

LPs

1	1	DOOLITTLE.....	Pixies (4AD)
2	2	THE STONE ROSES	The Stone Roses (Silvertone)
3	7	PHORWARD	The Shamen (Moksha)
4	8	JOY RIDE	Brilliant Corners (McQueen)
5	(—)	IT'S BEGINNING TO AND BACK AGAIN	Wire (Mute)
6	3	TEN GOOD REASONS	Jason Donovan (PWL)
7	4	SUPERFUZZ BIGMUFF	Mudhoney (Gitterhouse)
8	9	DIAL M FOR MOTHERF—ER.....	Pussy Galore (Blast First)
9	19	ON LAND IN THE SEA.....	The Cardiacs (Alphabet)
10	22	GODS BALLS	Tad (Glitterhouse)
11	6	SURFER ROSA	Pixies (4AD)
12	25	KYLIE.....	Kylie Minoque (PWL)
13	17	BIG NOISE	Man From Delmonte (Bop)
14	20	DISGRACE TO THE CORPSE OF SID	Sore Throat (Earache)
15	16	BRIGHT AND GUILTY	The Wolfhounds (Midnight Music)
16	23	WANTED	Yazz (Big Life)
17	11	THE INNOCENTS	Erasure (Mute)
18	10	WHAT'S THAT NOISE	Coldcut (Ahead Of Our Time)
19	12	THREE FEET HIGH AND RISING	De La Soul (Big Life)
20	13	SILVERTOWN	The Men They Couldn't Hang (Silvertone)
21	5	THE TRINITY SESSIONS	Cowboy Junkies (Cooking Vinyl)
22	(—)	HEADACHE RHETORIC	The Close Lobsters (Fire)
23	18	TECHNIQUE	New Order (Factory)
24	29	COME ON PILGRIM.....	Pixies (4AD)
25	(—)	ORIGINAL SOUNDTRACK	S'Express (Rhythm King)
26	24	CENTURY FLOWER	Shellyan Orphan (Rough Trade)
27	21	ONE MAN CLAPPING	James (One Man Records)
28	15	BUG	Dinosaur Jr (Blast First)
29	14	BUZZ FACTORY	The Screaming Trees (SSP)
30	(—)	LOVE IS HELL.....	Kitchens Of Distinction (One Little Indian)

THE BRILLIANT CORNERS

JOY RIDE

McQueen

"JOY Ride", comes complete with a guide to appreciation, the opening line of which is to "forget words like jingle, jangle, indie pop, shambling, trumpet and painfully young," an indication of not only the burgeoning maturity of The Brilliant Corners, but also of their belief that they are one of the most misunderstood bands of recent years. Up to a point, they're right.

Each of the tracks on this LP reveals fresh forms of attack. The drums are pushed high in the mix, giving the impression that some songs, like "You Don't Know How Lucky You Are" and "I Didn't See You", are largely exercises in a militant minimalism, a clash of rigid, brutally hypnotic rhythms and Davey Woodward's much improved voice.

Woodward's lyricism, his disconsolate wit and defiant anxiety, is kinky rather than quirky, although the odd line still betrays the pains and pangs of a youthful spirit. Many of the words and phrases are, strangely, both more abstract and more accurate. His love songs — and, apart from "Accused By The Angels", the result of unintentional sins, they're all love songs — are excuses for explorations into cruelty and hostility.

The list of recommendations when approaching "Joy Ride" also suggests that you "think of words like irresistible, lush, beautiful, vital, impressive" and that you "listen to the record several times". The latter, at least, is sound advice.

PUSH

Melody Makers

10/6/89

THE BRILLIANT CORNERS

Joy Ride

MCQUEEN MCQLP4 LP/CD

The Brilliant Corners' lovelorn tales of melancholia have yet to convince the public of their right to be elevated to major league status. An apposite time then for the group to release their best LP to date, which hammers and hones their robust pastoral English guitar pop into a shining selection of thrilling musical moments. The familiar homage to Morrissey is still in evidence on tender, dreamy pieces like Nothing, This Girl and Grow Cold, but the rest of the songs are signposted by a remodelled muscular rockist attack. Pick of the pack is I Didn't See You, a throbbing roller-coaster ride which nods respectfully to Phil Spector, The Velvet Underground, Jonathon Richman and The Jesus And Mary Chain. ★★★

Paul Davies



Fab, gear, groovy Brilliant Corners.

