow stuff before 'Sound of Confusion' came out. But, we made a conscious decision to keep all the heavy stuff together, sort of exorcise that. So, we weren't forever going to have to be living our past as it were. And we could move onto our new songs.

Q Presumably Dave Barker (from Glass) got in touch ?

Yeah, Pat must have given him my phone number. Dave got in touch and said, 'Mmm, not bad this demo, it's not bad'. That's the best compliment he ever gave us. It always cracked me up that we'd slave our guts out in the studio for six months doing something like 'Perfect Prescription' and he says, 'Not bad, not a bad record that' !

Q What did he offer financially ?

Nothing. He said he would pay for us to go into Bob Lamb's studio in Birmingham - "Home of the Hits". He signed us to a deal for two albums over three years. We delivered those albums in two years and then obviously wanted to move on and he said, 'Well, I've got you for another year'. So, I said we've done this tour of Europe, we've got some tapes. How about if we give you a live album, will you let us go? So, we gave him that to free us from the contract. It certainly wasn't anything like the best gig on the tour but, it was the only one recorded on 16 track which meant we could mix it properly afterwards rather than relying on how they mixed it at the gig.

There were other tracks leftover like 'Suicide', 'Revolution' and 'Repeater' which were songs we recorded with Fire for the 'Playing with Fire' L.P. That whole 'Threebie 3' thing was all left overs and Fire got those for nothing. We didn't get any royalties off it but, Fire don't own the rights to it. They may think they do but, they don't.

Q Don't record companies own the rights to the songs regardless of how they're recorded ?

No, Gerald Palmer I think owns the rights to those songs. He twisted us out of that basically. He said he would do that and then after ten years the rights would revert to him or us, supposedly rather than the record company. He said he was going to form a company - myself, Jason and him would all own a third which he never did. So, we will never get a third of those songs back, which is Gerald Palmer all over really.

Q The first single 'Walkin' with Jesus'. How many of those were pressed ?

The initial pressing was just over 1,000, I think 1050. Because myself and Jason went over to Leamington to put in a copy of the sheet which you printed up at YP; numbered sheets. Myself and Jason had number one, we did two number ones if I remember rightly. It may have been 1250, with numbered inserts. There may have been one pressing after but, I don't think there's more than 2,500. 'Transparent Radiation' is pretty similar. No one bought our records at that time. Because of the length of the record they weren't allowed to go in the charts. At that time it was based on the playing time because we had it running at 33 r.p.m. We didn't sell alot of records. Perhaps two of the best records we did. That long version of 'Rollercoaster' and the long version of 'Transparent Radiation', two of my favourites, two of the hardest

ARE YOUR DREAMS AT NIGHT 3 SIZES TOO BIG?



SPACEMEN 3: SOUND OF CONFUSION.
Glass Records GLALP 018 (UK LP).

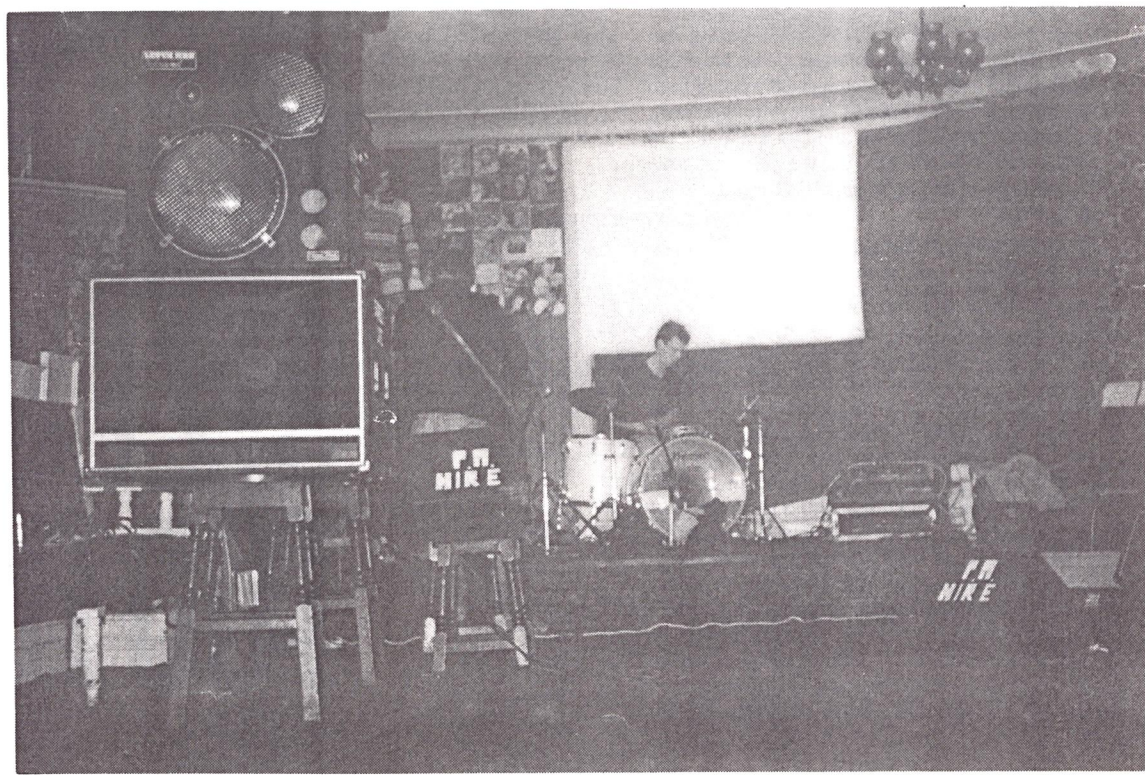
Jeez, the sonic rush of sound opening "Losing Touch With My Mind" (and that title alone should give you an incling of where the Spacemen are at) made me suspect I was gonna be subjected to a "Silver Machine" rewrite; but it wasn't to be. Instead, an overwhelming tide of heavy-ish feedback dominated gloop issued from the speakers, sorta pleasant it was too- though the carpet is irreperably damaged! Checking out the psychy sleeve reverse and spying a song called "O.D. Catastrophe" and the picture became clearer-After-"Hey, Man" (not nearly as crass as it's title) there's a fuzzed up stab at the Elevators' "Roller Coaster", a little lacking in dynamics but it's a passionate performance with some anguished "oh, yeah"s from vocalist Jason- hypnotic or monotonous? It's a fine line and depends on your state of mind. "Mary Anne" I found quite endearing, in a warped sorts way, and on Iggy's "Little Doll" the Spacemen up the tempo a little it's not quite as claustrophobic as some of the other stuff here despite the same wall-of-fuzz sound. "O.D. Catastrophe" is 9 mind numbing minutes of distortion, fuzz'n'effects that'll have all but the most blitzed running for cover- or the "off" switch!

There are four Spacemen (2 guitars, bass, drums) and they've beamed in from Birmingham rather than Uranus, them's the facts! Criticism? Not enough variation in tempo, good effects, fuzz'n'feedback and nice to hear and English band not afraid to unleash a little power to match their madness; doesn't quite have the naked aggression of, say, the Nomads though. A Jesus And Mary Chain for garage freaks, or something more? Maybe so!
(Jon Storey)

BUCKETFULL OF BRAINS Aug 86

SPACEMEN 3's uncompromising hybrid of Hawkwind and early ELEKTRA Stoges has manifested itself as a seven song 12 inch on GLASS Records. This psychedelic stained glass limbo relentlessly shudders forever onward. Stalking the listener and genuinely flaunting a fearsome disregard for anybody mistaking them as wishing to be compared to the MARY CHAIN. Noise always makes the unwitting go for the obvious. What may seem on the surface another angle on the BLACK/GOTH/DODM bandwagon is actually both compelling and hypnotic. They've fitted THE THIRTEENTH FLOOR ELEVATORS "ROLLER-COASTER" with a steamroller and they're out to stomp ANDY ELDRITCH into the dirt. All that smoke and shit won't help him either because the dimension these guys inhabit is choked with it. Watch out.

SPACEMEN 3: "Walking With Jesus" EP (UK, GLASS)
...holy moon. It's no longer indicative of anything specific when you go on about how some band's dug their arms so deep into a pile of gtr noise that their being has effectively merged w/it. So I won't bother going on about that. These claymores do a serious noise job w/o ever falling into caverns of derivative function though, and listen to this new recording of the Elevators' "Roller Coaster" would ya? It is everything that a scuzz-trance masterpiece could ever be. Astounding gtr-stuff that can hold its simultaneous own w/Sonic Youth and OUTSIDE/INSIDE-era Blue Cheer. --Byron



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SPACEMEN 3 'Sound Of Confusion' (Glas GLALP 018) 1974
PROFESSOR HEINZ Wolff:
 "And ze problemm iss week is to make a 40 minute long-playing record capable of dispatching even ze most insomniac of speed-crazed degenerates to the land of nod, using nussing more zan one and a half minutes worth of material."
 Cabaret Voltaire have risen to this challenge with sterling resolution over the course of the last 12 months ("whoa hey funky yeah") and, consequently, have done almost irreparable harm to their reputation. Spacemen 3 have no such reputation to damage and can therefore be given a second chance.
 "Sound Of Confusion" goes off at half cock. The basic fault here is that they start with a sound and worry about what to do with it after. The first couple of minutes sounded bloody great until someone I assumed to be either Emyln Hughes, Alan Ball or Aled Jones started singing and I realised it was on at the wrong speed.
 At 45 revs there's an energy present, whereas at 33 we've got the Mary Chain without the choruses. The Purple Things without the guts. Faust could take an outwardly tedious noise and turn it into 13 minutes of captivating, brilliant noise. Spacemen 3 have got to get back to basics."
ANDY HURT

CHRISTMAS ON MARS
 THURSDAY 19th DECEMBER BENN HALL RUGBY

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SPACEMEN 3
 Hammersmith Clarendon, London
 SPACEMEN 3 are a kind of musical sphyrograph, guiding the mind into a tiny hole, pushing and pulling the imagination in an endless series of curves until a pattern has been fully constructed. At the end of every song there is a disconcerting realisation that the dark secrets of a beautiful picture have been slowly unfolded and ravenously digested, that something of great significance has been learned.
 A monotonous beat twitches at the heart of their designs, the guitars of the two seated frontmen working within, above and below. They look like subversive school prefects, rigid beneath the flowing colours of oils, Jason picking and mixing notes with savage accuracy, his vocals, on the occasions which they are deemed necessary, acting as another instrument droning in the psychedelic tangle. His partner, Pete, flashes his fingers across the strings in a ceaseless strum, the sounds fuzzing and buzzing with effects.
 Their intensity seems harsh, almost painful, yet deep down is a shivering, naked fragility. Although it cannot often be heard, it is permanently visible - each member of the band totally immersed, co-operating with the lengthy ramblings. Spacemen 3 have an ability to make you sweat without moving a muscle. They invigorate the soul. It's a glorious achievement.
PUSH

things to hear. Fire are talking about re-releasing those this year. I'm not sure they'll do it in the original packaging. Oh... I dunno, Dave Barker who is now working for Fire was on about doing it and he would do it properly. That's one thing with Dave he was always interested in having good covers. He always let us do what we wanted. He was not keen on colour sleeves for 12" singles, maybe two colour or something. Or black and white like 'Take me to the other side', which was a sleeve Dave did. That one and 'Performance' were the only ones he did (design/layout). 'Performance', I mostly put together. Clint Boon from the Inspiral Carpets took all those photos and sent us a copy of the slides. It was the Rugby 'Christmas on Mars' or maybe the 'Easter Everywhere'; the gigs we did with Loop, Perfect Disaster, Birdhouse, Tell Tale Hearts and the Purple Things and an early version of the Darkside all for about £1.50.

Q Were the 'Walkin' with Jesus' songs originally planned to be recorded with the LP ?

We did record 'Walkin' with Jesus' at the same time as the 'Sound of Confusion' LP. But, it didn't come out very well. It's one of those songs, there's a very fine line between that song being really good and really shit. When we recorded it with the LP it was really shit. It was like that live, either great or it wouldn't gell. It's based around one thing, if Jason wasn't on form with what he was playing, that was it. It would ruin the whole thing.

Q So it's the Northampton demo on the 12" ?

Yeah, that whole 12" was recorded at the same studio. We went back and recorded 'Rollercoaster' and 'Feel so good'. 'Walkin' with Jesus' was actually recorded at the same time as all the other demos.

Q Was the plan to have 'Walkin' with Jesus - Sound of Confusion' on the 'Sound of Confusion' LP ?

The LP was going to be called the 'Sound of Confusion' whether it was on it or not. It wasn't named after the song. That album was a concept album really the 'Sound of Confusion' was like Teen-Confusion in a way. Just starting to grow up a bit and not finding it very easy and perhaps because of drugs and stuff finding some of the trials and tribulations we were going through in those years a bit tough.

Q. What about the sleeve?

The first album sleeve was actually photographed in the room where 'Outer Limits' is printed at YP. That was originally the recreation type room. We just put our sheets up and the projectors and effect wheels. I love it, the red light on our faces. It came out pretty good in the end. Steve Evans took the photos.

Q. Whose was the lightshow?

I bought those from second-hand shops in Coventry for the club that we were doing, the 'Reverberation Club'. At that time they were a relic from the disco thing. People got very sick of them by about 1975 and they were sitting there for £20.00 each. They were an absolute bargain.

Q. Onto 'Sound of Confusion' LP. Any memories that spring to mind about that time?

The LP took 3 days to record and 2 days to mix. Pat Fish was there for at least the first 3 days. He basically sat around rolling spliffs for us while we were working.

I remember him remarking on the fact that we'd go in and do 'O.D. Catastrophe' for an hour, and then say 'Yeah, that last takes the one'. He couldn't understand how we knew sort of thing.

We weren't very well rehearsed, we were naive really to the best way of getting a good solid recorded sound. We went in and did it practically



Spacemen in orbit

PETER and Jason, half of Rugby band Spacemen 3 are in high spirits, and why not. Their first album, "Sound Of Confusion" has been out only a matter of weeks, and is selling far better than they and their record company, Glass, expected.

The album is a step forward to the basics. Some, I have no doubt, would compare it to the noisy parts from the first Velvets offering which have given birth to such interpre-

COMPILED BY
POP CORN
Dave Freak

tations as the Jesus And Mary Chain. But Spacemen 3 seem more real.

They are not attempting to recreate a sound, they are that sound. Whereas many of today's young hopefuls take bands of this era and genre as major influences, the Spacemen take the music that spawned these bands as their influences. And this puts them above the revivallists.

"I guess we are a psychedelic band," admitted Pete. "There hasn't been a real one for twenty years. Everyone is dying for another new psychedelic revival. Our music transcends that revival."

"A lot of old sixties hippies like to see us. They see something in us. They get high to the music," adds Jason. "Kids buy the LP, take it home and

their parents listen to it. We don't understand why!"

"A lot of people think psychedelia is big flares, and Doctor and The Medics, and it's not," observed Pete. "Music for the mind! Music for the third eye!"

We like soul music a lot. Otis, Hendrix, RnB, blues, we're part of that tradition. We are a traditional band."

But as Jason points out, although the music is very exciting, they are hardly the best performers in the world. "We're a very boring band to watch."

A fact which Pete knows well. "We don't prance about the stage. We just sit down and get right into it. No posing. No smiling at girlfriends. No waving to parents. Sitting is so much more comfortable, relaxing. I can't play standing up especially as some songs are 15 minutes long. We'd have to stop to shake our hands about to get the blood circulating again."

Intensity is something they, and their audience thrive on and in, taking one simple guitar chord, and building on it until it can go no further. It's this intensity which has brought them a large local following, and the affections of the Jazz

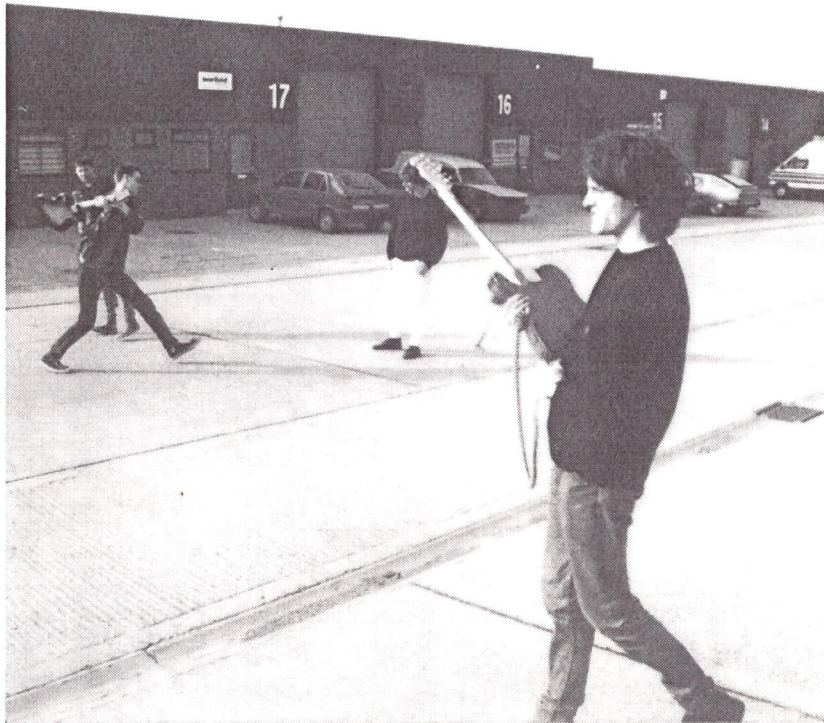
Butcher who, having as Pete put it "... freaked out at one of our Northampton gigs..." was instrumental in getting them the record deal.

"He came up to us afterwards and said some really embarrassing things. We even got to credit him on the LP sleeve, thanking him for his faith and encouragement."

Jason: "Up until then we'd been slogging away for three years. We thought no-one liked us." If you, like Spacemen 3, are very dissatisfied with the state of the current music scene with all its hype, and plastic pop, this band could be what you are looking for. Any last words?

"Yeah!" hums Pete. "Even if you don't buy our LP, tape it off someone..."

Spacemen 3 make a landing in the town on Friday, July 25, at the Roadmender, then again on August 6 at the Black Lion.



Above : Local Northampton paper

Above right: Pictured outside VHF studios

Below: Natty at Banbury

(Photos: Craig Wagstaff)



The
REVERBERATION
Club
PRESENTS
THE
JAZZ BUTCHER

+
SPACE
3
MEN

Thursday
27 march
The Blitz
Church St.
Rugby

live with the minimum of overdubs. I remember overdubbing the flange effect and feedback. For that we just sent nothing through the flange and boosted it up. It's just a flange doing itself.

I played bass on 'Losin' touch with my mind'. At that point Pete hadn't mastered the bass for that song. For quite a long time even after the album was released, I still played bass on that song. I overdubbed the effects at the start of 'Losin' touch with my mind'. Its a delay speeding up on itself, feeding back. Once it started feeding back, I'd change the speed of the delay faster and faster.

With the album it was basically mixed by Bob Lamb. We'd say "Oh we want the guitar louder" or whatever. We'd say we liked it or we didn't. Basically it was coming from him, that side of it. That's what I don't really like about the album. He had no affinity with our type of music at all and was quite domineering.

'Rollercoaster' off the album I don't think any of us were very pleased with which is why we recorded it again to be released as our next single. The version on the 'Walkin' with Jesus' 12 inch is a much better version. 'O.D. Catastrophe' as well didn't come out as good as it was live. You learn by your mistakes! 'Rollercoaster' on the single was without real drums. We did it through a click track, me and Jason playing guitars. Then recorded 'Feel So Good' which had been written just before that. It came about from a jam, Jason started playing those chords and I came up with the vocal. We just decided that we liked the idea of 'Rollercoaster' segueing into that kind of nirvana of 'Feel So Good'. I was very pleased with the way it worked. Its still one of my favourite things that we ever did, that side of that record. I'll be glad when its reissued.

While we were doing 'Rollercoaster' we decided we wanted to have rollercoaster sounds in there. We didn't know how to achieve this best, we thought we might get it off TV. I'd seen film of a rollercoaster.

But me and Jason went to Billing Aquadrome in Northampton and went on the rollercoaster a few times, a really old cranky rollercoaster. We had to keep braving this horrendous, rusty old rollercoaster trying to record it...the sounds of people screaming and stuff. In the end it didn't work.

So, Jason wrote to the BBC sound effects department and they sent a letter back saying they couldn't do a tape but here's a record of it, if you use it send us £50. Being short of £50 at the time we forgot to send it!! It was a single of rollercoaster sounds. There's some quite strange sounds in there...beautiful hisses. They sound great when you're tripping.

Q By 'Transparent Radlation' you'd found the VHF studio in Rugby?

Yeah they'd only been doing radio ads and stuff like that. It was set up to do that.

Q I found 'Ecstasy Symphony' quite a radical change from what I had thought of as being the 'Spacemen sound' ...

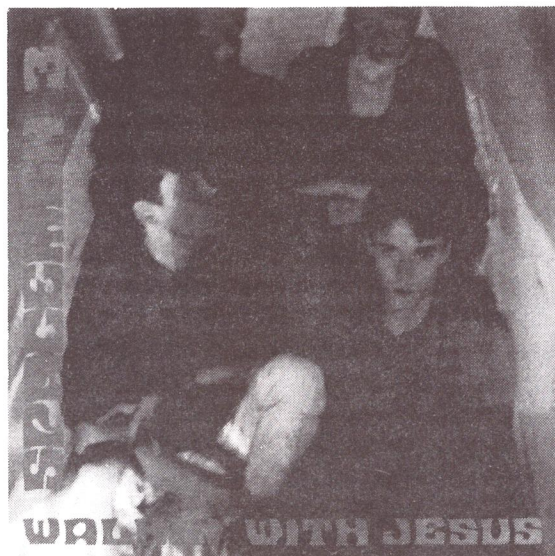
Maybe that's what people thought at that point. To me the 'Spacemen sound' was always something very minimal based around one chord, or two chords. It was playing the same sort of music just in softer sounds. It's still lots of drones working within each other. Just one note, like 'O.D. Catastrophe' is one chord, its the same principle. The same music played through different sounds.

That's what 'Perfect Prescription' was to a certain extent. Us sort of experimenting with different sounds, the same music and a different format. That's what I've been doing ever since really.

In about late January '87 we went into VHF studios in Rugby which was at that time an 8-track studio, and we started doing demos for 'The Perfect

Spacemen 3 - WALKIN' WITH JESUS (Glass - Import)

The Spacemen 3 are a guitar-oriented psychedelic band from England. Their new 12-inch includes two originals and a 13th Floor Elevators cover. The title track seems quite aimless, but their second original "Feel So Good" does seem to carry its own charming qualities. Their cover version of "Rollercoaster" seems more like a ride on a merry go-round.



