

I can say them in album order: A Trip To Marineville, Jane From Occupied Europe, Waiting On Egypt, The Bible Belt, Jacobites, Robespierres Velvet Basement, The Last Bandits In The World, Texas, Kiss You Kidnapped, Charbanc, Dead Man Tell No Tales, Groove, The Jewel Thief, Howling Good Times, Old Scarlett, Seven Lives Later, God Save Us Poor Sinners, and the new one, Red Brocade.

Are there any finished projects that haven't yet been released?

There's two or three. An album I recorded with Hamburg band DM Bob & The Deficits a few years ago, which is really good stuff. We're still looking for someone to release that. And there's an album Phil Schöenfelt, Carl Eugene Picot and myself recorded in Berlin during March last year, called 'Golden Vanity'. Glitterhouse may be putting that out. And there's half an album of new Swell Maps material that Jowe Head, Richard Earl, Robby Schmidt (sitting in for Epic on drums) recorded in Berlin just over a year ago. If this stuff doesn't come out it'll be used for the box set one of these years.

It's really a great loss that your brother had to die so soon, because someone who can write a song like 'The Wishin' Well'...

It turns out that was his favourite song as well. He did an interview with a friend of mine called Christoph Jäger for a magazine called 'Sunset' from Münster, and he said to Christoph that it was his favourite song ever. I didn't know that when I recorded it.

What struck me when I saw an interview with him on TV some weeks ago was that you two seem to be so alike.

He would have probably denied that, but I can agree with it. Although our characters were totally different: he was very depressed a lot of the time, and I would stay very positive. I remember one of the last things he said to me, when he played the Star Club in Dresden last October, he asked me if I never got depressed and I said "no", and he said he couldn't understand that, and that's the last time I saw him alive. We think he died on November 5th, but we're not actually sure.

Nikki Sudden was interviewed by Ralf Bei der Kellen in October 1998 in Osnabrück, Haus der Jugend. Thanks also to our old friend Phil Schöenfelt, who kindly provided the photo and the introductory review.



producing weird wooden necklaces in zip lock bags with pictures of huskies on them (supposedly Christmas decorations). Oh, and there's a CD in here somewhere too. The 'River Nektar' minimalism is lovely, but with an undercurrent of unhinged personality. It feels like waking up with a bad head on the sofa in the afternoon not knowing who you are. But hey, in a good way. Stark, darkly beautiful and recommended. (Hub City records, PO Box 1223, Greenbelt, MD 20788-1223)^[54] Surreal Canadians The Dinner is Ruined Band have shared bills with Sonic Youth and Beck, and it's not difficult to see why. Judging by their fifth CD, 'A Maggot in their Heads', their oblique post-Faenient rock (therefore post-Fall), would fit right in. It sounds a little like the Butt-hole Surfers, especially on the country influenced material. The vocals are like Captain Beef heart and Neil Young singing up their sleeves. A choice line is "miracles don't come with expiry dates," which he states before ranting about factories and deadlines, then tells us he's singing this from a church or a tree or maybe the straitjacket he's wearing. Eccentric and fragmentary, but a band certainly worth watching in the future. Contact the Sonic Unyon Recording Company, PO Box 57347, Jackson Station, Hamilton, ON, Canada. L8P 4X2.^[54] The spacerock beat combo NovaSonic Down Hyper Space, list My Bloody Valentine and Hawkwind among their influences. Both their noise and noodling is present on 'Embracing Magnetics'. I enjoyed this album, although my girlfriend started nodding off during the three hour intos. Out-there. Just exactly where though beyond the listed influences is anyone's guess. Pink Floyd, Spacemen 3, the usual candidates, though the guitars are excellent, and this lifts it out from the usual post-rock/proggy fare. Good shit. From 1625 Oakwood Drive, San Mateo, California, 84403 USA ^[54] Also out there is a two track mini-album from Tarantel. (Temporary Residence Ltd, PO Box 22910, Baltimore,