Q — July 89

ALBUMS

1 (1)	THE STONE ROSES.....	The Stone Roses/Silvertone
2 (2)	TEN GOOD REASONS.....	Jason Donovan/PWL
3 (3)	DOOLITTLE.....	The Pixies/4AD
4 (5)	PHORWARD.....	The Shamen/Moksha
5 (4)	DIAL M FOR MOTHERF***ER.....	Pussy Galore/Product Inc
6 (6)	JOY RIDE.....	Brilliant Corners/McQueen
7 (13)	SUPERFUZZBIGMUFF.....	Mudhoney/Glitterhouse
8 (10)	SURFER ROSA.....	The Pixies/4AD
9 (8)	BUG.....	Dinosaur Jr/Blast First
10 (7)	3 FEET HIGH AND RISING.....	De La Soul/Big Life
11 (9)	BENEATH THE REMAINS.....	Sepultura/Roadrunner
12 (—)	LOVE AGENDA.....	Band Of Susans/Blast First
13 (—)	IT'S BEGINNING TO AND BACK AGAIN.....	Wire/Mute
14 (12)	ON LAND AND IN THE SEA.....	The Cardiacs/Alphabet
15 (15)	THIS HOUSE IS NOT A MOTEL.....	Various Artists/Glitterhouse
16 (—)	ONE HAND CLAPPING.....	James/One Man
17 (18)	STATE OF THE UNION.....	Various Artists/Dischord
18 (—)	COME ON PILGRIM.....	The Pixies/4AD
19 (11)	TECHNIQUE.....	New Order/Factory
20 (—)	BUMMED.....	Happy Mondays/Factory

BRILLIANT CORNERS
THE DUCHESS OF YORK,
LEEDS

I ALWAYS thought Brilliant Corners were a Smithsy jangle band. In reality they're schizophrenics, caught in the puberty stage — midway between their Wedding Present/Smiths adolescence and a burst into maturity as a fully-fledged gun-toting riff-monster. Sure, there are plenty of songs from their infancy still skulking around, but the new ones are in a different league. We're talking the delicious abandon of The Perfect Disaster, the sneery swagger of the Reid brothers, twangy guitars, sidewalk crawling gutter rhythms, tunes from the dirt of rock 'n' roll. In short, they rock. One song echoes Lou's "Sister Ray" vocal, another's snaking guitar lines show they have a guitarist fit to steal from.

I can do without the floppy-haired singer's fey Morrissey-isms and a slight air of purpose would go miles, but for all that, Brilliant Corners are about to enjoy a new lease of life. Not yet brilliant, but getting there, and kicking life into the old rock bear.

DAVE SIMPSON

MELODY MAKER, November 11, 1989

THE BRILLIANT CORNERS

Somebody Up There Likes Me (Revolver LP only)

YOU SEE here the shadow of a man, dumbfounded, almost raving over a Brilliant Corners LP. Tomorrow he will be seeking medical advice.

After months of hiding in cupboards to avoid the rubbishy 'Delilah Sands' and having nightmares about grown men in short trousers jiggling around to the follow-up 'Teenage', this LP came as a quite a shock to him.

Past Corners material has been irritatingly perky. Irrepressibly jerky. They never used to write songs, they wrote refrains and left it at that. Affable, inoffensive numbers that became immensely irritating when heard *en masse*.

But 'Somebody...' has some surprisingly mature songs on it. There. It's out in the open. If they still wear slip-on shoes, it's out of choice, not necessity. They've grown to fit into their first full-length LP, and there's some adventure to be had among its grooves.