SPACEMEN 3: Walkin' With Jesus (Glass)

This is a single that didn't hear the warning from the stage earlier, the one about fake psilosibyn now being peddled at the back of the crowd. This single has a sort of holy-fool expression on its face. It has boundless energy, and wants to get tactile and meandering with electric guitars. 'Walkin' With Jesus' has listened to The Jesus And Mary Chain quite a lot, but will forget this in its quest to sound like Country Joe And The Fish, circa 1969.

The surprise is that all four tracks on this 12" EP are quite brilliant. There are long, long guitar passages with sly melodies beautifully sustained, the kind that would be meditative if it weren't for the feedback. There are no idle funk gestures to mess up the mood, no pasty attempts at trendiness - the sleeve is hideous, very Rock Misc. - and best of all modernism hasn't been entirely shut out; Sonic Youth are here in spirit, and maybe even drifting fragments of the Swans.

More, please. Shocker of the week.

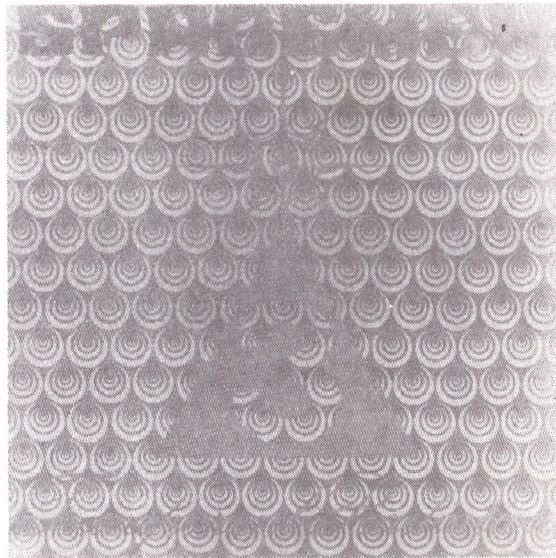


SPACEMEN 3
LONDON HAMMERSMITH
CLARENDON

IF MY MEMORY serves me well – indeed, if it serves me at all – I think they used to call it the 50s! What does it entail? Tonight, a small intimate venue, a cosy disinterested audience and a band featuring four strange(ly) earnest be-seated young men strumming guitars. Flanked by a vast psychedelic (ie multi-coloured, nebulous, continuously shifting) lightshow backdrop, the band look intent on testing the outer limits. How long can they manage to repeat one riff, gradually ascending and building up the tension minute after minute until the viewers find themselves ensnared in the sticky coating of guitar-drone.

Spacemen 3 are practitioners in the fine art of repetition; instinctively drawing on the lessons of their forerunners and adding an atmosphere, a mood and sonorous backbeat of their own. Once you've created a feeling why let go with mindless stoppages? Unflustered, ununnerved and uncluttered, Spacemen 3 take hold of a chord and work every last permutation out of it before calmly working through to the next (barge of noise). Through this tension the interest mounts. Like watching a glass eye revolve slowly in its socket. Hypnotic!

THE LEGEND:



Prescription' LP. The demos we called the 'Out of it' demos, mainly to do with a shipment of Thai weed which happened to come in at exactly the same time that we started demoing.

In fact they're one of the first things I can remember us recording at that time, which I think I still have a tape of somewhere. Its us lying on the floor laughing through echoes and stuff. Basically there were four people just giggling, Thai weed giggling at the sound of our own laughter going through echoes!

We recorded demos of 'Transparent Radiation'. 'Things'll never be the same', 'Starship', 'I Want You' - not the Spiritualized song, the MC5 song, - 'Walkin' with Jesus', 'Take me to the other side', 'Ode to Street Hassle', 'Call the doctor', 'Come down easy'. I don't think we did demo 'Feel So Good' I think we just recorded it properly for the album afterwards.

For the single we decided to segue the two versions of 'Transparent Radiation' we'd done by this time. We started to record album versions on 16 track. We gave the studio £3000 in advance of us recording there so they could buy the 16 Track and we got a great deal. We eventually spent about 5 or 6 months in there, so we got our money's worth.

I'd come up with 'Ecstasy Symphony' ...totally my own idea. Its basically the same drone repeated eight times in stereo each time having a different effect on it.

Q. Was that inspired by the drug? Or was it just coincidental?

No, it was basically ecstasy from many drugs, any drug or many drugs. It wasn't particularly about the drug Ecstasy at that time. We linked the two 'Transparent Radiation's' with it. Owen John plays violin, and Jason repeated some of the solos and riffs in it.

The first version of 'Transparent Radiation' has got three vocals on it on the single. One panned left, one right and one more or less central and throughout the mix I just varied them all randomly. Its quite a weird psychedelic effect. I've not used it since.

The version of 'Things'll never be the same' is slightly slower than the one on the album. We felt it could do with a bit of a kick up the arse to a certain extent and varispeeded it very fractionally. An old trick. I read Joe Meek used to do it in 1958 y' know, just a little to make it a bit tighter.

'Starship', the MC5 song, we re-arranged. The end of it has every drop of feedback I could get out of the guitar and the final thing was I chucked my guitar into the middle of the room. Its one of the last sounds on the thing, there's some more of Jason's guitar going but, there's quite a definite 'plonk' at the end as you hear my Jaguar fall in the studio.

For 'Things'll never be same' Jason actually worked a lot of his guitar lines out backwards, which is not any easy thing to do. He did it surprisingly quickly as well. It took him about an hour to do the whole thing.

Q The B-side to 'Transparent Radiation' has 'Starship and 'Things'll Never Be the Same'...

'Starship' was obviously an instrumental cover of the MC5/Sun Ra song. 'Things'll Never be the Same' is a slightly different version, slightly different mix from the 'Perfect Prescription' LP.

We wanted one side to be very mellow and spacey and the other side to be equally heavy and focused and fuzzy as the A side was mellow.

Q And 'Things'll Never Be the Same' you'd been playing live for what, three years anyway...

Yeah in quite different forms. Before it had been quite a bluesy... still sort of one chord, and went on to being a one chord drug song. I think the sound

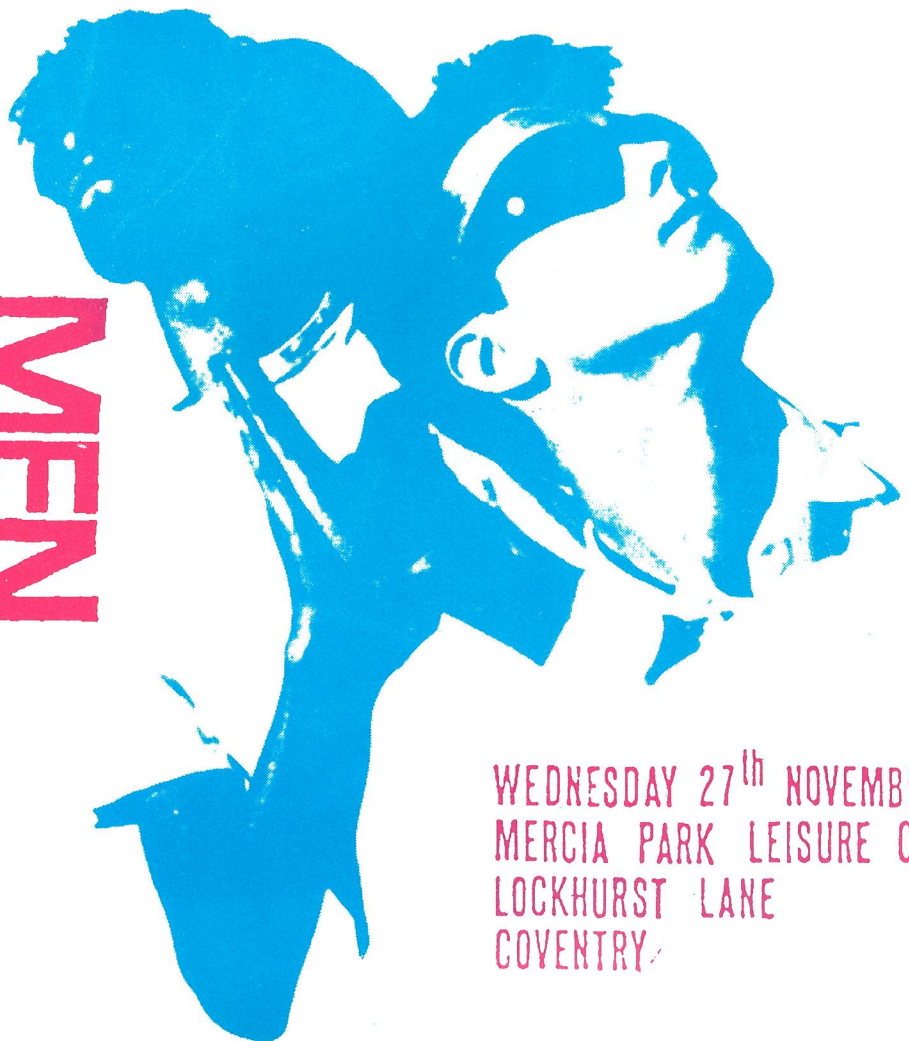


One of the earliest Spacemen posters, designed/drawn by Steve Evans, it is based on a photo of the group (not an octopus!) - several arms and Jasons head, with thought bubble, at top.

VELVETS? STONES?



SPACE
MEN



WEDNESDAY 27th NOVEMBER
MERCIA PARK LEISURE CENTRE
LOCKHURST LANE
COVENTRY

They have lift-off!

SINGLE OF THE WEEK

MENTION the name Spacemen 3 and you are likely to get an extreme reaction.

There is little room for middle ground — you either love or loathe them. Sonic, guitarist and occasional vocalist with the band explained: "We've got a love/hate relationship with Rugby. Rugby audiences are not very giving."

This man, along with vocalist and guitarist J., launched Spacemen 3 from Rugby five years ago. They are now on the verge of something which could be very big indeed.

"It's taken us a long time but we've built up a reputation. The press support is now with us..."

Last week the latest 12", *Transparent Radiation*, was "Sounds" single of the week but the record has been excluded from the national independent chart because of its 45 minute duration and playing speed.

Currently they are remixing their new album, *The Perfect Prescription*, at VHF Studios, in Arches Lane, Rugby.

Sonic: "Things are coming together quite rapidly. You'll not see Spacemen 3 in the charts later this year but things are going well for us. We've never going to be a massively commercial band but it would be nice just to make a living from it."

Whatever you may think of their music you have to



Camera shy? — Spacemen 3.

admire the way Spacemen 3 have pulled themselves out of a town with very little music history at all.

To coincide with the release of the new LP they will be touring at both home and abroad, playing to audiences of about 300.

At the core of previous recordings there has been a conflict which is difficult to accept. The band seem to strive towards unconventionality and originality yet also plunder the past.

From the rough demos of *The Perfect Prescription* this seems to have been resolved. They have created a fresher new sound which shifts them on to a more challenging and exciting plane.

We tried to lay down everything we love about music — and try to think of our music as a type of soul food."

The new songs create their atmosphere in a different way to the furious grind of earlier material. They are equally as hypnotic yet more fragile and subtle.

Yet Sonic is quick to justify the new direction. "This is not simply a mellowing — there are some songs which are more minimal and heavier than on the first album."

In opposition to the current stagnation of the independent music scene, Spacemen 3 have created a sound which is no longer one of confusion but one all of their own.

They have the insight to avoid simple plagiarism now and their own style is one that has inspired others, especially in Rugby.

Spacemen 3 have already achieved what others only talk about and this may explain any local resentment. But Sonic speaks enthusiastically about the local music scene:

"Things are changing now, with the Blitz as a regular venue... Rugby's been neglected... it's good that you Rugby Advertiser are doing something... — Steve Williams.



12" 'addictive'

Greg Freeman

SPACEMEN 3 'Transparent Radiation' (Glass) There's no point in even pretending that any revolutionary new concepts or systems are unveiled this week. And in the light of nothing fresh, it's best to dive screaming into the shadows.

Spacemen 3 are great rock 'n' roll. Their positive regression is less obvious than a Panther Burns, more blatant than any of our cut, thrust and sample merchants. Their music is as timeless as any you care to name. "Transparent Radiation", in fact, ignores most standard notions of time, clocking in at a modest 38 minutes.

It's an acid haze of a Mayo Thompson song which hovers like an ether extracted from some key Velvets out-take, spliced up by an ambient wedge of psychedelia called 'Ecstasy Symphony'. It's mood music for philosophical esprobates and it's completely, subtly addictive.

Flip it and you're dropped inside 'Funhouse' walls with the Spacemen's own gnarled plea for love 'Things'll Never Be The Same', which lopes (assisted by several battalions of wah-wah pedals) into a ten-minute, wordless howl through The MC5's 'Starship'.

Side one is drifting, leathery clouds, side two an electric thunderstorm. The key line is "I was wide awake, in a dream", and you can call them screwballs, dilettantes or drop-outs if you want, but all those tags sell Spacemen 3 short. They have natural ability.

Sounds

The local paper, *The Rugby Advertiser* has occasionally featured Spacemen 3.

summed up the words better. It was the intensity of that feeling that things have changed really. Things not being the same for a variety of reasons, through altered perception, through drugs, through relationships with people. Losing a certain naivety, like Pandora's Box almost y'know it's better not knowing that its there. Y'know, like things'll never be the same once you've opened Pandora's Box. Once you know what is there, there's no not-knowing - "Things'll Never Be the Same".

Q There's two instrumentals on the B-side of 'Take Me To the Other Side'. One of those is like something you could find on 'Sticky Fingers'...

Yeah, 'That's just Fine' and 'Soul 1'. Yeah, "Soul 1" is very much that sort of bluesy type song, very similar to 'I Got the Blues' from 'Sticky Fingers'.

'That's Just Fine' is the same recording as the Northampton demo except it was remixed at VHF studio. We took the vocal off because we thought we would possibly record it again later on, which we never did. Although I do it live now, I may record it with Spectrum.

'Soul 1' was a sort of stax/blues pastiche. Alex Green playing sax on it and Mick Manning playing trumpet on it. Mick Manning also plays trumpet on 'Feel So Good'. We were in and out the studio doing gigs and all sorts during this time.

And 'That's just Fine' was written in the style of a Lou Reed song. Both of those songs had lyrics, 'That's just Fine' has got lyrics obviously on the bootleg. We took them off 'cos we didn't have time to re-do them, we thought they weren't good enough but the music stood up by itself.

Q The Transparent Radiation sleeve had all those circles, which were to crop up on several later sleeves....

'Transparent Radiation' came about with those circles 'borrowed' from the original Monterey poster. The colours, the pink and the blue aren't what they

should have been. They should have been more lavender and turquoise. How they fucked up I do not know.

The '3' logo was done by Pete Bain, a graphic he came up with. When I first saw that BBC news intro, I really thought that they'd seen that. The way it was kinda psychedelic I thought, this guy has seen our light show!

Q Now we come to the 'Perfect Prescription' LP which I had the good fortune to hear before it was released, in demo form. I remember thinking this sounds a bit rough then eventually it came out and it didn't sound any less rough but, it stands the test of time because there's such a wide variety of styles on it...

The first album would have sounded different if we'd have come to the music as competent musicians.

We were playing a kind of blues, a kind of punk/soul/blues which we did arrive at through not being able to play. If we could have played we would have been doing perfect covers of John Lee Hooker, Otis Redding, the MC5 and the Stooges. Note for note perfect but, as we didn't really have that musical competence or the will. Like 'Losin' Touch with My Mind' is a total take off of the riff to 'Citadel' by the Rolling Stones but, because we couldn't play it the way they played it, it evolved into something different which was then our own. It was a hybrid of various things. Quite quickly we realised we should be thankful that we were coming up with something which was expressing the feelings and emotions that we wanted to, with our own sound. We didn't have to take someone elses blues sound and stuff.

Its like the way I put a drone through everything. Its a way of capturing a feeling very naively without playing incredibly complex chords. Its a way of getting a very strong emotion over. I didn't need any musical knowledge to do it. Much of the

originality of our sound was that very minimal sort of... if you can do it with one chord why bother with two or three. Trying to take it to the bare minimum needed to express the feeling and emotion that we were trying to express.

Q What struck me was that alot of the punk bands were playing a very similar sort of music and Iggy and the Stooges were very much involved. But, they didn't seem to have the roots. They were just mimicking the scene...

Yeah, it was. The punk thing was very against that, having any roots. Although the Sex Pistols have got very traceable roots. You can hear the Who and the Small Faces, a lot of Chuck Berry in there and all sorts. The music is pure Rock 'n' Roll for all they claimed. Very pure, uncut Rock 'n' Roll. The idea for the punk bands seemed to be that they didn't have any heroes, all anti hero type stuff.

You don't need that sort of attitude. I think its good to have an appreciation of some sort of lineage of where you're coming from. To take it somewhere fresh, without being restricted by any kind of dogma regarding what is acceptable.

Q. Onto the second LP....

Which we're still on really. 'Take me to the other side', the demo version was really quite different lyrics and the guitar part that I played was quite different. Rather than just playing a tremolo drone right through it, I actually had a little riff in there at the start and in between verses. That version can be found on the "Munster" 7 inch.

'Walkin with Jesus' was a totally different version with the organ and acoustic guitar. 'Ode to street Hassle' was quite different; in the demos there were some experimental tremolo noises in there, some things that we experimented with that didn't make it into the final version. That's one track I felt could have done with some more work on it; perhaps some cellos and violins.



Q. That song, "Ode to Street Hassle", you'd been playing it live for a long time....

Oh yeah, we'd done it live very differently. It's obviously a tribute to the Lou Reed song, a continuation as I said earlier.

'Feel so Good'. I'm not sure if you can hear it on the CD. I must admit I haven't checked but, when recording his vocal, Jason opened a beer can right by the microphone, RIGHT BY THE MICROPHONE, at the start, in the intro, just before the vocals.

The sound of a beer can opening next to a mike that's set up for Jason's voice, which is very quiet, which is why he never gets the same sound live. You can't sing that quiet live. Anyway, he opened this beer can and it not only went on the track he was recording, it spilled over onto the tracks either side which meant the guitar and something else had this beer can opened on it. We managed to disguise it pretty good as I remember in the end. I remember being able to hear it on the master tapes, I thought that by the time it was on vinyl you'd lose it. You do lose quality on vinyl, but on CD I suspect its quite audible. You'll have to ask Jason what sort of beer it was!

Q. 'Things'll never be the same again', you had played live for quite some time....

Oh in several different versions yeah. Originally it had a sort of stop/start sort of thing. We also used to do it with the caz as well, I used to play the caz on it live. Its a Turkish 6 string drone instrument, two of the pairs of strings are drones and the other pair are for playing the melody line, which is how I play the guitar anyway. Basically it's the same instrument for me.

By the time we came to record it, it had been stolen. It was pinched from a gig in Long Lawford. I had another one which Jason lost. When he moved house, he lost it. I've still got one acoustic one, but those were electric ones from Turkey; not expensive, only about £15-£20 each for electric ones, but very hard to get over here.

'Come down easy' was first done on the Northampton demos. I didn't play on the demo at all. By the time we came to record it I basically, put a drone through it, in the end part.

'Call the Doctor' was basically the same version as the demo. We improved on it, repeated a few things that we weren't keen on and that was it.

The other songs recorded at the 'Perfect Prescription' time were a version of the Spades track (pre-13th Floor Elevators) called 'We Sell Soul', and the MC5 song, an instrumental cover of 'I Want You'. No, I did sing on it, we might have both sung on it. It was basically a studio jam that was a laugh. There was one other thing that was quite good, that was just a jam with Jason playing very John Cale-esque keyboard and me playing feedbacking guitar and Pete playing his bass. Jason infact did guitar and organ on it. It was a good jam but the tape ran off the end after about 3 or 4 minutes. It was just getting going and the tape ran off the end of the spool. We never got round to doing anything with it. Its a great start to a track.

Q. There are songs on 'Perfect Prescription' which you could say were almost Stones' songs...

Some things were certainly written to be like that. I mean 'Call the Doctor' was written to be a JJ Cale song. There's no doubt about it, that was written totally in the style of his 1st two albums, as close as we could come to it. We couldn't mimic, thank God!! We came out with our own version of a J.J. Cale song.

Q. That brings us up to 'Performance' from the first European Tour....

No, it wasn't the first European Tour. The first European Tour was only about three or four dates that we did in Holland and Belgium.



NEEDLES & PINS

SPACEMEN 3 have good reasons to be disgruntled. They have frequently been compared to the likes of the Mary Chain and Loop and yet, while they draw upon the same pool of influences, they pre-date such bands by several years. Perhaps they're too controversial?

"Walkin' With Jesus" on the second LP, 'The Perfect Prescription', is about the first time you take heroin, the kind of conflicts in your mind, largely because of the fact that it's totally unacceptable to do so. I've had periods when I've been on heroin and periods when I haven't," says guitarist Sonic. "And the main difference I've noticed is in other people's pre-conceived ideas that you should be crawling around in the gutter."

"I've thought for a long time that heroin ought to be available on prescription, a daily dose from the chemist. It's only by dealing at street level that you encounter problems of hygiene and overdosing."

But there remains the opinion that by expressing such feelings Spacemen 3 are being irresponsible, is that not valid?

"The songs aren't all like that and those that are are born out of actual experiences. It's not a question of advocating or encouraging anything. Okay, so a lot of people can't cope with it, but there are others who've taken it for years and lead perfectly normal lives. It's a difficult subject but we're not afraid to broach it."

"Personally I think that alcohol is far more dangerous than most drugs. I mean, look at the thousands and thousands who smoke dope, something which has been proved to be harmless and yet it is still illegal. With dope what is needed is more people than just Paul McCartney to stand up and admit to smoking it."

Spacemen 3 used to have a motto which ran "taking drugs to make music to take drugs to". While it's no longer used on their records and posters, it's as applicable now as it ever has been for them. And, since the only reason why it's not used any more is because of the problems which it caused, is Sonic not worried about some of the things he has said during the course of this interview?

"I don't know why, but no, I'm not. I'm being totally honest about the whole concept of the band. That motto is what we are about. I think our music benefits from being listened to while totally out of your head, but, having said that, we appeal to lots of different levels of consciousness, so perhaps it's not an essential prerequisite." — p

Sounds



**SPACEMEN 3
The Perfect Prescription
(Glass)**

WHILE THE so-called grebos have been getting acres of press for little more than high velocity farts down a microphone, a capsule of neo-psychedelia has been slowly dissolving in provincial clubs. Bands such as Loop, The Shamans, A. R. Kane and the microdot on the wavy horizon here, Spacemen 3, one of the best kept cult secrets in the land.

Living in Rugby, rarely venturing south to do gigs, and releasing 38-minute singles such as the silken 'Transparent Radiation' (which reappears here in truncated form), has merely served to foster their mystique. 'The Perfect Prescription' should launch them out of isolation and into the big bad world.