Maryland, 21203 USA). They sound like Sonic Youth's performance at Glastonbury last year: Great music for the living room, but it'll never entertain thousands. Seriously though, these guys are really good, another band worth keeping an eye on. Guitars chime like the Quicksilver Messenger Service or the Grateful Dead's 'Dark Star', but with Sonic Youth's studied Glen Branca dissonance. There are some vibes that kick in half way through the first piece that remind me of Tortoise, and Spiritualized devotees will adore it. It's a kind of indie aspiration to Miles Davis's 'In a Silent Way', especially the pseudo drum 'n' bass coda. Equal parts acid and avant garde. ^[54] Speaking of avant garde, 'Bullet in Mesmer's Brain' by Laser Temple of Bon Matin falls into that category. Well, it's either avant or arse depending on which side of the fence you sit. Part arcane muttering, part ritual performance, part situationalist tract, part old tramp muttering into his beard, it's an unclassifiable oddity. A little like the ambient primitivism of early Cabaret Voltaire. You won't be wanting to listen to this for long stretches of time and certainly not with the lights off. I thought it was interesting enough, though it won't be even/one's cup of meat. Sorry, no address supplied. Either that or the cat ate it.^[54] An album by The Neatbeats, 'Far & Near', on the Get Hip label is sixties pop by what looks like a Japanese Herman's Hermits. The Japanese have a reputation for replicating western pop culture, but with an oriental twist. Look at Manga for instance. In the 80's, the largely Japanese Major Force label took Hip-Hop's funky drummer sampling clichés and threw it's own mad martial art into the equation. Two cultures clashed to make something new and interesting. Unfortunately, the innovation here seems to have been lost in the drive to imitate their influences. Bland Xeroxed '64 era Beatle pop. Avoid.^[54] Same label, (Get Hip, Columbus and Prebles Aves, Pittsburgh, PA 15233, USA), but different kettle of fish altogether is Link Protrudi and the

Jaymen's 'Hit & Run'. If six turned out to be nine... Well it did, and to console you there's enough sixties surf garage aggro here to get you through any shitty nineties day. This mob are American relatives to bands like Derby's excellent Surf Creatures. It twangs in Lo-Fi appropriately, it fetishizes Link Wray to an absurd degree. They look like The Ramones. Its fantastic. Original? No. Great? Yes.^[54]

Magazines next: Always good to see a new issue of The Broken Face, Mats Gustafson's fanzine from Sweden which is also notable for some fine writing from (American contributor and a knowledgeable fellow of impeccable taste) Lee Jackson. Feature articles in issue 4 include Motorpsycho, rhBand, Roy Montgomery and Silkworm (all conducted and printed in English), and there's a superb dissertation on "Great bands that released only one album" which rounds up Bark Psychosis, the C.A. Quintet, Hampton Grease Band, Opal and the decidedly mis-placed Fifty Foot Hose amongst others. A well balanced and informative reviews section, too. Yours for £3 or \$5 from Mats at Elsa Borgs gata 8, 2tr. 129 53 Hagersten, Sweden. Similar in coverage, or at least in preferred listening, is 'Dagger' magazine from the USA (\$3.00 from PO Box 7605 Santa Rosa, CA 95407-0605 USA). Issue 24 includes interviews with St. Etienne, the Pastels, PushKings, Momus, Bedhead, Neutral Milk Hotel (recorded at Terrastock II) and Tom Rapp (ditto). All this plus 34 pages of reviews, the best of which are written by editor Tim Hinely himself. Another current favourite hereabouts is Jimmy Possession's Robots and Electronic Brains, a traditional-looking cut 'n' paste A5 'zine now up to No. 4 which is notable for that rare commodity amongst 'zine writers, the finely-tuned turn of phrase. Jimmy's reviews are always interesting and informative as well as being well written, and his interviews and features (including the PT-friendly Pop Off Tuesday, Warser Gate and the Freed Unit in this issue) are an ever-reliable indicator of cool in addition to being an entertaining read. (£1.00 from 13 Kingsway, Carlton Way, Cambridge CB4 2EW UK or e-mail jrt1003@cl.cam.ac.uk). 'Never Say Die' is a new fanzine on the British scene which, each issue, will explore Do It Yourself media, from setting up a radio station to running a record label, from news-letters to web-sites, from how to establish your own snail farm to how to build and operate a television station. It's a series which I fully intend keeping a close eye on, as it promises to become increasingly surreal as the months wear on. Issue 1 meanwhile is dedicated to the theme of Pirate Radio, contains much useful advice (and some which quite frankly borders on the absurd) on that subject in addition to a brief history of Faust, and (my favourite bit) some unexpected cartoon-strip depictions of songs by Captain Beefheart and Arthurly which jump out at you when you turn the page. Yours for the cost of a stamped and self-addressed envelope from: Never Say Die!, PO Box 280, Waltham Cross, EN7 6ZR or e-mail Info@rnsd.com. 'Storia della Musica Psicodelica Italiana' by Lodovico Ellena is a book rather than a magazine, but contextually belongs in amongst fanzines - and the best of them at that. It answers every question I've yet posed it regarding psychedelic rock from Italy (although to be fair the subject isn't something I've often lain awake worrying

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