The storylines are a sly mixture of faded romance and near-cynical observation, 'Like Father Like Son' a tale of loutish behaviour passed on from dad to kin, and 'She's Dead', an ominous curio ("Like Maxwell and

Murdoch who I can't believe/ She's six foot under and starting to breathe").

Side one starts shakily with the title track and 'Teenage', all too horrifically rumpetty-dumpty. But as it goes on the distinct Corners airy atmosphere (a rashly bright mix of chinking guitars and a breezy trumpet) fills with umbrage.

Tracks like 'Friday, Saturday, Sunday, Monday' are coyly forceful piqued bursts far removed from the boyish, trousers round yer ankles farce that made previous 'hits' like 'Brian Rix' instantly likeable, but utterly disposable.

'Somebody...' swaggers characteristically ('Forever', being uprated romping, with a contemptuous lyric), but neatly honed arrangements have produced songs like 'Trust Me' that sweep in and knock you down.

Final track 'With A Kiss' (one of four with Tallulah Gosh's Amelia doing backing vocals) waves a bittersweet goodbye and they're gone. Not an irksome practical joke in sight.

With 'Somebody' the Corners are bashfully begging for a fresh start. Only not from the start line, but half way round the first bend.

(7)

Steve Lamacq

N.ME

INDEPENDENT LPS

3	BLUE MONDAY '88	New Order (Factory)
1	THEME FROM S-EXPRESS	S-Express (Rhythm King)
2	CATHOUSE	Danielle Dax (Awesome)
4	DEUS	The Sugarcubes (One Little Indian)
5	BABY MILK SNATCHER	AR Kane (Rough Trade)
6	COLLISION	Loop (Chapter 22)
16	CHRISTINE	House Of Love (Creation)
(-)	PEEL SESSION	The Cure (Strange Fruit)
9	SHAME ON YOU	Darling Buds (Native)
19	HOLLOWHEART	Weather Prophets (Creation)
12	PUMP UP THE BITTER	Star Turn On 45 Pints (Pacific)
8	SHIMMER	Flatmates (Subway)
10	IS THIS THE LIFE...	The Cardiacs (SP T)
7	SHOULD THE BIBLE BE BANNED	McCarthy (September)
17	NOBODY'S TWISTING YOUR ARM	The Wedding Present (Reception)
13	ALL THIS LOVE THAT I'M GIVING	Gwen McCrae (Flame/Mute)
11	LET'S ALL CHANT	Pat & Mick (PWL)
15	SLUT	Flesh Volcano (Some Bizzare)
14	COME TO GET ME	14 Iced Bears (Sarah)
18	CREMATION TOWN	Poppyheads (Sarah)
(-)	QUITE EXTRAORDINARY	Judicious (Kaleidoscope)
26	BREAKING HANDS	Gun Club (Red Rhino)
(-)	DOUBLE BARREL PRAYER	Diamond Galas (Mute)
30	LET'S PICK UP THE PIECES	Twin Beat (Big-One)
(-)	TAKE ME FOR A RIDE EP	Wild Flowers (Chapter 22)
23	GOT TO BE CERTAIN	Kylie Minogue (PWL)
29	HOST OF AMERICAN ASTRONAUTS	Mekons (Cooking Vinyl)
(-)	NATURAVICTUS	Test Department (Sub Rosa)
(-)	FOOLISH BOY	The Jack Rubies (Lush)
(-)	NO SLEEP 'TILL...	Stiff Little Fingers (Link)
1	LIFE'S TOO GOOD	The Sugarcubes (One Little Indian)
2	SURFER ROSA	Pixies (4AD)
3	HAIRWAY TO STEVEN	Butthole Surfers (Blast First)
4	THE INNOCENTS	Erasure (Mute)
5	SOMEBODY UP THERE LIKES ME	Brilliant Corners (McQueen)
6	TACKHEAD TAPE TIME	Taskhead (Network)
7	GEORGE BEST	The Wedding Present (Reception)
8	HOUSE TORNADO	Throwing Muses (4AD)
9	LET'S PLAY DOMINATION	World Domination Enterprises (Product)
10	LIVE AND LOUD	Stiff Little Fingers (Link)
11	CIRCUS	Erasure (Mute)
12	GUITAR	Frank Zappa (Zappa)
(-)	NOTHING WRONG	Red Lorry Yellow Lorry (Situation 2)
13	DUST BOWL	Head Of David (Blast First)
14	ROAD TO ROUNDHAY PIER	Rhythm Sisters (Red Rhino)
15	COLOURBLIND	Colourblind James Experience (Fundamental)
16	SUBSTANCE	New Order (Factory)
17	GREEN THOUGHTS	Smithereens (Enigma)
18	WONDERLAND	Erasure (Mute)
19	THE PICTORIAL JACKSON REVIEW	Felt (Creation)
20	14	3 Wize Men (Rhythm King)
(-)	GB BOYZ	Rose Of Avalanche (Fire)
21	IN ROCK	The Hard-Ons (Vinyl Solution)
22	DICKCHEESE	The Membranes (Glass)
23	KISSASS GODHEAD	Pixies (4AD)
24	COME ON	Coil (Threshold)
25	20	Electro Hippies (Peaceville)
(-)	GOLD IS THE METAL	Blyth Power (Midnight Music)
26	27	The Smiths (Rough Trade)
(-)	THE ONLY GOOD PUNK	Voivod (Noise)
28	28	Barman & OTHER STORIES
(-)	27	STRANGEWAYS
29	29	The Smiths (Rough Trade)
30	18	Dimension Hatross