The prototypes of their introverted psychotropic drones are manifest: the Velvets, Lou Reed - who is acknowledged with 'Ode To Street Hassle' - and innumerable bubble brained Americans like Rocky Erickson. But this shouldn't blinker one to the fact that Spacemen 3 often wield these fossils into a life support system of their own.

At their crassest, for example on the floating ether walking blues of 'Come Down Easy', where they proclaim "1987 all I want to do is get stoned / All I want for you to do is take my body home," Spacemen 3 hit lows of prosaic inanity.

Elsewhere though, as with 'Take Me To The Other Side' and 'Things'll Never Be The Same', the trio - Sonic Boom, Jason and Bassman - smie beatifically in the face of dancefloor fashion. To crucify this acidic haze as a mere trio down memory lane would be a mistake. Take a walk with Jesus instead.

Jack Barron

Spacemen landing

RUGBY'S Spacemen 3 touched down on foreign shores this week at the start of an extensive 30-day tour.

The band, whose second album 'The Perfect Prescription' has been selling well nationally beyond the trip on Sunday.

They will be taking in such places as Belgium, Austria and Holland, playing on all but three nights in the next month.

The group, who formed in Rugby about five years ago and in the past two years have achieved critical acclaim all over the country, are no strangers to playing abroad.

In March last year, they played a few dates in Europe but this is their heaviest string of gigs so far.

Rugby Advertiser

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operators of the SFCAN Campbell

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TUESDAY 17th JUNE

* **SPACEMEN 3** *

extraordinary trio from Rugby whose debut album has just been released - not to be missed...

+
* **THE TELL TALE HEARTS** *

Debut County appearance by one of Northampton's most popular 'underground' bands.

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presenting an excellent double-bill with

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notorious garage-glam rockers from Birmingham

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featuring members of the legendary Hollywood Refugees.

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Doors of The Reverberation Club at The Globe House (New Inn - JEWELLERY)

HALLOWEEN

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WITH

SPACEMEN

FRIENDS

3

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SPACEMEN 3 - SOUND OF CONFUSION
Glass (GLAEP 015)

After the Pastels and Doctor's Children, Glass have come up trumps with another brilliant band. Rugby's Spacemen 3 have been waiting four years to get a vinyl release, and it seems to be worth the wait. Get your cash out NOW.

The opener 'Losing Touch with My Mind' sets the pace for the whole album - the loudest, neaviest, noisiest psych for years and you just can't avoid becoming an addict.

They man' continues the trend.

The elevators' classic 'Rollercoaster' gets the fuzz treatment, and a flanger's thrown in for good measure.

More flangin' in Glen Campbell's 'Mary-Anne'. The spacemen's approach brings life into a dead song.

Turn it over a.s.a.p. and to complete a triplet of covers, the obvious one - 'Little Doll'.

'2:35' follows, and it's more of the same - foot stompin' r'n'r to ruid you of your neighbours.

'OD Catastrophe' closes, and it's the most powerful cut of all. Nigh on 10 minutes of repetitive feedback that'll have your head ringing for days.

If a wall of fuzz'n'feedback is your kind of r'n'r, then hotfoot it down to your local platter store 'n' get 'em to serve up a real not pepper.

SPACEMEN 3 'The Perfect Prescription'
(Glass GLALP026) ****

E FOR estranged, S for seedy, O for ostentatious, T for tortured, E, again, for elusive, R for radioactive, I for intangible and finally C for cosmic copy cats from outer space!

What have you got? Esoteric, I think, and Spacemen 3's strangeiv captivating debut album that will blow your mind with its sheer range of intense emotion.

Spacemen 3 wear shades, leathers, dress in black and look constantly moody - one of the best re-hashes of The Velvet Underground's overrated qualities around. I love it, I love the way 'Transparent Radiation' relaxes for about five minutes as if capturing the moment after orgasm, recovering in content. Then there's 'Take Me To The Other Side', an acid-sex cocktail that builds and builds before erupting like a complete mental freakout with cymbals crashing unceremoniously over a persistently buzzing feedback guitar.

Spacemen 3 may threaten with borrowed snarls but they pull it off because their songs are convincing and strong enough to shiver you. 'Walking With Jesus' is a calmer ballad and an acoustic guitar rattles some riffs over a paradisiacal organ.

'Feel Good' is a beach fire song that not only kills surf city but reconstructs it and 'Things'll Never Be The Same' is the most psychotically deranged implosion that I've heard all year.

'The Perfect Prescription' is the follow up to

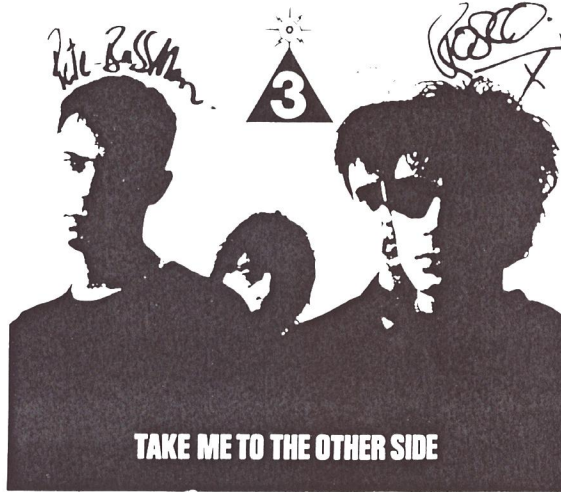
'Psycho Candy' that The Jesus And Mary Chain never made, born out of a time when LSD has become fashionable again and when most of modern rock is re-writing the '60s song textbook.

'The Perfect Prescription' is a dangerous medicine and one that I recommend you don't take more than four times a day because your mind couldn't really cope with it. By the end of the year it will stand as one of the vital debuts.

SPACEMEN 3 'Take Me To The Other Side'
(Glass) Spacemen 3 have the talent to create a throbbing electric cathedral of sound, à la Loop, but 'TMTOS' isn't it.

While a lone guitar feeds back over a pounding drum heartbeat for what seems like an eternity, all sorts of climaxes seem possible. But when everything falls in together the energy is diffused and their purpose confused.

SPACEMEN



TAKE ME TO THE OTHER SIDE

HYPNOMONOTONIZE YOURSELF

'EAT SLABS OF NOSE' and 'Hypnomonotonic' are phrases that Spacemen 3 think may be 'appropriate' to describe their music. They really do sound like nothing on Earth, if you were to imagine that Lou Reed had gone to Africa and India to recruit for the Velvet Underground... it wouldn't be much more helpful. Perhaps I should allow Sonic Boom to explain.

"We really like basic music. When we formed one of the things we wanted to show was that there is a really intense primal enjoyment to be got out of music, and you don't have to be a good musician or a poet to do it. All you have to do is grab an instrument and bare your soul. Like African music is straight from the soul, you hit that drum because you feel you want to hit it. That's the way we play guitar."

The last single 'Transparent Radiation' lasts forty minutes, and most of their songs go on forever when they play live. "We've got one song called 'O.D. Catastrophe' and we've done whole gigs where we just played that all night. It's only a one chord song anyway. The last time we did that was at a funk club in Bristol, and I went down a treat, certainly."

Spacemen 3 are inevitably associated with the sixties revival. "I hate that," says Sonic. "I really do think that the sixties have gone, forgotten. It's a waste of time. I think the eighties will be just as thrilling as the sixties were, in retrospect."

ask Sonic about the future. The second album 'The Perfect Prescription' is out now, and there'll be a tour of Europe later. "Times are changing," he says. "In another thousand years, I don't think things will be quite so clear cut as now."

Are these people on drugs?



GREG FRIEMAN

The second tour was a lot more dates in Germany and that. It was actually called the 'Sonic Boom' tour because the agent in Germany was called 'Boom' - very witty these Germans. Infact he called his label 'Sonic Boom' in the end, I think.

Our main agent was Dutch. Before we had an agent in England, we had an agent in Holland. The first time we toured we played at a place called 'Mazzo' and the second time was at the 'Melkweg' or 'Milky Way' - very famous venue to anyone who has been there. And for £100 we recorded the gig, although we didn't actually play that well that night. Possibly because we were stoned out of our minds on fantastic dope that we bought in the Milky Way. Partly because we were very knackered and the band was disintegrating. It was one of the last gigs that Pete Bain and Roscoe did.

It was released without any press releases, just slipped out before Glass folded really. I don't have a copy of the record. I only have a copy of the CD 'cos Goff managed to find one somewhere.

I don't think its that representative of us, certainly not on a good night, nothing like. It wasn't recorded that well: for the price you can't really knock the engineer.

The best songs from that gig were probably 'Repeater', 'Suicide' and 'Revolution' which we wanted to save for our next record company. The photos on the cover, by Clint Boon are of various stages of the light show at the Rugby 'Christmas on Mars' or 'Easter Everywhere' gigs. The photo on the front is from the 'Jam' at the end of the gig which involved us, The Purple Things, and the Perfect Disaster. It was a 'Sister Ray' type jam in 'E'. Jason and myself both played the keyboard together and thats the shot.

Q About the people mentioned on the backs on the record.....

Mick Manning was someone we knew from Daventry basically, a guitar player but, he mentioned that he played trumpet and I said 'will you play it for us'. He hadn't played for years. We weren't totally happy with what we got but it had a nice feel.

Gunter and Thynn: Gunter was our agent in Holland and Thynn was his girlfriend. Thynn said to Gunter that she'd heard 'Losin touch with my mind' on Dutch radio and that it freaked her out, she loved it. It made Gunter pursue us.

Q Is there anything we haven't covered from the Glass era ?

The Spanish thing with 'Take Me to the Other Side', the demo with different lyrics, different intro. A different riff, we took all the farty bits out, which was only me farting about on the guitar anyway. I realised it needed to be fine tuned. For a one chord song... I always think it's quite a rocker!

Q There's the two 'Forced Exposure' things as well...

Yeah, the first one came out after 'Playing with Fire', a demo of 'Honey' on it and 'Transparent Radiation' demo on it. Some of the people who had been giving us really good press had been the guys from 'Forced Exposure'. They offered to do it. It was only for subscribers. To this day we've still got an incredible cult following in America, a big cult following. You'd be surprised considering we never played there. In some ways it's like the way Sonic Youth were perceived over here.

Q Whats the story behind this 'Taking Drugs' LP? I remember at one stage Jason working on some artwork.

That was done, I sent them the artwork. We did this in between Fire and Glass. I had the tapes of the demos 'cos I paid the money to record them, all but about £15.00 of which Jason, Natty and Pete Bain paid a fiver each. The other £110 or whatever I paid, so I had the tapes, ie Glass didn't have them.



Band reaches a watershed



ALREADY acclaimed in the national music press, Spacemen 3's latest single 'Take Me To The Other Side' has just hit the record shops and marks an important watershed in the Rugby band's five-year existence.

Released almost simultaneously with a new live album, the band's third 45, taken from 'The Perfect Prescription' LP, has the strength to make them.

In 4½ minutes of vinyl, they have successfully welded the splendour and pain of their heavier early material with accessibility, creating their best and most commercial effort to date.

It's not that 'Take Me To The Other Side' is a compromise - it's simply an excellent single: a hypnoic sound enmeshed in concealed violence that surges and then explodes towards inevitable self-destruction.

The band has created an indescant fury of noise which lurches from artful and direct sparseness into a memorable and irresistible chorus.



Back with a new single - Spacemen 3.

Above all, this record, recorded at Rugby's VHF studios, shines through the amorphous mass of mediocrity released this year.

Spacemen 3's brand of guitar-rock remains a potent force, silencing the critics who may still see them as nothing more than Stooges/Velvets copyists.

To many, they may appear infected with out-moded rock clichés but to dismiss them as such is to miss the point.

The band unashamedly embraces the clichés of rock history which over the years have become meaningless.

What Spacemen 3 do is restore them to what they once were by putting

them in different situations, creating something that is powerful once again.

Unfortunately the 12" is let down by two disappointing B-sides but the A-side is simply a brilliant song, a single that deserves to scale the independent charts and beyond.

— Stephen Williams.

RUGBY ADVERTISER July 28, 1988 PAGE 45

I said to Byron Coley if you want to do anything with this stuff you can do. He said "I'd love to do a bootleg of it". As it happens he didn't do it for another couple of years but I sent him a metal bodied cassette of the demos. Also there was artwork. The sleeve of it was gonna be what the sleeve for 'Perfect Prescription' was gonna be at one time which was a photo of loads of drugs, ampules, heroin ampules, methadone ampules and omnopom, which is an opiate. I've still got all the photos.

For the back we were gonna use a track-listing, written on a prescription form. The idea was better than how it would have looked in a way. There was proper artwork for it. I saved up loads of boxes of pharmaceutical drugs - rather than street drugs - and empty glass ampules and we literally covered a big area with them and took a big photo, bits of dope and all sorts I think it was.

I'm not sure if they felt it was too controversial. Maybe hassle from the drug companies themselves. So they decided to do it the way they did, I think they thought it would look more like a bootleg for some reason. I must admit I am not a great fan of this sleeve's artwork. Its pretty sort of naff really. The artwork that was done for it was really quite good.

Q Anything else to say about the Glass era?

Also, the thing about Glass is that the other guy working at Glass was Josh (Robert Hampton) the guy from Loop. The guy who basically saw what we were doing, and pinched as much as he could. He asked me how to play such and such a chord which he couldn't do. Stupidly, I fuckin' showed him and that was it, away they went. They ripped off our sleeves too. You've only got to see their first two 12" single sleeves to see it

They've had their comeuppance, they don't have the same sort of appeal to their fans as Spacemen 3 have. They don't seem to have the longevity. I don't know why, probably 'cos you can't fake any of that sort of crap in the long run. They'll always be few people sort of conned by it. If the press say it's great they'll think it's great.

Q Changing the subject, what were your motives for being in a band ?

Well, I mean 'taking drugs to make music to take drugs' to was one of the biggest ones. I couldn't believe the buzz I could get from: a) writing songs I was really pleased with and; b) other people getting enjoyment from it. Making music that people enjoyed and got off on. I couldn't think of anything I'd rather be doing.

And to make loads of money and to get loads of drugs and loads of sex (says this with a smile on his face - Ed). I've got a three track mind - Sex, Drugs and Rock 'n' Roll and food maybe !!

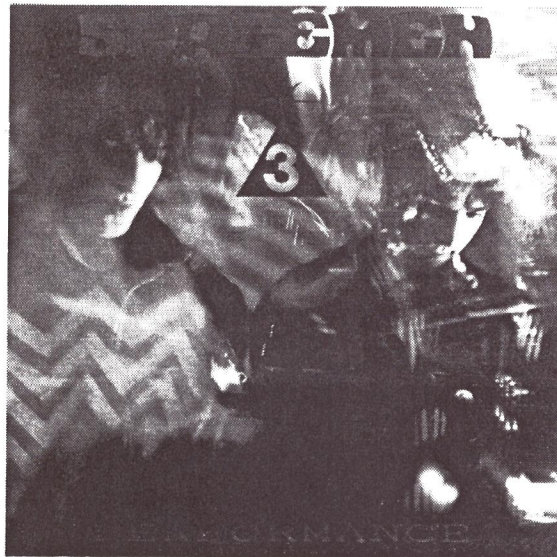
Q Food ? Ugh ... It wasn't to meet loads of groups then...

Well I said that as well. That's always a bonus, you do definitely get people who are interested in you because you're in a band. It's certainly not what I want, it's bound to happen isn't it?

Q We may as well talk about the transition to Fire...

We were originally going to sign to Creation. Alan said he could do the album but, we needed an advance of £2,000 for us to live on and stuff. He said 'I can't do that'.

To be fair he'd just signed My Bloody Valentine. So, when Fire contacted me, I got them to get in touch with Gerald Palmer. He got a very strict contract with Fire. So, we signed with Fire and that's it. Next chapter, to be continued !!



Performance - Live LP recorded at the Milky Way, Amsterdam

SPACEMEN 3

'Performance' (Glass GLALPO30) ***½
VERY FEW live albums get across what's lost in the translation from gig to vinyl, and 'Performance' is not one of them. But that this album almost deserves four stars speaks volumes for Spacemen 3.

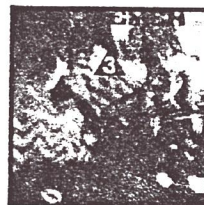
Live, Spacemen 3 are better than any band wearing the same badges. They play the same style of music as Loop, only better, a garage/Slooges/MCS hybrid to be taken with a pinch of stimulant. (The gig recorded must have worked far better for being in Amsterdam).

Spacemen 3 get away with this by taking the sound through to its illogical conclusion. A hypnotic sensation, it's the closest you'll get to a trip this side of the law.

Sadly, little of this comes over on the record. It makes no sense recording a gig so reliant on atmosphere.

Away from the stage setting, the LP sounds out of context, and it fails to realise its initial promise. But as far as it is allowed to go, this is the genuine "acid" article, and although it passes over the phenomenal live 'Suicide', its version of 'Come Together' almost justifies the cover price...

JON ORSMAN



Spaceman one

SPACEMEN 3 Performance (Glass LP only)

ONCE UPON a time a local newspaper reporter was sent away to Rugby for a week, not as a punishment, but to learn to become a sub-editor. Upon approaching The Three Horse Shoes he heard a low-pitched drone, decided to investigate, and discovered that the pub's generator wasn't just about to explode. Instead a band called Spacemen 3 were having a good try at making it levitate with a group of petrol attendants called Loop aiding and abetting.

Upon paying his £1.50 he was led into the most peaceful gig in the world, where both the audience and the band sat cross-legged on the floor, just letting blood run out of their ears.

Dismayed at the lack of punk spirit and popping he went back to the Hotel, dropped a tab of acid, and returned to the Three-Headed Pink Pegasus to witness the best concert in the world.

Unfortunately it's not the one that Spacemen 3 recorded for 'Performance', although this seven-track live album of a gig in

where the dream could start. Freetailing through time, turning galaxies into chocolate bars, Spacemen 3 currently blaze the trail that Loop burnt before them. At least that's the note of deception left in the public's eye by Loop's high media profile. The reality though is young frazzled petrol station attendants jig always on the lookout for a fiddle and so Loop decided to ditch S3's dogs and head for London, leaving the Spacemen to forge a different course through the acid-fried brains of the '90s.

And as tracks like 'Take Me To The Other Side' testify, it's not been that difficult a mission. This is after all a band who regularly go 'Walkin' With Jesus' and are good enough to bless their fish-footed friend, Jazz Butcher, by dedicating it to him. But they can afford to be generous when they generate music like this: all swirling sub-60s rock riffs and trance beats, massed with understated passion-starved vocals. That revolve into a hypnotic mind dance.

As transfixed as a rabbit caught in the glare of a car's headlights, this music forces you to stare into your partner's eyes and, in the reflection, watch your own pupils dilate. No other movement is possible. This explains why, for a live album 'Performance' has the lowest applause level I've ever heard. (7)

Helen Mead



MORE SONGS SPACEMEN COVERED

I have been lucky to hear three early live cover versions from 1985. These are two different versions of "Some Kinda Love" (Velvet Underground; "It's Alright" (Rolling Stones) and Bob Dylan's "Like a Rolling Stone". These are audience recordings made on mono cassette recorders, like many of the early shows, there are only a few people in the audience and consequently the recordings are quite clear. These are extremely raw, rough and capture the essence of the early Spacemen outings. It would be great to give these recordings a limited release available to subscribers of Outer Limits. This seems unlikely and as John Peel said of the hassles with the Strange Fruit* releases of John Peel sessions he often felt like saying "Let the bootleggers get on with it".

* "Strange Fruit" is the title of a song by the blues singer Billie Holiday. The Strange Fruit in her song refers to the negroes who were frequently hung, by racists, from the trees in the Southern States of America in the 19th century.

THE FIRST DEMO TAPE

One tape which was available in the Rugby record shop called Convergence, in 1985, consisted of four songs recorded in Rugby at Dave Sherriff's now-closed studio. The four songs are "Fixin' to Die", "Walkin' with Jesus", "2.35" and "T.V. Catastrophe". Another song "Things'll Never Be the Same" didn't make it onto the cassette.

The group was, at this time, a three piece of Mainliner, Jason and Natty. Mainliner is, of course Sonic! Natty is now Mr Ugly!

The cover, reproduced here, was black and blue - as you can see it included a slogan which was to be used again between the release of the second and third studio LP's. Also included was a small photocopied booklet containing copies of some early posters, the first review (?) of the group and Jason's handwritten lyrics.

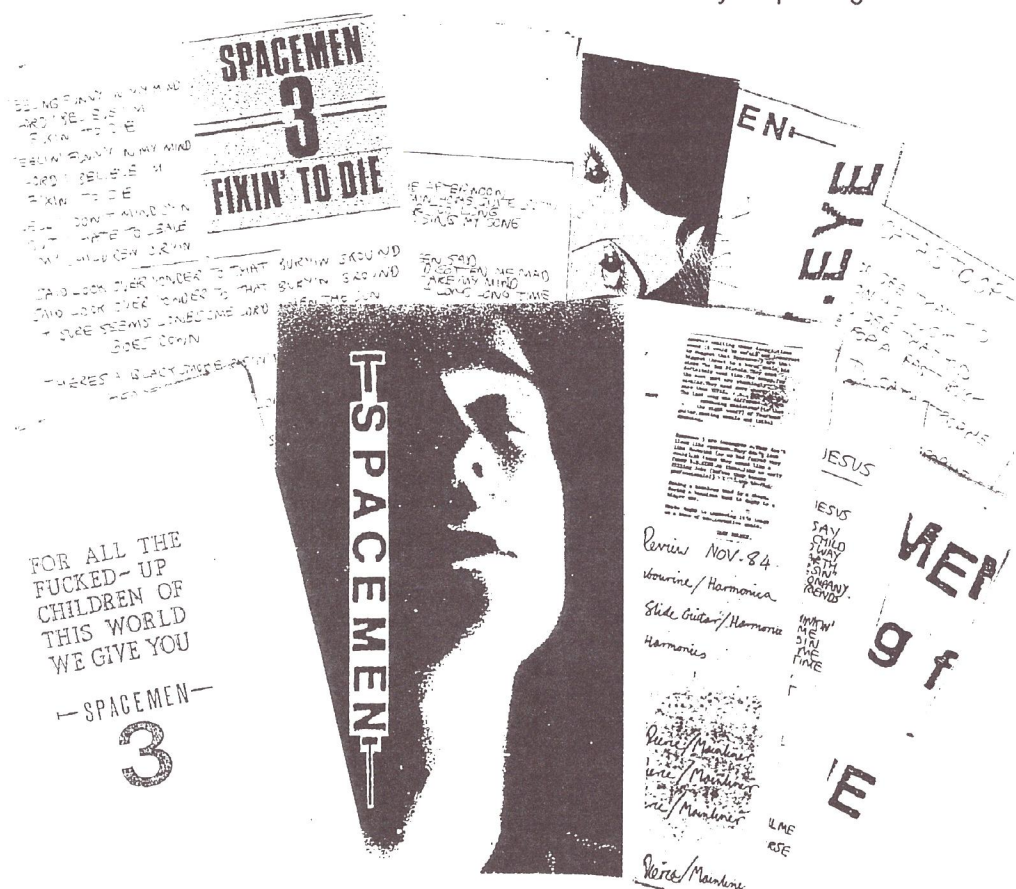
Outer Limits wishes to release a limited edition of these recordings for you but cannot get approval. However, we have had a limited run (120) of numbered facsimiles of the booklet accompanied by a short sleeved T shirt with the cover design on the front printed for all those of you who have been asking for such things.

"EXCLUSIVE" T SHIRT & BOOKLET OFFER



T SHIRT AND BOOKLET INFO

All the shirts are extra large and printed, the same design on both sides, black on sky blue as a faithful reproduction of the first demo tape cover. Shirt & booklet £10 plus p+p. Thanks go to Willow and Kathy for printing them.



The pages of the booklet which accompanied the first demo tape.

The second

SPACEMEN 3 QUIZ



Sonic, Rosco, Bassman & Jason - Antwerp, first stop on foreign soil. But what was the first Spanish release? One again Sonic is the quizmaster.

- 1) What were the first Spacemen 3 songs to be released on vinyl in:
a) America
and b) Spain ?
- 2) Where were the first and last Spacemen gigs?
- 3) By what pseudo-num is N. Brooker now known?
- 4) Give the brand name/make and model of the two guitars on the cover of *Perfect Prescription*.
- 5) Who took the photos for:
a) *Sound of Confusion*
and b) *Performance* ?

The prize:

A fully autographed white label copy of the debut LP

PREVIOUS QUIZ WINNERS

In judging the issue one Spacemen quiz nobody spotted the 'Double Snouter' on the run out grooves of *Freebie 3*. The two most correct set of answers to come out of "the hat" were from: Brian Kerr of Kings Heath and Dominic Martin of Southfields. The prize: Two Sonic Boom Silvertone promo photos (autographed), four European Spacemen tour posters, a Spectrum puzzle and an autographed Forced Exposure single (*Transparent Radiation/Honey*) are on their way. The Spectrum quiz winners were Mark Webber from Walton and Nick Hazeldine from Twickenham who were the lucky ones to be "pulled out of the hat" which contained several correct entries.

RULES

THE QUIZ IS NOT OPEN TO THE ONE TIME MEMBERS OF SPACEMEN 3, WIVES & LOVERS, ROADIES, EMPLOYEES, ETC, ETC, OF OUTER LIMITS!

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

BASS

MAN

3



Pete Bain - bassman, the original bass player with the Spacemen who played on all the Glass era recordings, spoke at length about the highs and lows of being in the group and the local music scene as it was when the Spacemen were getting started.

Q: Where and how did you meet Pete & Jason and get involved with the Spaceman?

A: I think basically we all met up at Charlesfield Recording Studio. It was next to the Irish Club in Rugby, there was a practice room, loads of bands use it and it was that band Indian Scalp that really brought everybody together. It got to be a real, like, place to socialise. The first time I met Jason was in there, I didn't really meet him, he just waltzed in and waltzed out again.

Pete, I met in Cavaliers hair dressers, he was going in for his flat top, I was going in for one as well! I think Indian Scalp were the most important band 'cause I couldn't play at the time. Pete couldn't play but there were all sorts of people round us who could play - friends of ours all the same age. I met Jason via the singer, Stick. We used to go to their practices all the time.

Q: Then you got into psychedelia...

A: I used to hang around with Tim & Gav. We had a band together in about 1980-81, just a bedroom type of band. I played drums, we did stuff like 'The Passenger' an Iggy song and a song call 20th Century Zombies which we also did in the Push. It was all kinda Trashy Rock 'n' Roll. The main inspiration for it was Gavins double Nuggets L.P., (a classic Elektra Records release - a must for all collections! - *Ed*) it wasn't a very together band and we sort of gave up, y'know bunch of amateurs. I gave up the drums, well my mum sold them !!... I came home and they were gone ! Then I just started to hanging out with Indian Scalp. I'm not sure where the idea to form a band with Pete & Jase came from. I think Pete & Jase had formed a close friendship at art college.

Q: Were Indian Scalp stopping them - Jason and Pete - doing something together?

A: We were all looking for something that really meant something to us. Rugby at that time was incredibly vibrant. I was young and so was everybody else, there



was so many good bands comin' out of Rugby, the Underdogs, and later on Protest and Russian Jazz. There was the funky reggae kinda thing that Russian Jazz were involved in. And the Rock 'n' Roll garage punk thing we were trying to do with Gav. Loads of people all into music. And eventually out of all these people you drift towards the people you've got most in common, into the same kinda stuff. At the time there was so much music going on; so many styles, the Tube was on every Friday night, there were gigs happening, there was a bit of money about. Everybody was having fun.

Q: After meeting Pete?

A: After meeting Pete at the barber's. He eventually turned up at an Indian Scalp practice. I think, like me, he just liked listening to the band. They were pretty good at the time, Jason added a lot to their sound.

Anyway, the big turning point was when I got my bass. I went over with Stick from Indian Scalp who bided for me 'cos I was too stoned. It was this blue glitter bass, it was really cheap, nobody wanted it. It looked so 70's glitter, I thought it was brilliant. I went home and thrashed it till my fingers bled. still didn't mean anything to me, not until I plugged it in !!

Q: So the amp came later !?!!

A: Yeah... Eventually, it was obvious that Pete and Jase were cookin' something up from sitting in Sticks' car sniffing lighter gas and listening to The Stooges and Suicide. They used Charlesfield, I think that was an early Spaceman jam. It was just a free for all, just a noise. Then they started jamming with Tim, Tim was a Really Important Person in the Rugby music scene. Everybody wanted him in a band. Everybody! You had to have Tim in your band 'cos Tim had a really big bedroom out in Kilsby which was good for practising. There was an intense rivalry to who had Tim in their band. And poor Tim was in the middle of it all the time.

I can't remember what point I started to playing with them. I think they'd already got something together, just a few weeks or something. The Spacemen was instant. We knew we had something, it took no convincing, no work or anything. It was just pure musical vandalism. It was like four kids with sledgehammers smashing a car up. Not having any musical experience I had to rely on what people showed me. Pete had shown me a very rudimentary rock'n'roll which was helpful enough at the time. I mean like we were playing one note -E- all we could play so, we started off on one note. The one chord songs; we thought we invented the sound, very inspirational. Pete would stick to something very simple. Jason being the better musician added something a bit interesting over the top. And Tim drumming. That was I think the first formation of the Spacemen. The first few practices were good. When everything was in tune it

sounded brilliant. We all had the tapes and we listened to them we found them really inspiring, instantly y'know. It was quite amazing how soon we got a good sound. At the time we were all very committed to the band, incredibly committed. I always wanted to be in a punk band, vaguely dangerous which I thought the Spacemen was.

Q: And then you got a gig?

A: The first gig we did was Turkey's wild party, that was down the far end of Hillmorton, Watts lane area, in a suburban house. We played in a conservatory, all glass just us in the conservatory and everybody else was behind the sheet of glass inside the house. It was a really, really, really wild party all sorts going on. It was all a bit of a blur for us 'cos we did a hot knife before, in the daytime. And we listened to Raw Power - The Stooges LP about ten times non stop. It kept dawning on us that we were playing this gig. You get petrified at your first gig. It was quite a good gig as I remember, people seemed to enjoy it. At one point in the night I remember we were trying to do 'I Wanna be your Dog' and I could see this person in blue standing in front of me. I looked up and there was this policeman shouting at the top of his voice, I couldn't hear a word he was saying! There was just loads of people there, as I said the scene was pretty vibrant at the time. Loads of parties, loads of dope.

The next two gigs were the Exchange gigs.



An early photo of Bassman with the Spacemen



Concentrating hard, an early photo of the Spacemen probably taken at a venue in Banbury.



Craig Wagstaff

The first gig was awful, by that time we'd got a bit of a name for ourselves so lots of people turned up. Jason was incredibly nervous. Both Pete and Jase got completely out their heads, couldn't play a damn note. It might be a bit of a haze to them. Because of the nerves and the drugs it got to Pete and Jase who played abysmally. Half the audience walked out. When you see that it's very demoralising. It sounded like a loose version of 'Sister Ray' a lot of it.

The second Exchange gig we just played a version of T V Eye for 20 minutes, the people who saw it really liked it. By that time Pete had got his feedback going really good, he was howling away on feedback all the way through it, he'd really got it together. That was the Rugby gigs over for a while. Jason went to art college in Maidstone.

Q: What happened with Spacemen when Jason was away at art college?

A: I was still itching to learn and 'The Push' happened. Gavin had spent a year with ideas to start a band with Tim on the drums. I expressed interest in 'The Push' immediately. I said to Pete Kember I could do Spacemen and 'The Push' 'cos its not like we were gigging or anything, with Jason away.

The Spacemen had problems when Tim left. We carried on as a three piece, it sounded interesting. But without the drums there it kind of all ran away with itself. 'The Push' was there so a bass player was needed, and I just went in naturally.

Because of the simple nature of the Spacemen music people couldn't quite understand it at the time. They thought we were blag artists or something 'cos it was unintentionally ahead of its time. People certainly weren't ready for it in '82, they hardly are now are they?! My playing, with 'The Push', my bass playing became overnight really quite good.

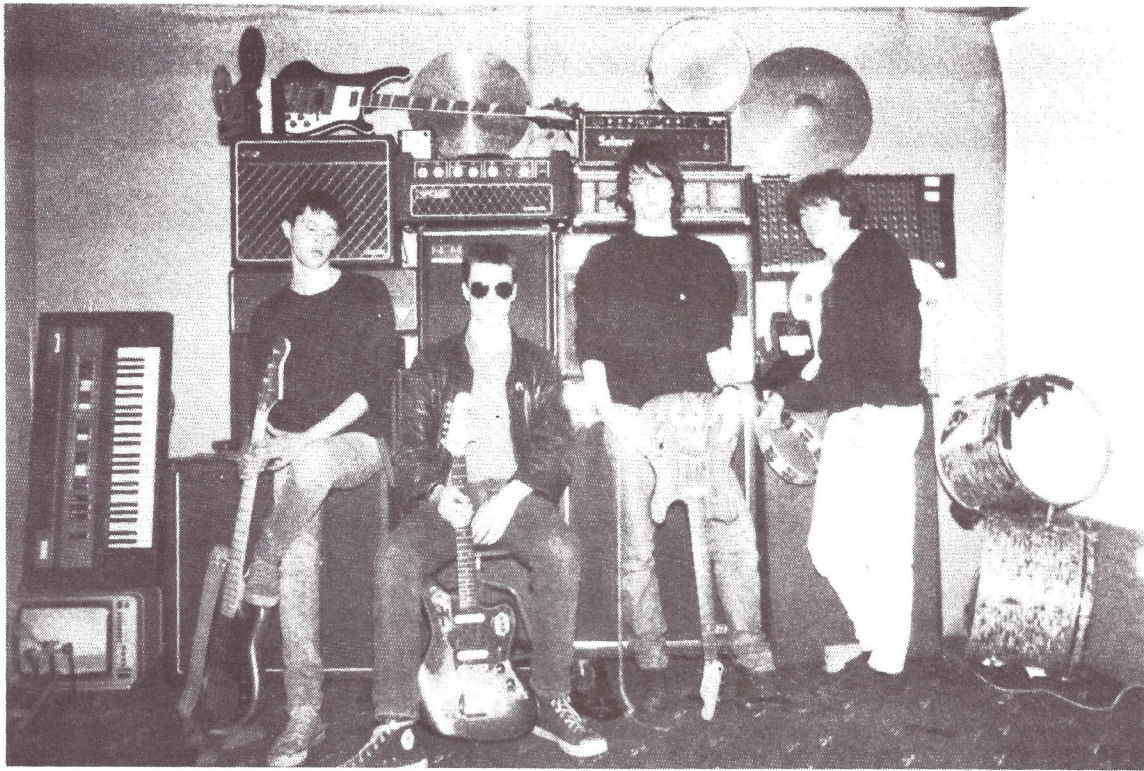
'The Push' played the Black Lion, and while I'm talking about the Black Lion I've gotta say this is the starting point for the Spacemen 3 musical career -The Push gig at the Black Lion. Pat Fish was walking down the street in Northampton, a Saturday; night he decides to go to the Black Lion. People were really into it, it got to the point where people were going to the bar 'cos we went way over time and they were pleading with the barman, y'know. 'one more, one more'. It was a brilliant gig, the first proper really good gig I had. Pat Fish joined in, everybody was having such a good time, I was none the wiser, y'know Pat Fish - The Jazz Butcher meant nothing to me. Anyway he wanted us 'The Push' to support him at the Rock Garden. He eventually found out who we were. I saw a couple of his gigs in Coventry and then I mentioned the Spacemen (by this time 'The Push' had spilt up). He eventually saw them, with Natty on the drums and they didn't have a bass player.

Q: And they carried on like that for a bit....?

A: Yeah, they played a gig in Lawford. That gig really, really impressed me. They were practising regular, they'd got the



Rosco and Bassman, both went onto being in the Darkside. Photo taken in Belgium during first European tour.



Craig Wagstaff

Spacemen at the VHF studio with their equipment during a break in the Perfect Prescription sessions

songs together, the words everything. It was so good, very, very inspiring. I listened to it and thought where's me? the only person it was missing was me. And Jason said to me when I was in 'The Push' - 'You look like a Spaceman, you play like a Spaceman, you are a Spaceman'. So, I did it and we did some gigs and demos, I'd never really left the group, so to speak. And we did the Sound of Confusion L.P.

Q: And then.....?

A: Things slipped into professional mode after a while. After Natty joined, the first record, that was it. Getting into London venues, more records, stuff like that. The pure Spacemen ended, for me, in '88. I think you can't take too much away and hope to put it back, it's like a reproduction after that to me, that's the way I see it.

Q: How did the Northampton demos come about? Why Northampton?

A: It's just a place..... Maybe Pat Fish had put Pete onto that studio. It was just a shed in a back garden, quite bleak. It wasn't a particularly memorable session - just in and out. The earlier stuff we did, I actually found more inspiring than what we did on record. At the time Jason was doing a lot of the leg work, phoning people, the gig side of it.

Q: How do you remember the change from Natty to Rosco on drums?

A: Natty... he upped and left basically. We did have gigs coming in, Rosco was living with them at the time down Murray Road: just Jason, Natty and Rosco. Rosco did it on a temporary basis. We did the first gig with him at the Barrel Organ in Birmingham. It was a bit shaky but we pulled it off, Rosco fitted in quite naturally.

After a good six months we had the group running and sounding good. Eventually, it peaked with the European Tours, they were very good gigs. It was a hard long haul, six weeks out playing gigs, an incredible amount of gigs we had to do. We came back and Rosco left. By this time I was talking about forming something else, doing something different.

After the European Tour we did an English Tour but we didn't have a drummer. So we had Dave Morgan from the Weather

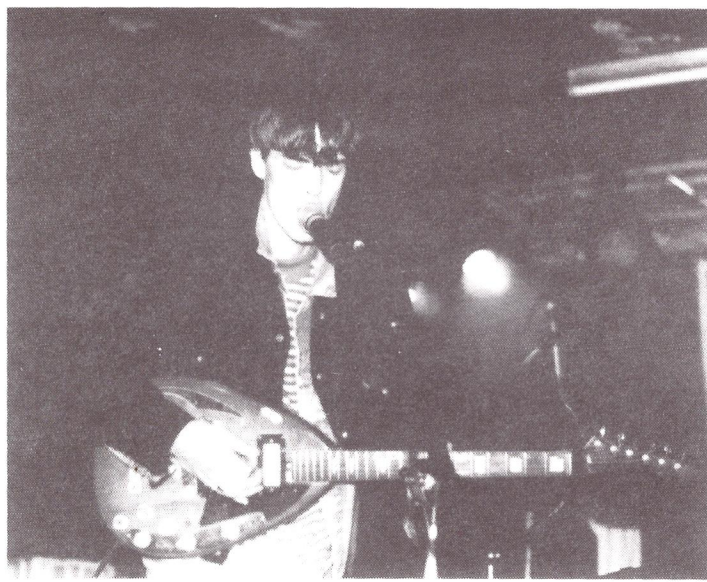
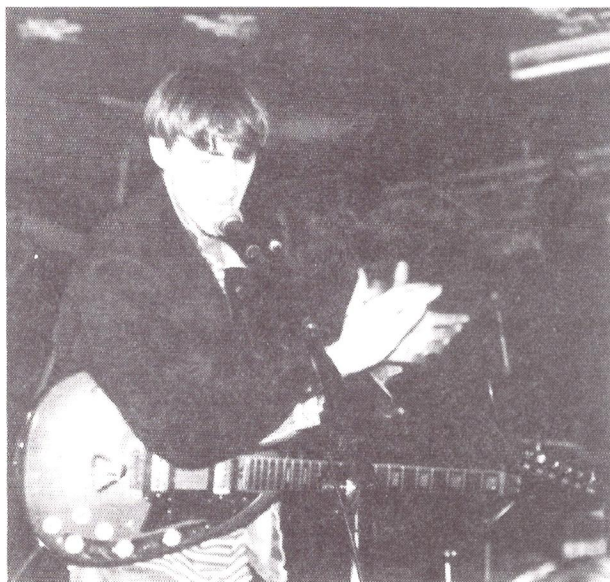
Prophets doing some of the dates. He split from us in Leeds where we meet up with The Perfect Disaster whose drummer played the rest of the tour for us on drums. That was quite enjoyable. But then the crunch came - my main source of income in those days wasn't coming from the band. I didn't make the 'Playing with Fire' session. I just couldn't see the light at the end of the tunnel with the Spacemen. I was sick of hanging in there all the time trying to feel I was gonna get something out of it. The Spacemen were an inspiring group, for the people who played in it and the people who liked the music for what reasons I can't really fathom out. Just at the time a new generation of kids, the same age group accidentally stumbling on certain types of music which had a feeling which came from the soul I think. We were into soul music, we were neo-hippies that's what we were called at the time. We were the first people to group together Suicide, Velvets and the Stooges. We got the Psychedelic thing going. We created something new. I think at the time of '86, it was before our time. The Jesus and the Mary Chain only got accepted for it years later, they were off on their own tangent, they probably evolved in the same way that we did.

We were quite militant - like about the drugs things. We were prepared to stick our necks out. In those days we'd smoke a joint anywhere, buses, trains anything y'know we just didn't care. We were just stupid, we thought it was brilliant, mushrooms a bit of acid, stuff like that.

Q: Lots of people write to the magazine saying that the Spacemen helped them through drugs, that they championed the cause of some alternative way?

A: I won't get too deep into the drugs thing but we weren't just playing music. We were celebrating our youth in a way. sounds a bit romantic but it was an expression of existence. Y'know "we're here!", and "we're enjoying the ride", but sometimes we're not. The music gelled. The level of commitment in the Spacemen has always got to be 100% and that's why there was so much stress in the group. Eventually, people discovered the group and the music became like, their soundtrack to life, it sounded natural for them.

SPECTRUM



Sonic speaks about the Spectrum organisation - the live and studio experience so far and future plans.

Q. The group is stabilised as a four piece with you, Richard, Mike and Jeff.. Does everybody play on the new LP at some point?

At some point or other yes. Least is Jeff. We've always used drummers least on record because its quicker and cheaper and easier to put down rhythm tracks from drum machines. Jeff wasn't on the scene till a good few months after we started recording the LP. He's done stuff on the album.

Q. A lot of people who've seen Spectrum live and, from what I've heard of it; well the two are very different entities.....

Well you could say that about Spaceman 3. The few times we did do mellow songs they didn't go down anything like as well as the heavy stuff, consequently we'd do all the heavy stuff live. We just treat live and studio differently, they're both as good, just different. There's a lot of mellow stuff on it yeah but there's two or three songs that we're gonna be doing live that are real rockers. We've been doing 'Capo Waltz' ('Sweet Running Water') live, as an instrumental version. As a live band its just coming together with the MBV dates. Those have been the best dates we've done. In time they'll be absolutely devastating. Its a good start and they're improving and they'll continue to improve.

Rich is a really good guitar player. He just hasn't had enough live experience. When you're playing very basic music, its all 'feel'. I mean I might play one note but I put a lot of feel into the way I do it. I mean obviously you can't put a lot of feel into holding one key down on a keyboard, but, by playing one note on a guitar there's a lot of different textures and tones you can get out of one note even.

Q. Richard had done a lot of engineering for groups.....

Yeah, the Telescopes, the Pale Saints, he's been in bands for years, he even played with the Pale Saints. He played with the Jazz Butcher on a fair few of the more recent records. Pat (Jazz Butcher) of course plays on about three of the tracks on the new album. He has got quite involved, he's always been involved with what I've been doing, but he's continued to be which is nice.

Q. And Jeff, the drummer, is from Beautiful Happiness.....

Yeah a Leamington band

Q. And Mike, is he a of friend of Richards?

He's been running a club for years like a psychedelic/ indie/garage club. He lives in the same house as Richard. I've know him for quite a while through this club mainly. He's played bass for the Wedding Present as a stand-in quite a lot, and guitar apparently. Neither of them have had a lot of experience. The more experience they get the better they're getting. Richard is good in the studio. He will be a very good guitarist I can tell from what he's got in him now that he's got the makings. It's practice, y'know! He needs to be able to live from his music rather than having to be out producing other bands that he doesn't necessarily want to do. He's doing it for the money, because he's an engineer. I'm not saying thats how it was with The Telescopes 'cos it wasn't.

Q. Spectrum have played 15 dates now.....

Yeah one gig first in Coventry then about six gigs up and down the country where we gave the records away. Then we did another four or five. We did the thing for TV up in Newcastle and we did the last three gigs as special guest with My Bloody Valentine.

Q. It must have been good for coverage because MBV hadn't been around for a while touring.....

It was sold out. It was good for playing to heads that perhaps wouldn't normally be into us. We might have converted a few heads towards us. They asked us to do it. I did my only ever solo gig with them as a special guest last time they played London. They're sort of friends; I can't say I know them very well.

Q. What about the gig down at the Imperial (Rugby) where you did a couple of songs...

Oh yeah, thats true. I was planning to do more but things happened that night and in the end it wasn't feasible to do a proper set.

Q. Going back to the LP presumably 'Capo Waltz' is on it and 'To the Moon and Back' is on it.....

Yeah and there's 'Waves Wash Over Me', 'Phase Me Out Gently'. There's a couple without titles as

yet. 'Touch the Stars' I'm really pleased with it. I think its the best album that I've done since at least 'Perfect Prescription'. I think its better than that actually but its that type of an LP. Lots of moods, really.