UP AROUND THE BEND

"...and if they have an ounce of wit about them, then they assume everything you do is tongue in cheek, which it certainly isn't. Singles should be just a glimpse of that magical something, that feeling deep inside, which is what our two witty singles are, but it'd be wrong to dismiss everything we do as twee because of that."

"I'd like to take you out, but you might tell me no/To hold you in my arms, and to kiss you sweetly, oh so sweetly/I'd like to make your bed, and bring you cups of tea/But you won't let me, you won't let me." (*Teenage!*)

Meet Davey. Davey is the good-looking, angular singer and main spokesperson of one of Bristol's jauntiest pop combos, the Brilliant Corners.

Alongside him - sprawled out on one of the grassy hillocks which seem to comprise so much of the Avon's lush surrounds - lies Chris, friend and bassist.

Together they create the best kind of breezy, instantly memorable, jangly pop songs, floritously balanced by Davey's darker lyrics. The sun is high, the sky is a glorious shade of blue, all around us childhood and play, birds sing and the Avon winds its glittering path down to the coast. (*Get on with it—Ed!*) At the moment, however, the atmosphere is slightly

UP AROUND THE BEND

Sun, sea, sand and cake - but it's not always high tea down Bristol way, as THE BRILLIANT CORNERS impress on THE LEGEND!, who's gone all funny over their jangling pop. Pictures: TIM JARVIS

copies of *Gardener's Weekly*.

"The sores on her back/Her runny nose/She looks like confectionary/Dressed in those clothes/THe cracks on the ceiling/Match the cracks on her face/The likes of you and I have never had good taste." (*'Never A Young Girl'*)