Pretty varied, good flow to it. A lot of themes threaded through, it is a proper song-cycle type record. It does loop, its almost like one 45 minute song. On CD it'll be 60 or 70 minutes. We're gonna have to edit it for the vinyl, a much longer version on the CD. The vinyl would have it all on, if we could. It may be that they've got exactly the same songs on them but they'll be longer versions on the CD.

Most of the tracks are joined up, the whole thing sort of flows in a circular song-cycle type thing. There's a lot of recurring themes in it. It's like one long piece in a way.

It is really more like a classical LP in structure that a pop LP. There's some quite up tempo, quite rockin' fuzzy type stuff and there's some very mellow stuff as well. The LP is called "SOUL KISS (Glide Divine)".

Q. What about the fact that the CD's longer than the vinyl? Are people going to find the missing songs on b-sides or something?

I guess so. They'll be on 12 inches and stuff like that. The song 'Phase Me Out Gently' is an instrumental, quite a jazzy sort of piece. The saxophone player from 'God' - a London band - he played sax on it. The record is almost certainly going to be on clear vinyl and its going to be in a very flashy sleeve and its going to be expensive to do. We are planning to do an instrumental version of the album as well that will be available. There'll probably be some sort of voucher in with the record. We're doing instrumental mixes of everything to do that. It'll cost them a couple of quid or whatever, but much cheaper than a normal LP.

We'll tour when the album is out.

The photographs reproduced on this page were taken in Newcastle by Jason Scott, if you wish to buy any write enclosing a stamped self addressed envelope to him at:

**11 Denewood Court,
Willington Quay,
Wallsend
NE28 6NE**



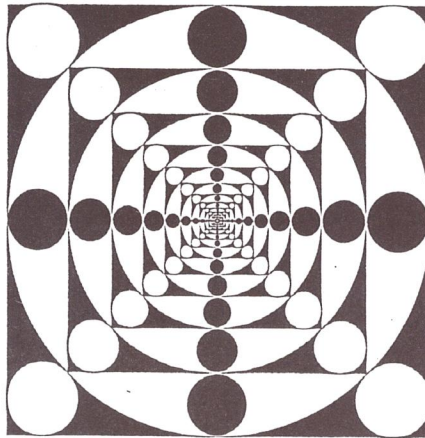
guitarrorists



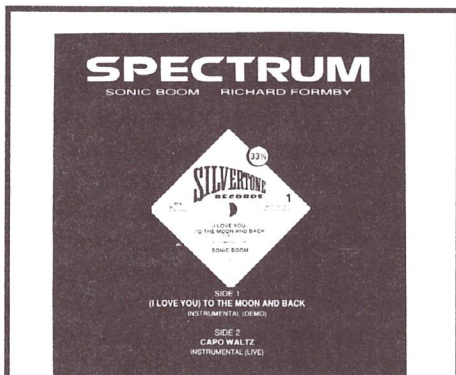
Guitarrorists, an instrumental compilation CD on No.6 Records. The Sonic Boom cut, named "Overture" by Captain Beefheart lasts a mere 1min 45secs. There are another 25 tracks, featuring, amongst others, members of Sonic Youth, Bevis Frond, Gumball, Nikki Sudden, Babes in Toyland, Dinosaur Jnr. and Galaxie 500.

SPECTRUM

SOUL KISS (GLIDE DIVINE)



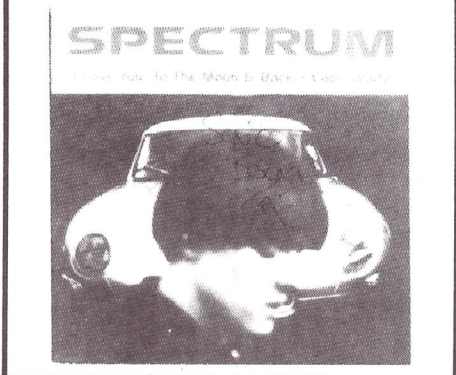
Cover Artwork for Limited Edition sleeve and design for inner sleeve. The sleeve, as you will see, is an indescribable mixture of interactive trapped oils - reminiscent of a good psychedelic light show.



SPECTRUM

7" SINGLE

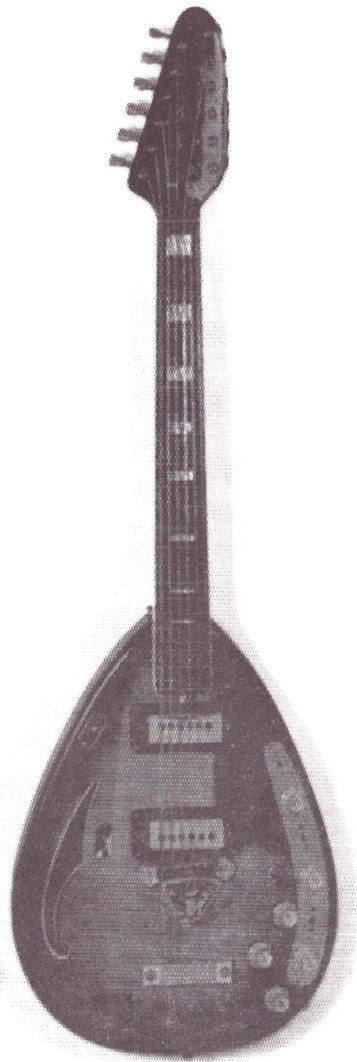
Several of you have been having difficulty getting copies of the debut Spectrum single "I Love You To The Moon and Back" and "Capo Waltz" which was available to people attending gigs. We have been able to get six of these which Sonic has autographed and we are able to sell to you at £4 each (plus postage). These have recently been valued by Record Collector at £5 a copy.



THURS 26TH SEPT

SONIC BOOM
SPECTRUM
AT PARADISE CIRCUS BHAM 643 5551
PLUS TWO ROOMS OF MUSIC WITH THE SENSATERIA + THE BUBBLEGUM CLUB

September 1990 and Spectrum play the Sensateria in Birmingham



Vox Starstreamer

A "teardrop" semi from the active electronic series of the late 1960's. Made by Eko in Italy. This featured a built in tuner, distortion, treble and bass boost, repeat percussion (repeater) and, behind the bridge, a novel hand-operated wah-wah.



Sonic's Top 11 LP's

The reason that I've chosen all live LPs is that apart from the fact that I like to listen to them, as someone who plays in a live band it's interesting to me to hear how other bands present themselves live. It's a whole different medium from records really. Bands like the Velvets and the Elevators used to do very different things with their songs in each performance. At each gig they'd play songs completely differently, which is interesting to hear.

PANTHER BURNS - NOW! (Live LP New Rose Free 8)

this is an album that came free with the SHAKE RAG EP I choose this because it features quite a lot of songs that are actually written by TAV FALCO and there aren't a lot of TAV FALCO songs spread over the rest of the Panther Burns releases

THE CRAMPS - TALES FROM THE... (Cave Records)

...a bootleg that features the demos records with Alex Chilton and Chris Spedding. It has most of my favourite Cramps songs on it and in versions that I prefer to the released versions it's also a way to include Alex Chilton without having to add another record to the list!

SUICIDE - 21/2 MINS IN BRUSSELS 23 MINS IN BERLIN (Red Star)

... this is another live LP that originally only came out as a promotional album to journalists. It will hopefully be reissued one day. It's like Suicide's Metallic K.O.. On one side the crowd are bottling them off, and shouting. It's just got a good atmosphere to it.

HAPPY MONDAYS - SMILE IT'S MONDAY (Bootleg)

It's good to be able to have a whole gigs worth of live stuff and although this isn't really one of their best gigs, it's still a great performance.

LAURIE ANDERSON - UNITED STATES LIVE (Warner Bros 5 LP Box set)

This is just one gig but but it's over five albums so I guess it's about four hours worth of music. I recently found a bootleg of this from a German show. She does exactly the same set but she sings everything in German. Someone told me that she can do the same thing in French as well! It's an incredible collection of live stuff. All of Laurie Anderson's best material on one set.

BEACH BOYS - PARTY! (Capitol)

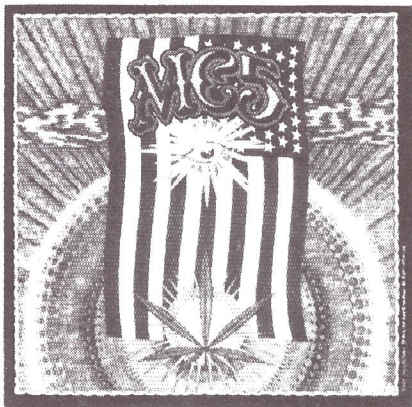
... this is a 1965 "in studio" live LP. It just sounds like they're having a party in the studio. You can put it on and just laugh along with it.

OTIS REDDING/JIMI HENDRIX - MONTEREY LIVE (Reprise)

One side each of Hendrix and Otis Redding live at Monterey. Both sides are brilliant.

ROLLING STONES - GET SATISFACTION, IF YOU WANT IT! (Swinging Pig Double LP)

All this stuff was actually broadcast as part of a radio show on Radio One. This is a bootleg of the Stones live at the BBC and it's got a few songs that aren't available anywhere else. It's very good quality and has good alternate versions of a lot of the early Rolling Stones stuff.



MC5 - KICK OUT THE JAMS (Elektra)

This is a great LP that's just been reissued on CD... with the original sleeve artwork.

13th FLOOR ELEVATORS - LIVE '66 (Bootleg)

This has appeared on a number of different labels with different sleeves. It's a semi official release. A great live set mixing covers with the Elevators early psychedelic sides like ROLLERCOASTER. It's also one of my favourite record sleeves. It's not HI-FI but it's of good enough quality to realise that the Elevators were the first psychedelic band and probably the best as well.

VELVET UNDERGROUND - LIVE '69 (+ LES INROCKUTIBLES) (Double LP Mercury)

This is out as two separate CDs and if you get these you get a number of bonus tracks, including quite different versions of songs like HEROIN. Also you can get a bonus CD which has three songs from the same gig as the LIVE '69 stuff but aren't included on the double album. They are all part of the same live gig, so I've included them together.

Sonic's Top 30 Booklist

Several of you have asked which books Sonic reads, after checking the bookshelf Sonic returned with his Top 30!

Diary of a Drug Fiend

by Alistair Crowley

Heroes & Villains, The Beach Boys Story

by Steven Gaines

Aunt's Aren't Gentlemen

by P.G. Wodehouse

Freak Brothers

by Gilbert Shelton

Anastasia

by Peter Kurth

The Dumb Angel Gazette/Look, Listen, Vibrate, Smile

by Dominic Priore

(History of) The Pin Up

by Mark Gabor

I'm With The Band

by Pamela des Barres

The Velvet Underground

by Michael Leigh

Starlust

by Fred & Judy Vermorel

Stone Alone

by Bill Wyman

I Was a Teenage Sex Pistol

by Glenn Matlock with Pete Silverton

Elvis and the Colonel

by Dirk Vellenga with Mick Farren

Rolling Stones - Complete Recording Sessions

by Martin Elliot

The Jimi Hendrix Story

by Jerry Hopkins

Uptight

by Victor Bockris and Gerard Malanga

The Who

by Richard Barnes

Mysterious World

by Arthur C. Clarke

The Lives of John Lennon

by Albert Goldman

Remember Buddy

by John Goldrosen

Junkie

by William Burroughs

Nam

by Mark Baker

Norma Jean

by Fred Lawrence Guiles

The Naked Lunch

by William Burroughs

Clockwork Orange

by Anthony Burgess

No One Gets Out Alive

by Jerry Hopkins and Danny Sugerman

Secrets of Magic, Mystery and Legerdemain

by Black Herman

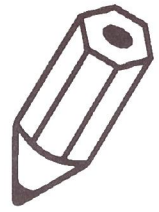
In His Own Right

by John Lennon

Rock'n'Roll Babylon

by Gary Herman

Dear Outer Limits



James Gardiner, like many of you, expressed disappointment at the demise of the Spacemen and wrote a lengthy letter about his thoughts on what the Spacemen music and beliefs meant to him. Thanks for everyone who took the trouble to write in with suggestions, ideas, criticisms (fortunately most were favourable), comments and Mark Lascalles writes "Just tell Jason that I am delighted that Spiritualized are in the Outer Limits - I've seen them six times - he is the finest wah wah guitarist - there is - a true genius. I think he should accept the fact that he was half of the best guitar band of the eighties and be proud of it."

Paul Ashcroft who submitted an interview with Jason at a Spiritualized gig and comments that "Che and many other Spacemen songs will always put me on a natural high, digging deep into my head and heart". (A kind of "Takin' Drugs to Make Music to Save Having to Buy Drugs to Listen to it". - Ed) Paul continues; "Thank God the music has managed to shine out above all the ensuing sniping in the press." Paul suggests that "if the copyright etc could be sorted out, a tape of just the first three singles would be a great opportunity for those of us who cant afford the ridiculous prices for the original records".

Enclosed with the mag is another cassette inlay card its been printed with a fictitious tracklist for a compilation C90 which includes the most sought after rarities. You could always use the index card for other tapes! If Fire would let us we'd willingly run off some copies for the large number of you who want to just hear these recordings and cant afford the current dealer asking prices. Fire are thinking about re-issuing the first two 12" singles - perhaps as a double pack.

Robert from Oakley maintains that the Spacemen are "the only ones to really hit me" it seems he would be happy confined to "my four walls and a book by Henry Miller called 'Paint as You Like and Die Happy'". The book title is also his "message to those seperated Spacemen out there".

Matthew Hillier; "It's a tragedy that such a cavernous void of non-communication and resentment built up between Pete and Jason. The split was like some antiquarian sea battle. Death or glory?"

Allstair, who was a mocassin winner and is in a band called Luminescence, says "fortunately I like their music and their squabbling doesn't put me off, although I read their interviews with interest - they've had a great past together; now they've got good projects going". Quite right too - I wouldn't miss a gig I could get too either.

Brian from Dunfermline hopes that the mag will not be dragged into the Jason & Pete argument. We have no intention of doing so at all, and frankly hope that any future publication of anything will let Pete and Jason get on with their own methods; even a major weekly music paper in 1992 still feels the need to make stupid comments on the matter - they really should know better, but I suppose they believe it will sell more copies or something.

Shaun Wallace would like the magazine to cover a group called Bark Psychosis who also recorded on the Cheree Label - I know nothing about this group any information or tapes or records welcome. I'm sure that if Shaun did an article himself that a fan/magazine somewhere would print it.

Another fan, (who was it?), would like a full discography on The Perfect Disaster who recorded on the Glass Label and with whom Jon has played drums. If anyone can provide this I shall forward it.

Fellow spacecadets,

Not wanting to elaborate further on the much publicised split in the Spacemen ranks, I feel, however, that recently a certain, perhaps most important sphere of the Spacemen music and general existence has been overlooked.

Now, let's start at the beginning. "Sound of Confusion" at best lived up to its title and helped people, such as myself, to cope with the beginnings of drug experiences (for the bulk of people I know who listen to Spacemen). The drug that Spacemen give the greatest guidance on is obviously LSD). In the beginning "Sound of Confusion" was like a relief - clear concise lyrics; easy to understand descriptions. It was, and is, an easy album to relate to. When you first enter the world of psychedelia, music is a major reference point - (Not the major reference point, the "Way of Life" it brings about is the major one), the problem comes when you first start tripping. How, at that stage, can one begin to understand what the hell Syd Barrett is on about?. "Sound of Confusion" was for me and many others I know, greatly comforting. The inclusion of "Rollercoaster" was true perfection, it was one of the songs that changed my life.

Onto "The Perfect Prescription" undoubtedly the best Spacemen album. The first side of this album remains unequalled in its true perfection. The way that the songs led into one another, going further and further. "Ode to Street Hassle" is the one that means most to myself and my friends. It was the first stage of the revolution. The sense of laid back urgency in which the songs are delivered on this album is just, well, ultimate. How this album got overlooked by the chart buying public is beyond me, it is simply the best album ever made. Every dimension of a person's life can be found on "The Perfect Prescription". and unlike "Sound of Confusion" the "confusion" had gone. The Spacemen were sorted out, and in consequence many people who listened to "Perfect Prescription" followed suit and know what had to be done. Things have to change.

When "Revolution" was released it seemed like the greatest song ever written. Direct and to the point, "Revolution" strengthened the bond that so many people have with the Spacemen.

"Playing with Fire", however, although classic musically, was full of contradictions. Sonic's songs were as clear and as beautiful (How Does It Feel ?) or as horrifying ("Suicide") as ever. Sonic's message was clear. Jason's songs fucked me up a bit, how could a positive band like Spacemen 3 justify being negative? It doesn't make sense. Consequently "Playing with Fire" tends to be an album I play selective tracks off. I don't like "Suicide" and I know that was Sonic's intention, I love "Honey" and "How Does It Feel?", and thats how it should be. I know why "Suicide" is on the album, it's like a "warning" of sorts. If "Revolution" is achieved then "How Does It Feel?" can happen, if we don't all come together "Suicide?"

Yeah, okay, "Big City" more or less an extension of "Revolution" "Recurring" definately the Spacemen's worst album. Sonic ahead of his time? I love Sonic's side of "Recurring", well not as much as previous Spacemen albums, but the beauty and perfect descriptions are as great as ever, to my ears. Sonic's side of "Recurring" was good as it was, so positive, but it wasn't enough. Time is ticking by and what needs to be done has to be done soon.

Spacemen are the most important band to many people such as myself, the split symbolised the state of the world we live in. I wish they'd come back together, if Sonic and Jason don't at least try what hope is there for the rest of us?.

However, I hope people will be positive about the situation with the Spacemen. I and many others cannot accept that a group like the Spacemen are now in separate camps, it seems to rather null the bulk of what their songs were fighting for, yet all we can do is hope that the now separate Sonic and Jason will still do what they know is essentially the right thing.

Right, so that's the end of my rather long winded piece, I know I said I wouldn't elaborate upon the split, but I couldn't help it.

Love

James Gardiner

Food for thought there, eh? James gets a copy of the forthcoming Spectrum record for his troubles. The best letter/feedback sent in will get a record or some kind of memorabilia.

On the Darkside



The line-up of the Darkside shortly after Pete joined; Bassman, Tuesday (drums), Nick (vocals & guitar) and Dave (guitar). Holding the banjo is Nick's dad. Photo by Craig Wagstaff

Whilst Bassman was with us remembering, for you, his days with the Spacemen we asked him about his involvement with the evolution of the Darkside. The Darkside had been going for a few years before Bassman, and then Rosco joined the group.

Bassman: I found it a bit difficult to deal with not being in a top notch group anymore. As anybody would. It's like having a good job and then losing it and you're back on civvy street being a Joe-Normal.

Since leaving the Spacemen the only person whose given me any credit for playing the bass has been Pat Fish. People recognise me as being the bloke out of the Darkside not the bass player for Spacemen 3.

As fate happens I picked up on some half baked nice little small town Band. Not really destined for great things and you do a little bit for them and suddenly you get a major record company contract. That was a bit ironic at the time because the contract was far better than any Spacemen 3 contract. They didn't sign us because we're anything to do with Spacemen.

What I believed at the time was that if somebody does something in Rugby and they do it with a lot of conviction you have to back them up, join forces. Not to rival them, walk straight into the heart of it and strengthen what they already do.

Q: I was listening to some of the early stuff that Nick Hadyn was singing on and the 'All that Noise' L.P. And, it struck me that it seems you were trying to sing a bit like Nick to start with.

A: Yeah. Subconsciously I either sing like Nick or Jason. Never really did one of Nick. I really like taking people off, I do Tom Waits sometimes. When I first had the job of doing the vocals I got a guitar and I sang all the Spacemen songs sort of playing and learning at the same time. They're all simple and easy. I've always done vocals at various stages even in Spacemen. I used to play maracas and do the chorus on "Losin Touch With My Mind".

Q: Why was Nick an obstacle in the band?

We were doing gigs with Nick and I worked it out one night. I thought, if I was singing they'd definitely enjoy it a lot more and I knew it. Nick was a big obstacle for the audience.

I could say it was simple things, he had lousy dress sense, he wore horrible clothes, he was like a heavy metal kid. I mean I'm not a fashion victim but I like to look vaguely in fashion. He started using the group as a means to sort of turn the woman on. He'd get to the front of the stage and start throwing his hair around, trying to look like a rock god. You could tell y'know, for those reasons alone I wanted him out of the group. I was always hoping he'd change but, he just came from a different school of thought.

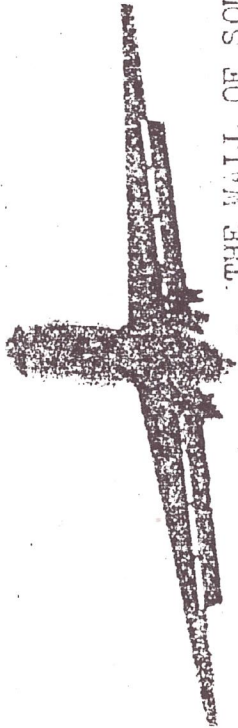
Q: How did Nick come to leave The Darkside?

He just walked out on us half way through a tour. By this time it was Kev, Rosco, myself and Nick in the band. We went to Stoke to play the gig without him thinking that maybe he'd be there. We were a bit too shell-shocked.

One thing that must be said is that Nick left the group very early on. He liked it to be a bit of a stroll in the park, no striving for big goals just simple music. When Nick left Kev said that he didn't think it was such a bad thing. Rosco offered to sing, I was horrified!! Kev said (to Rosco) 'I'm not going to be in the group with either you or Pete singing'. We left it at that and Nick came back. He lasted about a year or something like that. The early stuff was of varying quality. We got quite a lot of support in those days.

Q: How did the record contact come about? What was Goff's involvement?

A: Initially Goff did what he did with the Spacemen, just drove us around. The Darkside started practising and got a contract. When I came along and said we're going to start doing gigs. We did the first gig at the Oakfield, where Nick



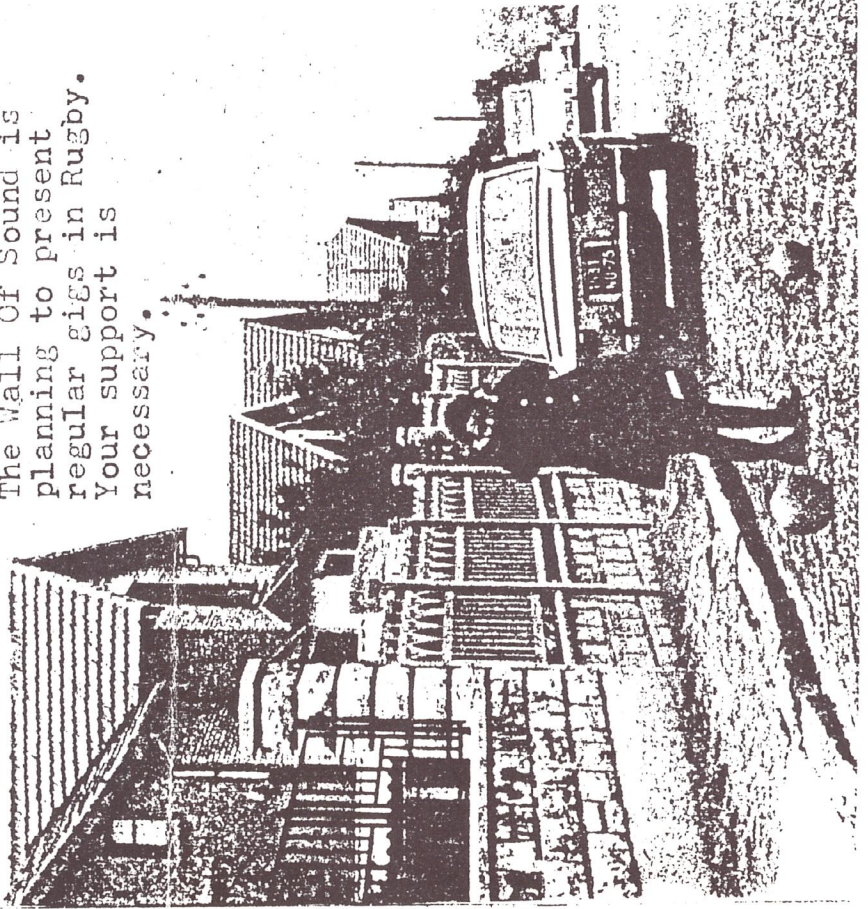
THE WALL OF SOUND
presents

SPACEMEN 3

+ The Dark Side

The Blitz
26th Nov

The Wall Of Sound is
planning to present
regular gigs in Rugby.
Your support is
necessary.



The Darkside's first ever gig poster.

The 1990 line-up: Craig, Kev, Rosco & Bassman

blew it very, very badly. For me, that was the end of it virtually.

Q: Was 'Highrise Love' a one off deal?

A: No, we immediately had a five year contract - minimum of one L.P per year. When we did our first gig as a 3-piece (when Nick didn't turn up) something else happened. It was like a fog lifted from us. It got to the point where we had to go on stage and we thought 'what the hell are we going to do'?! Nervously, we got up there and belted out a good set.

We did - like - an instrumental thing, pretty avant garde, quite an interesting piece of music. We got through the night and the promoter said to me "I understand what happened but you did alright". He'd just had Edsel Auctioneer, the Charlatans and I thought well, if he'd had those bands and he wants to do another gig that's something. At least we had another gig in Stoke! Then we played the second gig thinking we could maybe pull it off again at Harlow where we were supported by 'Bleach'. That gig was a little bit rougher, the nerves got to me. There was a lot of people there. By the time we'd got to Brighton, the third night, things had come together quite well. After the third gig Goff said he thought I could be the singer.

We pulled all the rest of the gigs off. The last one we did was with the Fuzztones and they loved it. I felt at that time it was the birth of the Darkside. Things just progressed.... 'Waiting for Angels, listening to it still I think it a very good single, very dynamic. And 'Sweet Vibrations' I think showed the interesting stuff we can do, the end of Sweet Vibrations. The bass playing in 'Angels' really sort of funky stuff. O.K., it was influenced a little bit by the climate of the times. I wanted to get closer to bands like The Stone Roses, they were doing good music. I wanted to be a part of the 90's thing. The record company were very pleased with 'Waiting of Angels'. It re-stored all their faith they'd lost with us not having a singer. 'All That Noise' we recorded because the single was proof that we could produce a good quality record. Critically it was well received. You can put 'All that Noise' along side 'Perfect Prescription'.

Right up until now The Darkside has been a democratic group which is very rare in the music business.

Q: How does a band that's democratic keep in line?

A: It's who's got the strongest personality, it's obvious it's me, isn't it? I've been the face behind it all, kicking it along. It's democratic that the money's shared out equally on records and live work. You have to work at it, you need these years of experience.

Q: The Darkside unlike the Spacemen don't have a flag to wave so much?

A: With The Spacemen it was that initial time when we put all these things together, very inspiring. With The Darkside we had a lot more..... we couldn't rely on extreme noise. There are a hell of a lot of post-Spacemen 3 bands. Unfortunately a lot of people forgot what the Spacemen were really about and what we were really into. We appreciated blues, Pete would get off on The Cramps, Rock'n'Roll and The Sonics which is not highbrow music which people ignore. They forget that we were into sort of fun music. A lot of post-Spacemen bands picked up on the avant garde aspect, the weirdness, the extremeness.

With The Darkside we definitely have the right to be a psychedelic band. My big influences were Alex Chilton and Big Star and Van Morrison. 'Astral Weeks' was a big influence on me.

Q: Are your songs personal statements?

A: I haven't written a song that I've been really happy about. I've written all the songs. I've only had problems with lyrics when I've had pressure. This new album, I had to ad-lib. I'd take my book in there, they think I've got all the words written down but I haven't. Sometimes it comes. I'd like to write a good song but I'm too rational, I'm a realist.

Critics say that our lyrics are written by Brian Cant from 'Playaway'. I think that's fair enough, I've said all along that these lyrics are meant to be understood by a child: no sophistication, no heavy intellectualism involved. "Trite", as one reviewer called it.

I like some of the songs on the new L.P. I like this 'Mystic Morning' 'cos I wanted to write a song about nature. Sitting



in an English garden on a summers night and there's all sorts of narcotic plants: poppies, English opium, English herbs just as psychedelic and as exotic as the countries where drugs come from.

Q: About the new L.P.?

A: The conditions for recording the L.P. were no better than for 'All That Noise'. I really like the cover to that. I think the artwork is important. The previous two covers to the singles were pretty lousy. And the third L.P. is similar to 'All That Noise', it will look good. We did put a little bit of filler material on it. I'm not very confident about releasing a record because the critics are so down on us at the moment. I think they want to bury us. My attitude is that I would really like to start bombarding them, consistently releasing records, doing gigs and if they're gonna write a bad review every time, they're gonna write so many, but let's see who wins at the end of the day. Let's see in this next year how much respect The Darkside can win back.

Q: The new LP gave Craig his first studio session

I believe in Craig and years ago I thought of him being a drummer. It's fate in a way, he likes his drums. If anybody deserves to be in a band he does. I mean he deserved a place in the band, he took loads of photos, he got us our contract, supported us at every gig, always.

Q: How did he help with the contract?

A: He got us the contract. He just took a demo tape down with Thee Hypnotics, he was doing some photos with them. Craig put a tape on Roger's desk y'know, The Darkside a new band, have a listen, tell me what you think.

Q: I think Darkside certainly deserves a bigger audience.....

A: The main problems are just establishing ourselves. We've put in a lot of gigs, we worked hard. Every records been hard work. We've had to overcome having a semi-permanent vocalist. We've had a good drummer who has changed to keyboards and a new drummer, somebody who has never played in a band before. We sell quite a few records.

Some of the songs on the new L.P. didn't come to sound how I expected them to sound. The one I'm really happy with is 'Mystic Morning', it's a bit like 'Love in a Burning Universe', nice flute sound, nice song. I just wanted to do a song about the country. A song called 'Cry for me' which is a two-chord Troggs kind of thing. The Troggs like, three chords and I tried to write a song like that, three minutes. There's a ten minute song called 'Rise' which I like because I do believe in resurrection. Even in death, Christ was resurrected. Everything that dies gets re-born. I do - like - I've been down to some depths of real torment. The song says, "I've been down on my knees but I'm gonna rise". That songs a bit of a jam, its a long one and its in one-chord. Its got atmosphere, Craig's drumming is good - it flows.

There's a song called 'Tornado' - its only got a couple of lines in it, some nice guitar. 'Always Pleasure' I really like. Its got a real Beatles-ish feel to it, 'Taxman' bassline. I've got a feeling which are the good songs, what people will and won't like.

The Darkside will be running at full steam in a good 5-6 months. Now I'm not too afraid to stand up on stage and sing. It's still a struggle but I'm a lot more confident. I almost like doing it. I do like doing it when I get into the swing of it.

Q: Does it take you by surprise when you get into the swing of it?

A: No, you just enjoy it when you see other people enjoying it.

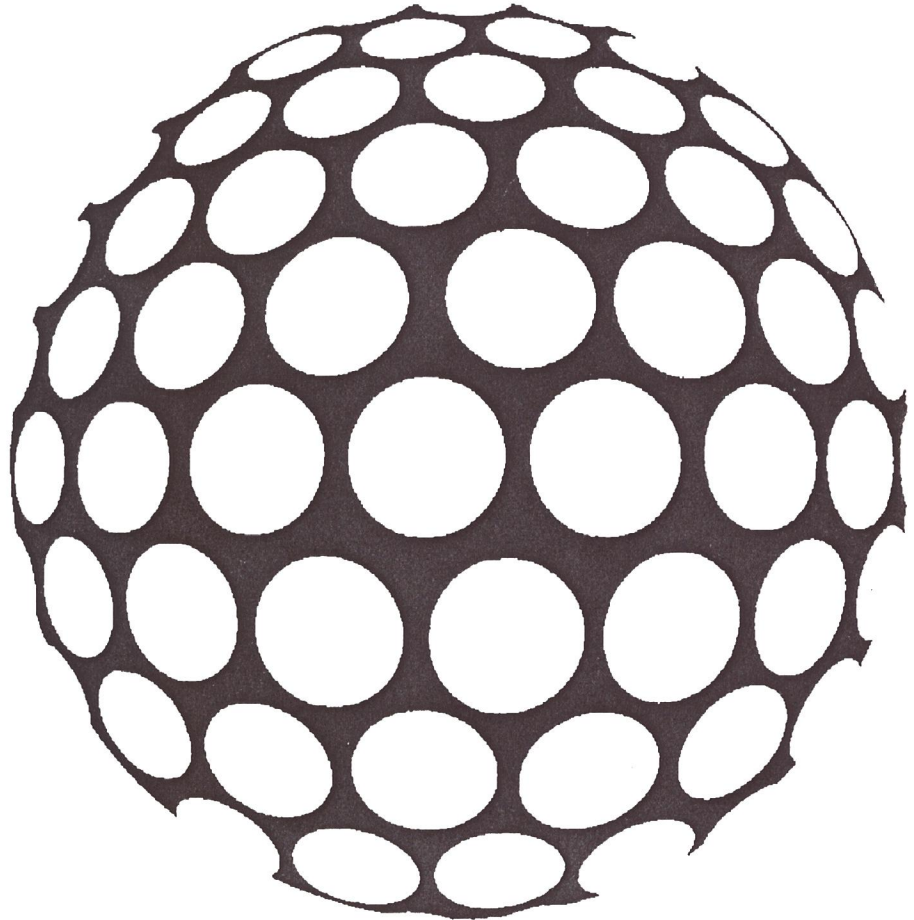
Q: What's your biggest kick ever?

A: I don't think I've had it yet.

Q: Your most endearing trait/followed by your least endearing.

A: I'm conscientious, I can be positive. I can inspire people, I'm not passive. I can be sweet and I can be sour. I do have mood swings. I think I've got an only child mentality, look after number one.

I don't try and be generous, I don't see any point in it sometimes. My least endearing trait is being insensitive and nasty.





Q: Your star sign?

A: Libra

Q: Your favourite food?

A: Vegetables.

Q: Clothes...?

A: I'm not sure I'm a clothes person really.

Q: Film...?

A: Oh... My favourite this year, 1991 is Edward Scissorhands, so far. Classic.

Q: Your favourite place?

A: I think... England. I'm not a patriot or anything but, it is a beautiful place, Italy is too.

Q: Your favourite daydream?

A: Most daydreams I have are heroic. Rescuing somebody from a burning building. Something very kind, saintly!! I don't seem to have too many daydreams really.

Q: You mentioned something about you could get it all right in a week but you wouldn't be happy?

A: Yeah, I could never anticipate a time when you're never striving for something. Sometimes I pick up the bass and I think I've lost it. I think, 'am I on top of my bass-playing'. I want to get recognition as a bass-player, I think I already have. I do like the bass. Things have never been easy, I'm used to grafting, cold vans, lunatic drivers, bad P.A.'s, no sound man, unreliable light people, crap audiences, not being paid much. We certainly haven't had it easy with The Darkside.

We want to do a single. We've also got re-mixes of 'Mystic Morning' and 'Angels'. So, maybe some of them coming out. I want to start recording the 3rd studio L.P straight away next year.



MELOMANIA

THE GUARDIAN
Thursday January 16 1992

The Darkside's second studio LP is now available on the Situation Two record label (a subsidiary of Beggars Banquet).

Titled, aptly, for these guys, Melomania the LP is available in all the usual formats; CD, cassette and vinyl. Like the debut LP, "All That Noise", there is again a limited edition picture disc LP.

Rosco and Bassman were primarily responsible for the concept/design of the LP artwork.

The group line-up for the recording was the same as for the live Psychedelicise Suburbia L.P.; Bassman; bass and singing, Craig; drums, Kev; guitar with Rosco on guitar and keyboards.

A four track sampler 12" single has been released exclusively to the "Chain with NoName" record stores. A limited edition release and cheap for the shops to buy - for anyone who has not yet heard the group it is recommended listening; the tracks are:

ALWAYS PLEASURE
THIS MYSTIC MORNING
GUITAR VOODOO
SWEET VIBRATIONS

Also due for release shortly, with the same four tracks as the above sampler is a double pack of 7" singles. This is to be released in Spain by Munster Records. Munster also plan to release a six track 10" record adding two previously unreleased live recordings from the Camden Underworld gig. These two extra songs are "Highrise Love" and "Theme 91". These sets are called "Loaded on Bliss" - see sleeve design on the right.

Darkside T.V. Appearances

1. 'Music Box' with Nick Hayden. It went out on all regional channels at 3 or 4 in the morning. Interview and clips.
2. Another 'Music Box' without Nick. But with Rosco and Pat Fish.
3. Def II Snub T.V. - 'Good For Me'. "We weren't happy with it. We were the only band live, the sound wasn't good. That was definitely a Fuck Up!!" ... *Bassman*
4. Gary Rice 'First Night' - Interview and clips of 'Waiting for the Angels'.
5. Mystic Morning - promo video - shown on MTV

RECOMMENDED RELEASES

Four vital titles available at Our Price Music



THE DARKSIDE - 'Melomania' (Situation Two)

The late 60's weren't all about kaftans and joss sticks, you know. There was a whole generation of mid-teenagers who were right in there with Danny the Red but unfortunately were still at school and had to conform, which is why my mate who asked his parents for a fishtail parka on his birthday got a Pac-a-Mac, and another friend, a true who-gives-a-toss 17 year old was ordered by his Dad to take his new Amon Duul album back to the record shop. The fact is, the music was our escape, and God bless The Darkside who have captured it with uncanny accuracy. You'll find Steppenwolf, The Doors, Sgt. Pepper, Pink Floyd and even May Blitz (remember them?) here as valid influences, but not as targets for parody or pastiche. "24 Hours" and "Rise" are outstanding, and share with the rest of the album, especially "Tornado", an extraordinary live-but-no-audience feel. The intro to "Are You For Real?" is so authentic to the era it could have been stolen from an archive. How these guys have achieved such a genuinely evocative sound and feel is a mystery - hell, they're only in their mid-20's. If you're young and want to know how musically exciting 'psychedelia' was, don't miss 'Melomania'. If you're thirty something, rejoice that this time there isn't any Latin prep you should be getting on with instead.



The Munster Records 7" Double EP sleeve.

SPACEMEN DISCOGRAPHY

VALUES AND UPDATE

Thanks to those of you who wrote in about releases not included in issue one or to add information. Several of you have asked for valuations of Spacemen recordings - valuations are a bit dependant on how desperately you want something and consequently how much you will pay - a record dealer will probably sense your need quite skillfully!
The following prices are reasonable averages.
We heard of one dealer asking £55 for the Forced Exposure 7". A bit steep perhaps?

SOUND OF CONFUSION

Glass Records (GLALP 018). Released July '86	£12
Re-issued on Fire Records with a photographic inner sheet	£5
Fire CD	£10
Fire cassette	£6

THE PERFECT PRESCRIPTION

Glass Records (GLALP 026). Released Sept. '87 (gold/silver)	£12
Glass Records (GLALP 026). Released Sept. '87 (bronze/silver)	£18
Glass cassette with extra tracks	£11
Released in the USA on Genius Records (geniLP001)	£15
Genius CD	£18
American Purple vinyl pressing	£15
LP Reissue on Fire Records	£5
Glass cassette, with extra tracks	£12
Fire CD	£10
Fire cassette	£6

PERFORMANCE

Melkweg (Milky Way) Amsterdam 6th February 1988 (Live)

Glass Records GLALP 030 Summer 1988	£12
Fire LP	£6
Fire CD	£10
American CD with different sleeve layout	£18
American LP with extra tracks	£12

PLAYING WITH FIRE

Fire Records FIRE LP16 Released Winter 1988	£6
Fire CD16	£10
Fire Cassette	£7
Released in USA on BOMP on several different coloured vinyls	£12

THREEBIE 3

Fire Records (Threebie 3) Limited edition/mail order offer	£25
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RECURRING

Fire Records (FIRE LP23)	£7
CD with extra tracks	£10
Cassette	£7

WALKIN' WITH JESUS

Glass Records (GLAEP 105). Released Nov. '86 27mins	
First 1250 Copies came with numbered A4 lyric sheet	£35
Without lyric sheet	£30

TRANSPARENT RADIATION

Glass Records (GLAEP 108). Released July '87 38mins	£30
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TAKE ME TO THE OTHER SIDE

Glass Records (GLAEP 12054) Released early '88 17mins	£22
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REVOLUTION

Fire Records 12" (BLAZE 29T) Released Autumn '88	£5
CD	£5

SPACEMEN'S SOUND OF CONFUSION

Many men set out with the intent of climbing Everest: only to settle for a stroll through the shopping arcade. And, now more than ever, charlatans abound, claiming to drink from the cup of life.

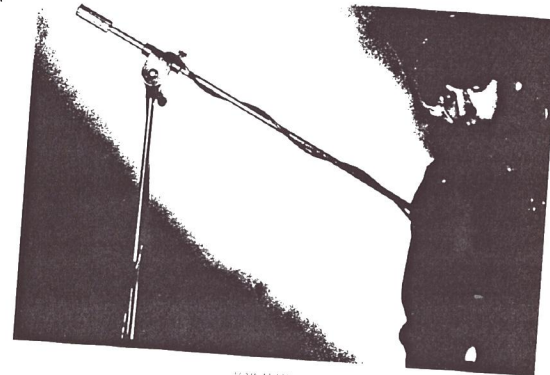
Spacemen 3 are as close to real life as you'll ever imagine. What they mean is up to you. 'Sound Of Confusion' is the title of this, their debut LP. It's three years old as I write, as old as the mountains if you care to remember, as old as rock 'n' roll if its greatest assets are its sins...

The sound of confusion has been the Spacemen's theme since they first shifted the rocket motors to drive. This album is their first, classic slow give into the electrified hypnomania they still practice live. Their mutation has of course been a wonderful thing and now they float out bliss-eyed classics but they'll always be visceral, hollering through the fog alongside Attila The Hun, Little Richard and the rest.

Whatever the age, the sound is crying in the street and Spacemen 3 will turn green as likely as they'll turn blue. It's the sound of the pits and the stars and the sound of rock and it can roll over and still the news to Lou Reed, Keith Richards, Peter Dinklage and whoever the hell else you like (you know what I mean about charlatans). It boosts the values of unit rooms, unpaid debts and unfeigned terror and it would rather tackle the gradient than settle for level best.

Lock the door and lose count. Things will never be the same

R HUNTER GIBSON



The re-issue of Sound of Confusion came with an inner sheet not found in the original release

HYPNOTIZED

Fire Records 12" (BLAZE 29T) Released Summer 1989. First 2000 copies included free poster	£5
Without poster	£3
CD	£5

BIG CITY

Fire Records (BLAZE 41T) Released early 1991	£4
Fire Records 7"	£3
CD	£5

BIG CITY (Remix)

Fire Records (BLAZE 41 TR) Released early 1991	£4
CD	£5

BIG CITY

50 copies of a promo only white label 12" were pressed, with "Drive" replaced by "I Love You (Remix)" £25

Extract from "Evening of Contemporary Sitar Music"

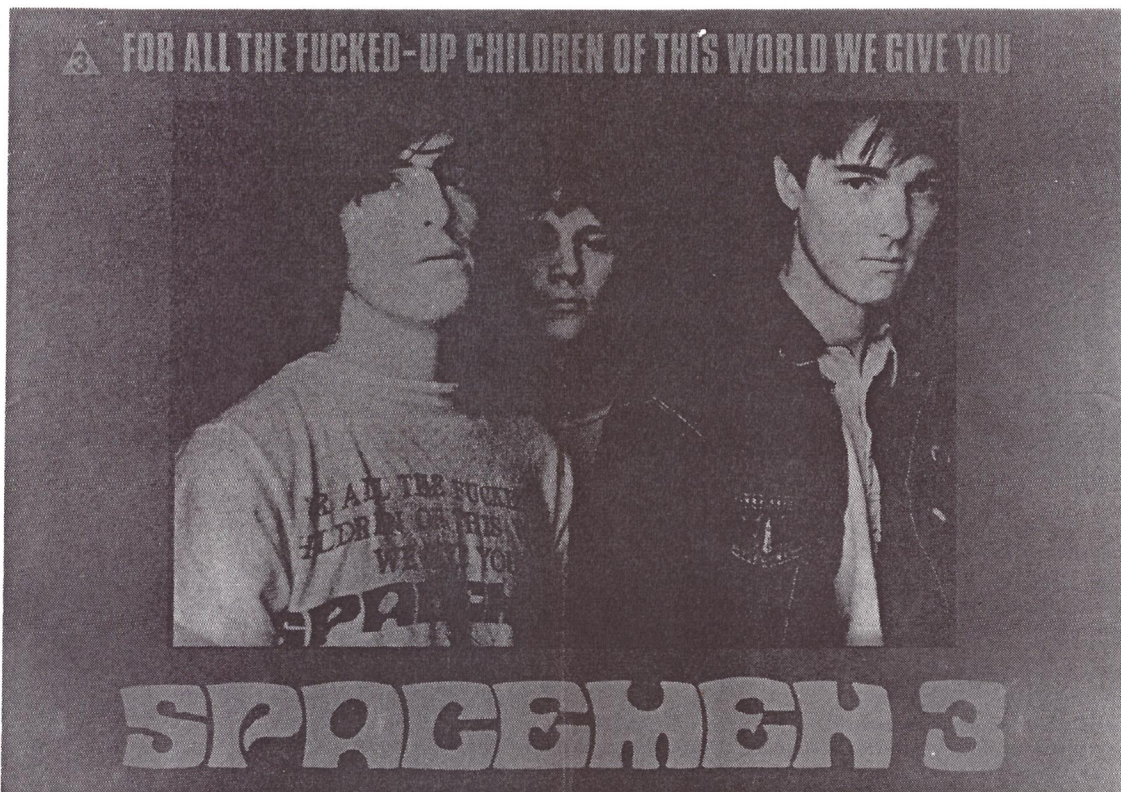
Recorded live on the 19th August 1988 (Cheree F5)	£12
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Revolution/Che

(Fire Records Blaze 29S)	£3
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Hypnotized/Just to See You Smile

AA (Fire Records Blaze 36S)	£3
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There was a free poster with early copies of the 12" release of Hypnotized

Transparent Radiation/Honey

Demo versions - Free limited 7" to subscribers of the American 'Forced Exposure' magazine, FE 017£15

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) £9

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 £8

Big City (Edit)/Drive

Fire Records (BLAZE 41) Limited edition 7" £4

When Tomorrow Hits

No Label-No Catalogue No.
This counterfeit/bootleg 7" of German origin has Mudhoney's cover of Revolution on the B side £9

2.35

Demo version on Glass compilation LP:
"50,000 Glass Fans Can't Be Wrong"
(GLALP 019) Black vinyl £4
Limited Edition on clear vinyl £6

Rollercoaster

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

Big City (Demo)

Munster Compilation LP: "Dance Hall Favourites Vol.3" MR003 £6

TAKING DRUGS (To Make Music to Take Drugs To)

(A Father Yod Production FYP - L25) Released 1990 £15

DREAMWEAPON

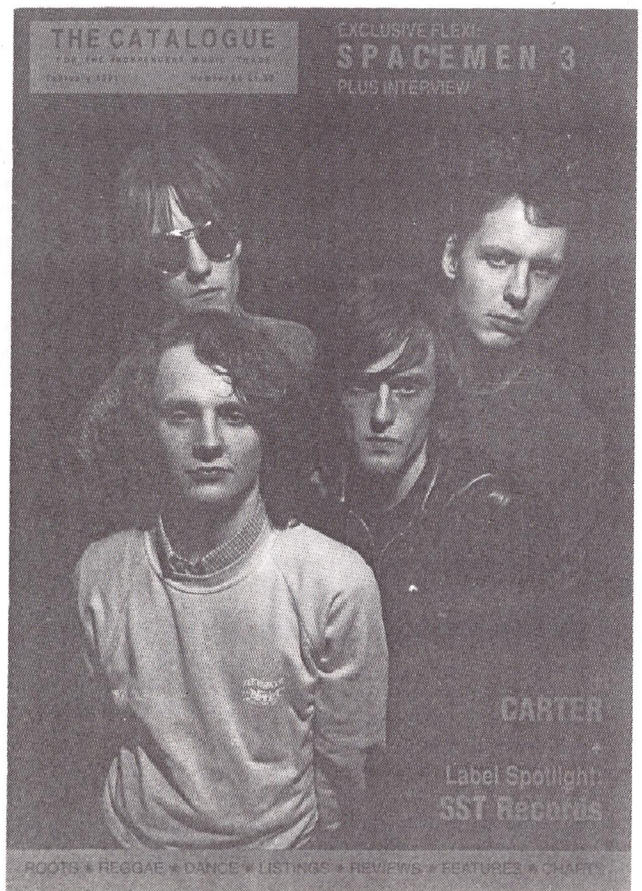
Fierce 1990 LP fright 42 £12
Fierce 1990 CD fright 040 £12

LOSING TOUCH WITH YOUR MIND

1991 Bootleg LP £12
CD £15

Catalogue Mag. No 89

Feb. 1991 included two single sided flexidisc records "I Love You" & "Sometimes" £6
The ever increasing catalogue of releases by Spiritualized, Darkside and Spectrum will be covered in the next issue, information is primarily in response to your questions.



SPIRITUALIZED NEWS

Spiritualized continue to undertake lengthy and what must be arduous tours up and down the country and have also played a couple of dates in Ireland. A three song session for the John Peel show has been recorded

Since the last issue of Outer Limits I have been fortunate to witness the group live a couple of times - at Leicester and Northampton. The Leicester University gig was another great show although I was disappointed to miss the big stage debut of another local band 'The Guaranteed Ugly' who had an early support slot - more about them elsewhere in this, or a future, issue of the magazine.

I'd like to provide more information for you about happenings within Spiritualized as I know several of you are interested in the group but Jason would rather the group were not in the mag.

The LP is finished, the working title was "Smiles" whether that is the final title remains to be seen. Record releases since the last issue of Outer Limits are:



RUN

Dedicated Records 12", 7" & CD (SPIRT 002)

Run/Luminescence (Stay with Me)/I Want You/Effervescent (Chimes)



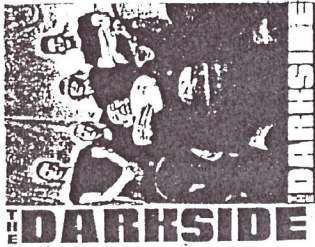
WHY DONT YOU SMILE NOW?

Dedicated Records 12", 7" & CD (SPIRT 001)

Why Dont You Smile Now?

The Darkside: There were two official demo cassette tapes; one in a black & white cover the other was available in either a blue and red or a green and red cover. Early versions of "Guitar Voodoo" (called "Zuzumajaman") and "Highrise Love" were made available to subscribers of the "Helter Skelter" fan/magazine on a cassette only compilation.

The cover of the Darkside's first demo tape



SOMETIMES
THINKING OF YOU
SUMMER RAYS
WALKING WITH THE DEAD
NICH: GUITAR/VOICALS
TUESDAY-DRUMS
DAVE: GUITAR
PETE: BASSMAN
Recorded at Far Beach
Studio Colchester
by
Shogo Uchida
and The Darkside Walker
Photo by Craig Wagstaff
Cover by The Darkside
at 30 Crown Road Rugby
CV21 3JY

The Catalogue Magazine No 89 February 1991 included two flexidisc records. One labelled side A "I Love You" and the other labelled side B "Sometimes" these are the same recordings as appear on the "Recurring" LP. The cover of the mag is a full colour group photo.

The US pressing of The Perfect Prescription was also available as a limited edition on purple vinyl with a stickered plain black die-cut sleeve.

The UK Glass issue of Perfect Prescription came with two slightly different colour variations - the regular silver and gold was preceded by a bronze and gold sleeve. Another difference is the black printing at the top of the front cover was almost transparent on the later pressing. The lettering was 'hidden' under the bronze circles.

There is a report of an American Genius CD of Performance which includes versions of OD Catastrophe and Feel So Good.

It has been pointed out to me that the CD of "Dream Weapon" does not include the entire evening of the sitar show - only 45 minutes of it.

There were CD's of the Fire 12" singles: "Revolution", "Hypnotized" and "Big City".

Spiritualized's "Anyway You Want Me" is available as a 7" in a picture sleeve with some one sided promo copies on the market.

"Run" was released as a 12", a CD or a limited luminous 7". The 12" was available in a red and blue sleeve or a blue and white one.

A live version of "Revolution" appears on a Rough Trade Indie compilation available on import - how available this is now that Rough Trade has folded I dont know; has anyone seen this/can anyone tape me the song?

There was a rumour about another live (double?) Spacemen bootleg from Germany - has anyone seen this?

The "What a Nice Way to Turn 17" magazine planned to issue an 'acoustic' version of 'Walking With Jesus' but didn't.

There are unfounded rumours of the existence of a CD version of "Taking Drugs"

The Playing with Fire LP has been released in three different sleeves in England. Initially the cover was a matt finish with the embossed circles, the second issue had a gloss finish with embossing and now the record sleeve has a gloss finish without any embossing.

The Fire reissues of the first two Spacemen (studio) LP's came with inner sheets.

The Hypnotized 12" included a limited edition poster - an A2 sized one (594mm x 420mm), it had the "For all the . . ." across the top and a picture similar to the one on the back cover of "Playing with Fire".

Featuring 24 previously unreleased recordings by THE JAZZ BUTCHER, TV PERSONALITIES, SPACEMEN 3, PULP, TELL TALE HEARTS, CLEANERS FROM VENUS, INSPIRATIONAL CARPETSM, THE WEEDS, MAGIC ROUNDABOUT, THE MASON'S, THE TUBE ELIEMENT and THE IMPREPRESSANTS, with free literature!

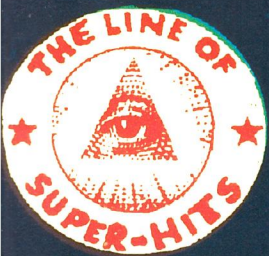
OOZING THROUGH THE OZONE LAYER
a globe of bulks compilation.

pulp
the weeds
the masons
spacemen 3
inspiral carpets
tv personalities
the emptyhearts
the jazz butcher
the lyne element
the tell tale hearts
cleaners from venus
the magic roundabout

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Oozing through the Ozone Tape Cover includes demos of "Transparent Radiation" and "Come Down Easy"



WANT A HAIR-RAISING EXPERIENCE? RIDE UP TO THE THIRTEENTH FLOOR!

STILL ONLY 20¢

NEW TALES OF THE WEIRD AND SUPERNATURAL

13th FLOOR ELEVATORS

NO XIII





Those We Have Loved



Roky Erikson and Stacey Sutherland

In future issues of Outer Limits we will feature groups who have influenced or been greatly enjoyed by Spacemen. Groups like the MC5, Tav Falco's Panther Burns, Red Crayola and Suicide to name a few.

Sonic Boom recently wrote an article about the 13th Floor Elevators and it was published, with added information by well known rock historian Brian Hogg, in Record Collector. Incidentally Outer Limits thanks Record Collector for giving the first issue of this fan/magazine such a good review. All our subscribers are recommended to buy Record Collector too! There is a Spacemen 3/Sonic Boom article in the pipeline for publication in a future issue of Record Collector so you'd be well advised to look out for that issue especially.

Here is the unamended Sonic article with different pictures to the Record Collector article:

Thirteenth Floor Elevators

While Phil Spector, Brian Wilson and Joe Meek were churning out their "teenage symphonies" in the afternoon of Stones and Beatlemania. Well before the first Stooges and MC5 vinyl leapt out; deep in the bowels of 1965 a classic group was forming. A band comparable to very few, up *there*, in the misfits hall of fame, alongside names like The Velvet Underground, The Stooges and The Electric Prunes. Bands that because of their powerful message have shaman-like expectations thrust on them by their following; bands like the Thirteenth Floor Elevators.

The name Thirteenth Floor Elevators was coined by Clementine Hall, wife of the band's jug player Tommy. The name was derived from a traditional habit in America for

building contractors to build buildings without a thirteenth floor; the band were trying to show that they wished to take their music to places other bands hadn't achieved.

The Elevators originated in Austin, Texas in 1965 from the remnants of two bands, The Lingsmen who included Stacy Sutherland (lead guitar), Benny Thurman (bass - originally as a Lingsman he played electric violin!) and John Ike Walton (drums), and The Spades who included the young Rocky Erikson on rhythm guitar and vocals. To make the psychedelic brew complete, Tommy Hall was brought in to blow on a jug! Tommy would not only play his jug like a psychedelic underwater whirlwind, but would also contribute the highly mystical scripture-influenced lyrics.

The band aimed to take their early influences of Texan rock 'n' roll like Buddy Holly, and gospel/soul/r'n'b influences like Little Richard and James Brown, and mix the British beat sounds of the Stones, Beatles and Kinks playing them the way *they* heard and felt them while tripping on mescaline and smoking marijuana!

The kids loved it - you didn't have to take drugs to enjoy listening to The Elevators - the music alone could raise your consciousness, with Tommy's reverberating jug sounding like an early "wiggid-out" synthesiser. Listening to The Elevators playing live in 1966 on some of the many eighties live LP's is testament to one of the most important evolutions in rock 'n' roll. Progressive but not excessive, The Elevators not only spawned a whole host of local imitators but would affect bands and music listeners the whole world over, as the amount of cover versions indicate.

Whether The Elevators *were* the first to call their music 'psychedelic' is not important although it is highly likely. What is important is the fact that their music *was* the first to be *truly*

psychedelic in content. Even the cover from their 1966 LP *Psychedelic Sounds of . . .* remains a masterpiece, unique in its encapsulation of the genre. This, their first LP, was the ultimate in psychedelic self discovery, from its quasi-religious sleeve notes to the densely interwoven rhythms and Rocky's psychotic singing. The album sold well locally and in some of America's more hip outposts, almost certainly due to its inclusion of the hit version of *You're Gonna Miss Me* and several other songs like *Fire Engine*, and *Reverberation*, which their record label International Artists released (in altered form) as a follow-up single. A few imported copies of *Psychedelic Sounds* also made their way to England, one of them finding their way into the hands of (the future) Radar Records boss, Andrew Lauder who, along with his long time girlfriend Judith Riley, would eventually give The Elevators their first UK release in 1978 - releasing two of The Elevators original LP's and two singles which are now highly prized by collectors (one of these, a promotional EP including a track each by The Elevators, Red Crayola, The Golden Dawn and The Lost and Found, was pressed to give away at a 1978 reformed Red Crayola gig).

Through late 1966 and 1967 the band released a number of singles for Houston's International Artists label. The first, a re-recording of an old Spades song *You're Gonna Miss Me*, originally appeared in late 1965 on the Contact label, and even for a short while was available on HBR Records which was owned by Hanna/Barbara, the famous cartoon duo. The record was soon picked up, when it became a local hit in the spring of 1966, by one of IA's three partners - Lelan Rodgers (brother of Kenny Rodgers),. *You're Gonna Miss Me* was a powerful psychotic garage stomper and went on to become a minor national hit and widely accepted classic; original copies are easy to find. The second single, *Reverberation/Fire Engine*, the third *I've Got Levitation/Before You Accuse Me* and the fourth *She Lives (in a time of her own)/Splash 1* did not fare so well and as such fetch a lot more.

During 1967 came the second LP *Easter Everywhere* with the slightly altered line-up; Danny Thomas replacing John Ike on drums and Dan Galindo replacing Ronny Leatherman, who had replaced Benny Thurman on bass shortly after the first LP. The second LP, *Easter Everywhere* showed a slight evolution from the first, and though a lot less garage, the music contained more psychedelic mysticism and still that beautiful oscillating jug. Altogether emphasising the enjoyment of a raised consciousness as opposed to the first LP's emphasis on merely *raising* ones consciousness. While much of *Easter Everywhere* had a looser, more relaxed and exotic feel, rockers like *Levitation* and *She Lives* segued the old style together with the new - perfectly.

The band however were on the verge of splitting, plagued by local redneck police hassles, drug busts and internal ego problems; gigging became impossible with either Rocky or Stacy being in jail or Rocky being too "out of it" to turn up for gigs.

They did however start work on a new LP tentatively titled *Beauty and the Beast*. The first recording was a haunting Erickson composition *May the Circle Remain Unbroken*. - The LP was eventually released posthumously in 1969 as *Bull of the Woods*. Although the recordings were unfinished they showed a group with mature songwriting talents. Stacy Sutherland came to the fore as songwriter with Tommy Hall, as opposed to Rocky and Tommy's dominance on the first two LP's. Rocky contributed to the songwriting on just two cuts, although these were as strong as usual.

International Artists released one other posthumous Elevators album - *Live* - in 1968 which disappointingly was a mixture of previous single 'b' sides, different studio takes and outtakes interspersed with added false applause revealing only two unreleased songs; one of which was a last missive from Powell St John (aka John St Powell) who had supplied songs for the first two Elevators albums as well as for other psychedelic luminaries like Janis Joplin before forming his own band, Mother Earth.

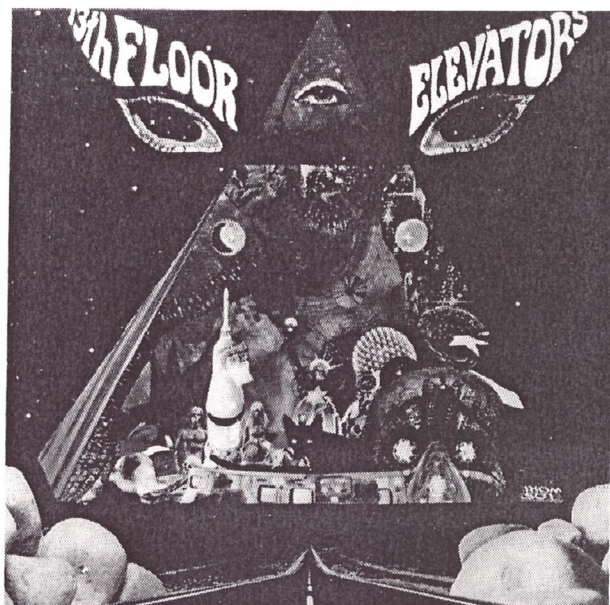
Also worth mentioning from this era are two singles *I'm Gonna Love You Too/May The Circle Remain Unbroken* and *Livin' On/Scarlet and Gold*. These were unsuccessfully released to promote *Live* and *Bull of the Woods* and are now scarce.

Aside from these first four albums and singles, much of The Elevators best material didn't appear on vinyl until the 1980's. The two most notable LP's being Texas Archives' *Fire in My Bones* and *Elevator Tracks*. The first containing top quality recordings of both of their *Sump'n Else* TV appearances, first album alternate takes and the unreleased *Fire in My Bones*. The second containing a mixture of equally high quality versions of several first LP songs, live in Houston '66 gig and three unreleased studio gems. Also worth a brief mention are Big Beat records *Live at the New Orleans Club, Austin* (1988) which revealed live versions of *Levitation* and *Reverberation* and the bootleg *Live San Francisco Avalon Ballroom 1966* for its reasonably hi-fi live versions of *Before You Accuse Me* and the truly inspirational *Rollercoaster*. Last, but not least, came the badly misnamed *Demos Everywhere* with more demos from the first LP (complete with a wordless version of *Rollercoaster*) and an early New Orleans gig via a radio show - different from Big Beat's much later 1966 live LP.

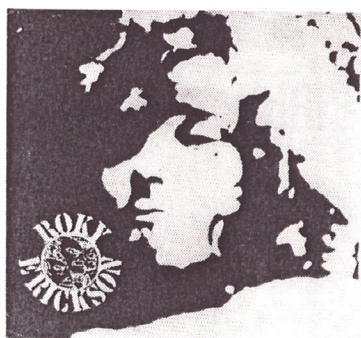
The Elevators story never seems to be fully told and with many of these releases surfacing, as they did in the late eighties, it is likely that there is more to come as releases like 1980's *Epitaph for a Legend* showed with its mixture of unreleased versions and early Rocky collaborations, radio ads, demos and alternate takes. Decal records recently re-released the album in modified sleeve with altered track listing along with the first twelve International Artists albums with some of The Elevators' IA bedfellows, in the most recent attempt to make the IA catalogue available.

The Elevators story, doesn't however, end there. Although Rocky was in a mental home for three years (his choice to doing time in prison on a marijuana charge!), his friends eventually managed to get him out in 1971 by selling *Openers*, a book of Rocky's somewhat 'fried' religious poems, and a fund raising concert by *Headstone* who included original Elevator Danny Thomas on drums and George Kinney, singer from *Golden Dawn*. It's hard to pin down exactly what Rocky was up to in the early seventies although on an Elevators reunion bootleg from 1972 he sounds on form. The rest of the band then splintered, with Tommy Hall going to San Francisco and Stacy Sutherland eventually dying in a domestic fight during 1974.

The first Rocky solo recording to emerge was on Doug Sahn's Mars Label. The single *Red Temple Prayer(Two Headed Dog)/Starry Eyes* was unleashed in 1975 showing that Rocky hadn't come back from one of his trips, and wanted to tell the world about his new *alien* standing. Once again however Rocky (who had dropped the "C" from his name) was two years ahead of time, and the raw punk quality of his music went unheralded, but nevertheless influenced many emerging punk bands with the D-I-Y quality recording, particularly The Cramps.



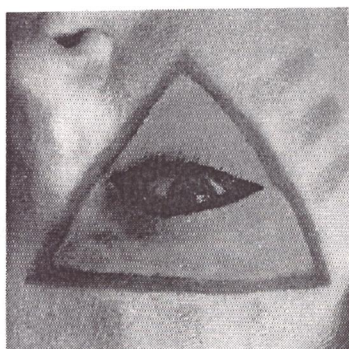
Live 1966 LP (KWR)



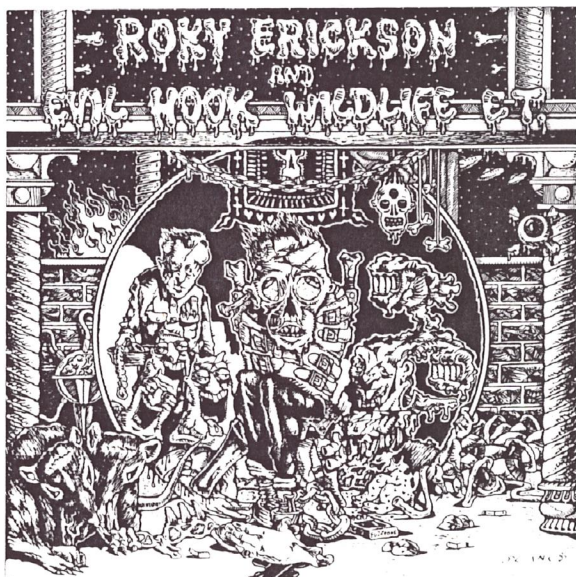
The acoustic EP (Sponge)



Rocky and the Aliens



Youre Gonna Miss Me (Radar)



The Beast LP on the One Big Guitar Record Label in UK

Roky's output noticeably increased in 1977 as the world and punk rock caught up with him, with the French Sponge records putting out a much sought-after EP of two acoustic songs and two fuzz horror assaults catching Roky at his wacked-out weirdest. Virgin followed this with the *Bermuda/Interpreter* single in the UK with Rhino handling the duties in the US. This single showed a new more together sound, though still raw and lyrically uncompromising (the US issue incorporated a lyric sheet). This was the sound that Roky would later seem most at home with, perfectly complementing his sparse acoustic songs with its fuzz and raunch "punkitude". This burst of activity secured Roky and his then backing group, The Aliens, a lucrative recording deal with CBS in the UK. This liaison provided two singles in *Creature with the Atom Brain/The Wind and More* and *Mine Mine Mind/Bloody Hammer* the latter of which initially came in a picture sleeve and an album mysteriously titled with several symbols. This LP was retitled *The Evil One* for the United States and had several tracks not on the UK issue, like *Bloody Hammer* which was only a 'b' side in the UK..

Documenting Roky's erratic releases from here on becomes hard; partly due to Roky's disinterest in talking about such mundane subjects as recording dates and the totally 'out of synch' release schedule, but also because recordings from the seventies were mixed up with those from the eighties, on a multitude of labels.

It is worth noting that Roky has, through regular releases and a fair number of bootlegs of varying quality, had available upto eight or nine versions of some songs with at least two versions of nearly all of them, and as few as twelve to fifteen songs only released once! Nearly half of these are included on Demon's *Gremlins Have Pictures* LP released in the US in a deluxe quality sleeve on *Pink Dust*. To be fair much of the duplication is valid because of Rocky's acoustic and electric abilities and his rapidly changing backing bands, who have varied from hard rock punk to acid country and western and surreal rock and roll.

Roky has changed his band several times over the last fifteen years, and has recorded his better songs with each group. He has maintained a totally original approach that makes all of his various solo LP's and singles as entertaining and worthwhile as his earlier work in The Elevators. Roky can veer from tear jerking love songs to twilight zone space-horror dementia and is not for those of a sensitive disposition. How the moral majority pressure groups in the US have missed Rocky and his music is unbelievable.

The Record Collector with The Thirteen Floor Elevators article is issue No. 147 from November 1991. It includes several photos which we have not printed and vica versa. It also includes a comprehensive discography - we have tried to make our article compliment the one from Record Collector. To obtain back issues of Record Collector write to:

Production Manager
Record Collector
45 St Marys Road
Ealing
London W5 5RQ

In the UK these cost £2.50 per copy - crossed cheque or postal order made payable to "Parker Publishing". Overseas rates are a bit complicated as Record Collector needs a minimum order of three copies to make sending back issues overseas viable.

MOCCASIN ENTRIES



Several people sent in pictures of Sonic wearing moccasins the winners are: Mark Woodward and Alistair Bretnall (Sonic has now worn out another pair of moccasins so there can be two winners) - the footwear is in a jiffy bag on its way to you now, you will also each get a copy of the Spectrum "Soul Kiss (Glide Divine)" vinyl LP just as soon as we get some.

One other drawing of Sonic was sent in outside of the quiz by ace cartoonist and the "all things related independant fan" Matthew Hillier - who has done much to sustain me in my efforts putting together the mag. by sending in some highly comical scenarios! Matthew gets credit for (whilst inebriated) shouting out between songs at Spectrum's London Underworld gig; "Sonic - show us your moccasins!".

**"You
can't
understand
another
person
until
you've
walked
a mile
in his
moccasins."**

*Old American adage
taken from:
'Are You Communicating'
by Donald Watson.*





ELECTRAHEAD



Electrahead have been gigging infrequently for several years now. Outer Limits got some info from two of the group's regular members; Steve Evans and Sean Cook.

In the Summer of 1988 the group started as a four piece with Steve Evans on guitar and vocal, Sean Cook on drums, Tim Morris on guitar and Rob on bass. Rob had previously played drums with Rugby's prime punk group - Protest. Tim was an early member of the Spacemen. Steve Evans had done some of the photography and artwork for the Spacemen. (Sean has a massive collection of early Spacemen gigs on tape.)

Sean left for some education and Scott White and then Ali tried playing drums during his absence. Sean returned and the group went into Rugby's VHF Studios, with Sonic Boom producing. The tape has been much enjoyed around these parts but looks unlikely to be commercially released. Around this time the record company called Elektra (note the different spelling) wrote to the group telling them they could not be called Electrahead! I cant help thinking it would have made more sense for the label to have signed the group up - Electrahead on Elektra now that does make sense. Incidentally full marks to Elektra for releasing the uncensored MC5 "Kick out the Jams" CD with the original, albeit rejected at the time, cover artwork by Gary Grimshaw. Unfortunately the MC5 didn't have a contract which included artistic control over their sleeve artwork - the Elektra in-house art department did the sleeve. Now where was I, oh yea, dreaming (but hopefully not for long) that Electrahead are recording for Elektra Records. Back to the story of Electrahead . . .

Graham Broom came in to replace Rob on bass during the Summer of '89 and was subsequently replaced by Will Carruthers during a lull in Spacemen activity (late '89 - Summer 1990). Around this time Steve Evans played keyboards for Spiritualized on their first tour. Will was also involved with Spiritualized so Sean took over on bass with Ian Mills coming in to play drums. This line-up (late '90 - Feb '91) went into VHF studios to record their second session. This saw the favourite song "Change" (5.05) re-recorded, "Living a Lie" (5.48) plus a song called "Happy" (4.46) (the one with a dancing/danceable beat). It is hoped that these will see the light of day later in the year. Ian left and the group became a three piece, using a drum machine. This line up supported Spiritualized for much of their tour.

Johny Hughes was recruited during late 1991 but soon left as did Tim Morris who moved to Northampton. Steve and Sean carried on for awhile as a two piece - shortly before Christmas '91 Natty joined on keyboards.

Several of you have written in saying how much you enjoyed hearing the group during their support slot on the Spiritualized tour. Hopefully there should be an **Electrahead** single released during the Summer - watch this space!



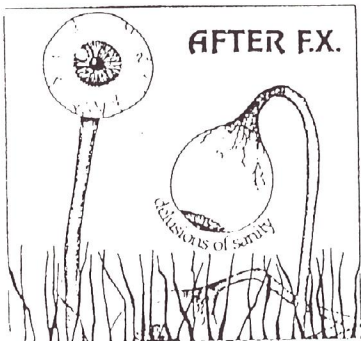
AFTER F.X.

Dregs of Humanity were formed by drop-outs from the traditional school system in Rugby. Starting in late 1986 with two guitars (Ken, Chigs), two vocalists (Gary, Bolt), bass (Phil) & drums (Chris) as a hardcore punk band, they recorded one demo of fast paced thrash with a 20 minute wah wah dirge at VHF Studios in Rugby. The band played in pubs and clubs round Rugby for about 2 years. In 1987 the band name was changed to **Dregs** with one guitar (Ken), bass (Phil), two vocals (Gary, Bolt) & drums (Chris). They completed three demos with the line up changing once whilst a member spent time at Her Majesty's Pleasure. In 1989 the main vocalist left and band members came and went before the new decade, when the line up stabilised and a new guitarist Shaun Walters who had previously played with a couple of punk bands - Total Contempt and Slaughterhouse - was recruited.

By now, 1990, with two guitars (Ken, Shaun), vocals (Bolt), bass (Phil) & drums (Chris), the tunes slowed down but maintained their intensity. The lyrics moved from political to socio-psychonarco subjects and they began incorporating a lightshow. They recorded two demos (Wasted & Bom to Bum) under the name Dregs. But, after being confronted by their namesakes - a Hells Angel/bikers club at a gig in Nottingham, - they changed their name to **After F.X.** and have just - 1992 - released their first vinyl, a four track 7" E.P. on Spilt Milk Records, called 'Delusions Of Sanity' - the songs on this are "Bom to Bum", "FWD", "LSD" & "Loveless".

AFTER F.X.

Limited Edition 7" single
500 numbered copies only



Wrapped in a gatefold sleeve complete with an inner lyric sheet (which you are likely to need) and, for the first 200 copies only, a voucher giving you the chance to buy "The History of the Dregs" 90 minute compilation tape at a reduced price. Use order form to get this disc.

DREGS - WASTED demo

'Not the Liverpool punkzine folks but anarcho hardcore complete with bee-swarm guitar' taking 6 longish burst-ettes sending the listener off to volume-up land. This one's quite reminiscent of the first Electro Hippies vinyl complete with that same whoa whoa decorum pace-wise. Standard h/c to some degree but without those awful growls and with the fence and move it.

No price listed for it but try sending £1.50 toooooo:
The Dregs, 2 Yes Road, Rugby, Warwick. CV21 2QJ. U.K.
They're also looking for out-of-town gigs, same address.

THE REHABILITATION OF DREGS PRESENTS

HARLEYS GHOST

DEAD + BURIED

OP + DONATIONS TO AMBULANCEMEN

FRIDAY 22nd MARCH

TED RAILWAYMENS CLUB - SPRING ST. off RAILWAY

THE HISTORY OF THE DREGS

Two films of Dregs of Humanity sound checking and playing at the Bon Hill. The whole band will be in action again on Saturday.

Sweet dreams

'6 Dreams' Benn Hall.

ON the evidence of this gig the local music scene in Rugby is the healthiest it has been for many years.

What is striking about the music these bands are creating is that they are all inspired by music of ten to fifteen years old but this is liberating rather than nostalgic.

Terry's Blues Band have an impressive label as a unit of R&B pub rock band but are musically diverse. This is a shame since Terry has a terrific voice.

Spock's Brain beamed up us into the seventies with an outrageous set of mindless thrash. The highlight of their set was a version of Iggy's hymn of self-degradation "I Wanna Be More Like Cyndi".

If Spock's Brain were to be more like Dregs of Humanity were club 10's thambon. They were the first band in suffer on a night plagued by PA problems.

THE SCREPTERS

Next up were The Lovers who played a clinical, light set which proved to be each time I hear it. When The McTells from London took the stage things shifted up a gear. Rapid fire guitar riffs combined with crashing rhythms and a vocal with a voice to remember.

By far the best band of the night though were Rugby's The Core Of Three. I've not seen a band anywhere this year to touch them.

With a new second guitarist they have an excellent sound than before. The irresistible screams of the harmonised guitars brilliantly complements the piercing and harmonious vocal lines and the steady rhythms of the bass and drums.

The Scepters, from Maidstone, arrived in time to top the bill after a gig in London. They kept up the pace with a reverberating brand of rock 'n' roll driven by some incredible bass playing.

These bands deserve better support than they are getting. Do something about it.

TURN IT UP!

by Richard Howarth and Lee Gibson

The force is with them

HITZ: Dregs of Humanity

If you thought hardcore punk was dead then you would probably be right. But there are no pretensions about Dregs of Humanity. They have a healthy attitude which attacks the status quo of modern music.

Dregs of Humanity force themselves down your throat without compromise. Their two vocalists scream their anger at you over a back ground of manic distortion, thundering bass and frenzied drumming.

What is important is their rawness. It is good to see simple, highly charged songs played passionately. There are no pretensions about Dregs of Humanity. They have a healthy attitude which attacks the status quo of modern music.

They play a brand of punk derivative of the likes of Crass and Discharge, yet it is far too easy just to be cynical.

They are never easy to listen to but are strangely compelling. Their reception tonight was not as warm as at their previous gigs here. With two weeks and a demo behind them it would be interesting to see them play away from the safe ground of the title.

The danger is that if they remain as they are for too long their force and anger will simply become diluted. Whether they have the fortitude to see beyond the next bar-chord remains to be seen.

BLIND THE BITTS! **ANTHONY OF MONTMANTARY**

ANTI-POLL TAX BENEFIT GIG

RUSSIAN JAZZ

JUNGLE LAB

THE DREGS PAI

LIVE AT BITZ

14th NOV. (Sat)

All proceeds to the homeless (wicks lighter grass it)

FRIDAY 11th MAY 8PM



DREGS

PLAYING LIVE AT THE YORKER

THURSDAY 14th NOV.

ENEMY WITHIN

SNUZZKIDS

COMMON SENSE

CROWN HOUSE SOCIAL CLUB

SATURDAY APRIL 20th

DOORS OPEN 8 PM - £1.50

LATE BAR

ELECTRIC BABIES

DREGS

ENEMY WITHIN

STICKLEBRICKS

OCT. 26

7.30 PM

CROWN HOUSE

7.50 BPM - LATE

ANTI-POLL TAX BENEFIT GIG

THURSDAY OCTOBER 4th

REFLEX CLUB

dregs

ELECTRIC BABIES

TERRY ELLIOTT

BLACK RAIN

1.50 BPM - LATE

ANTI POLL TAX RALLY

to greet the marchers

THURSDAY OCTOBER 4th

11 AM

Clare Town

DOOM

+ DREGS

£1.00

SAT. OCTOBER 21st

THE IMPERIAL

OXFORD ST. RUGBY.



AFTER F.X.

d.o.h.

AFTER F.X.

(ex dregs)

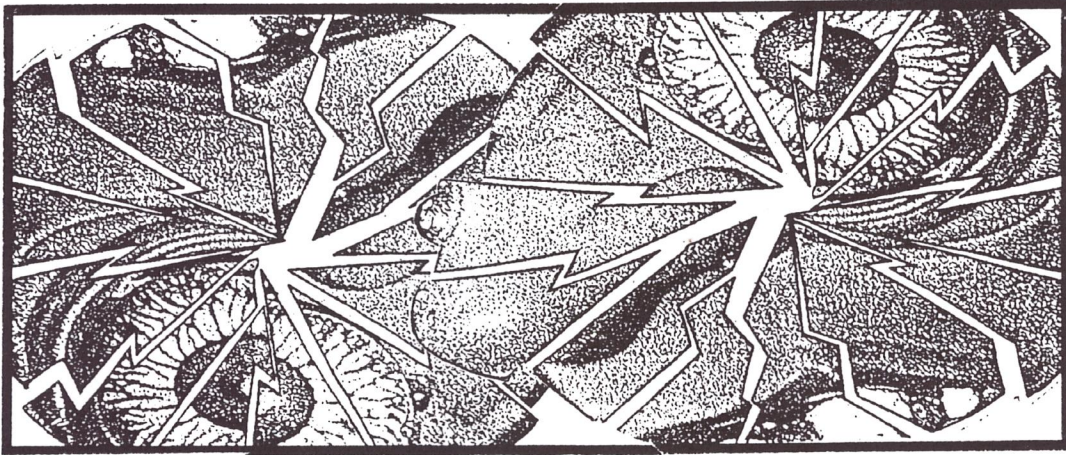
The Visitation

Play Live at Marlowes

Monday 16th December

£1 / 50p with UB40

THE GUARANTEED UGLY



Hicksville B.C. an incestuous small town happening. There's a riot going on in brain cell number nine! Bob Dylan told them they must get stoned and they believed him. Johnnys in the basement but Johnnys going nowhere. Nightmares can take you places you've never dreamed of. Beauty is only skin deep, but ugly goes to the bone.

Every Sunday afternoon for the last two years these toad licking, mushroom picking, reefer sucking hillbillies have been practising their flavour of reverberating rhythm and Bo Diddley heart beat blues with an unceasing enthusiasm and little regard for the neighbours. In a cramped and pokey bedroom, armed only with a handful of broken drums and the best instruments Kays catalogue can offer; they banged! crashed! stomped! and screamed their way to creating twenty seven garage classics! Its cheap and

nasty, pure and simple with nothing hidden between the lines. Its totally precious and completely throwaway. Its only rock and roll but we like it.

"Uglier and uglier" groaned Alice, and she was right. Black Leather Jacket, Patchwork Man, Let the Wind Blow, Surfer John and Bed Bug. These are the five song titles contained on 'Warts and All', the debut E.P. by The Guaranteed Ugly: recorded live at Y.P. on Friday the 13th December 1991.

Free with the first 200 records is an ugly mask, badge and sticker. Use the order form to get your copy.

If you would also like to be certified Ugly in mind, body and soul, send a passport-sized photo, pulling the most grotesque face you can manage, to the address below, with an S.A.S.E.

THE GUARANTEED UGLY



Beauty is only skin deep but ugly goes to the bone

Line Up:

Agent Ugly - guitar/vocals
Angela Ugly - organ
Ugly Fenny Compton - bass guitar
Mr Ugly - vocals/percussion
Ugly Monkey Grip Morris - Drums
Baron Ugly - Harmonica

For more information, write to:
Flat 2^a Hunter Street, Rugby. CV21 3NS. UK
or phone: (0788) 573915 (10am and 5pm).

CLASSIFIED ADVERTS

WANTED

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

VHS Video

The 12" Remix of "I Love You" and the Forced Exposure 7" are wanted by William Kelsey.

Seb Towers needs the following to complete his collection: Walkin with Jesus 12", Transparent Radiation 12", Munster 7" EP, 50,000 Glass Fans Glass compilation LP, Spacemen and Spiritualized bootleg 7" singles. Write c/o Outer Limits.

M. Richardson has a spare copy of the Losing Touch CD for £15

Tapes, demos, videos. Paul Wright, 3 Castle Court, Rushden, Northants NN10 9HG

Anything to swap with: L. Robertson, 45 Crow Street, Middlesbrough. TS1 4SE Cleveland

Outer Limits needs: Darkside, Spacemen, Spectrum & Spiritualized videos, live or promo? Also 7" of Anyway That You Want Me and subsequent Spiritualized releases.

FOR SALE

Outer Limits has the following records for sale (most are single copies only and several have been autographed by various members of Spacemen):

Spacemen 3: Freebie Three (Fire) £25

Spacemen 3: Taking Drugs (Father Yod) £15

Spacemen 3: The Perfect Prescription (Glass) £15

Spacemen 3: Sound of Confusion (Glass original) £12

Spacemen 3: 12" "Walkin' with Jesus" £30

Spacemen 3: Transparent Radiation/Honey (Forced Exposure Pic. Sl.) £15

Spacemen 3: Extract from an evening of Contemporary Sitar Music 19th August 1988 (Double sided flexi (with Bark Psychosis & Fury Things) fold out fanzine on Cheree Records) Autographed by Sonic. One only £9

Sonic Boom: Drone Dream EP Coloured vinyl, autographed by Sonic. (Sympathy for the Record Industry) £6

Sonic Boom: Drone Dream EP Very rare luminous vinyl pressing, autographed (Sympathy for the Record Industry) £15

I could probably get one of only three black vinyl Drone Dream EP's for someone who has loads of money!

Darkside 12" 6 Track promo £2

Darkside Melomania Picture disc LP BIDS

Cover versions and extra curricular stuff:

SMC 12" "Summertime" / "Heavy Black Noise" (Bop-a-Sonic Bop 2 (12)) £5

Silver Chapter 7" in colourful Bop-a-Sonic bag; Teenage Screamer/Angel B True Superb, recommended for lovers of great pop/rock music £3.50

La Secta: Our Kicks 12" EP 20th Century Boy/Ghost Rider/Demolition Derby/Revolution includes Sonic Boom on keyboards (Munster Records) £4

La Secta 7" promo of Revolution Pic. sleeve (Munster Records) £4

La Secta: LP Blue Tales Produced, mixed & autographed by Sonic (Munster Records) £3

These records should be with you within 28 days of sending in. If not please write in and check things out rather than waiting in vain.

Postage differs outside UK - write to check availability and rates first.

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!

Mr Ugly's Beautiful Murals

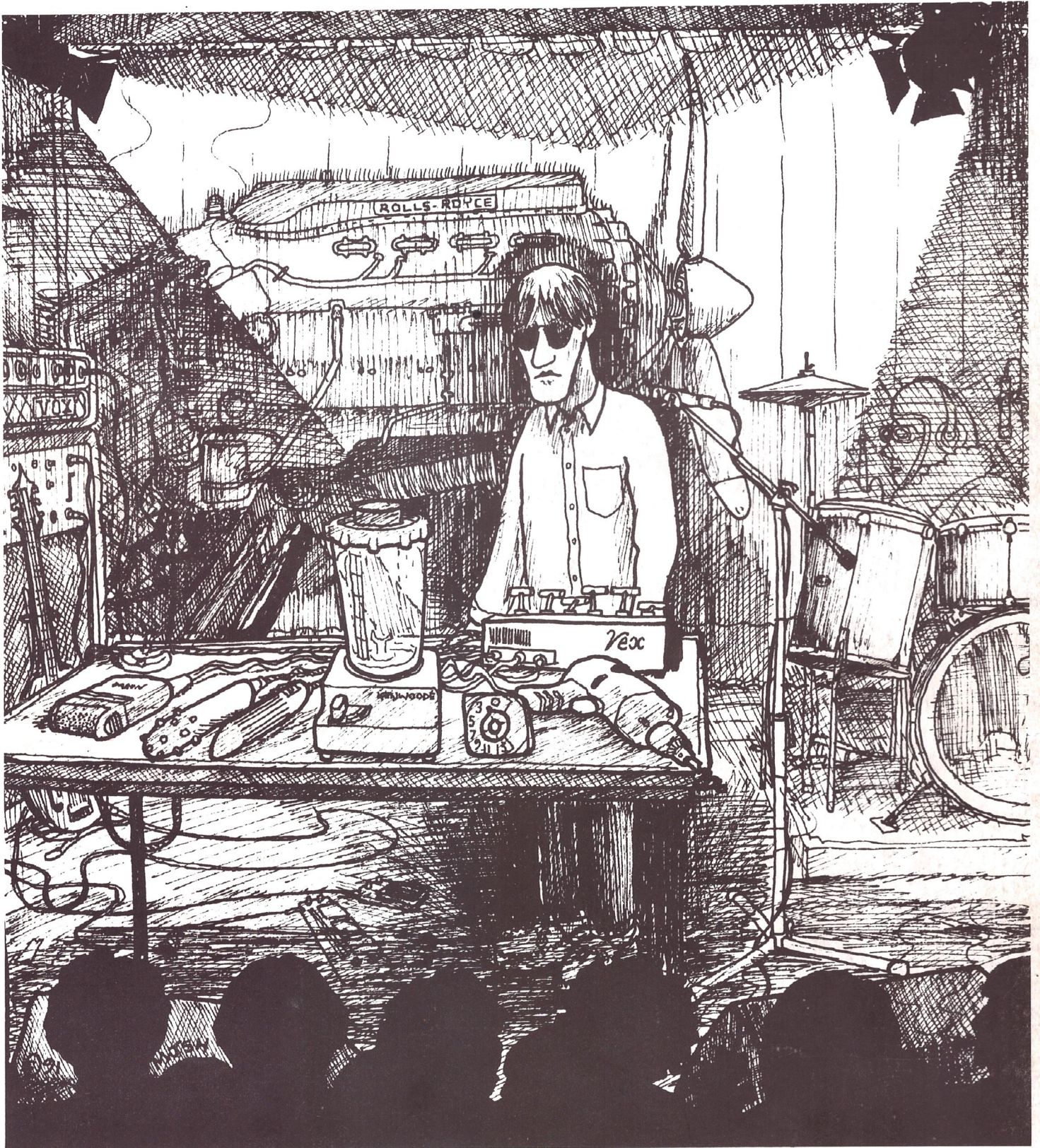


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CAPTION CONTEST

What should the caption be?



Once again there is a chance to win something. This time it is a copy of the debut LP by Sonic Boom called Spectrum **and** a copy of the forthcoming debut Spectrum LP called "Soul Kiss (Glide Divine)". Once again entry is limited to those willing to send in a donation (of no less than a pound

please) to the Dystonia Society. Make cheques etc. payable to 'The Dystonia Society' please. You only need look at the back cover of issue one to see the horrific experiences Dystonia gives people.

In order to get this competition over with fairly quickly entries will stop being accepted

until the end of March. We don't want the winner having to buy a copy and then find out that he/she could have had a free one! Sonic will be the judge. You should know that the cartoonist of this masterpiece, Matthew Hillier, has a pretty fine caption already done!