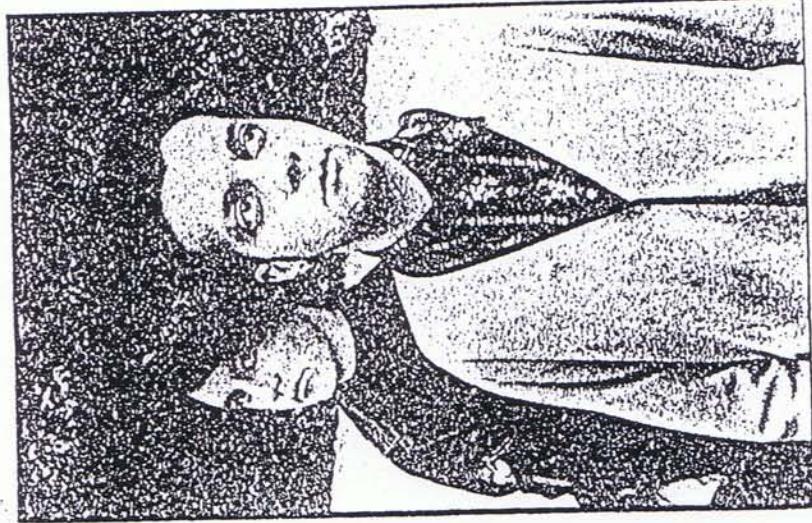
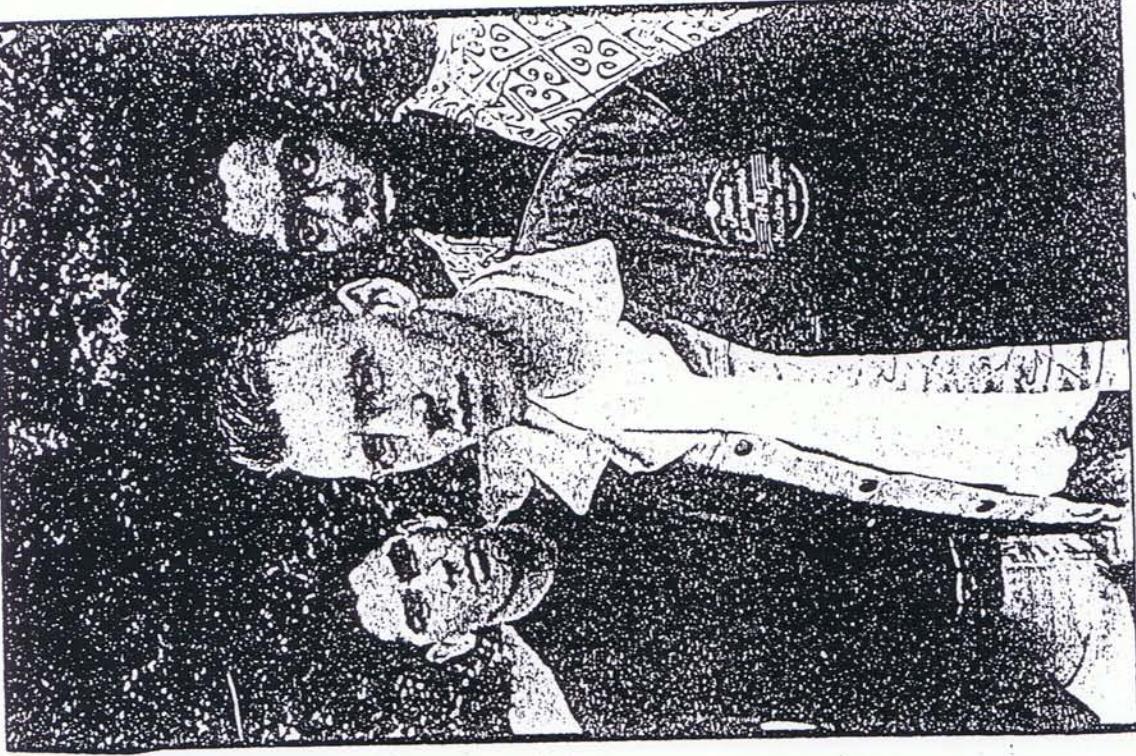
They have a new record out on their own Government-funded McQuesen label entitled

'Somebody Up There Likes Me', and, aside from its buoyant, irritatingly catchy melodies and soulful trumpet, it has one remarkable feature - Davey Woodward's lyrics.

Neatly avoiding the standard 'boy-meets-girl-loves-girl-so-writes-a-song-about-it' fare that characterises so much of his contemporaries' subject matter, he paints in broader sweeps, creating perfect, tiny scenarios where relationships are allowed to fester or flourish.

It's an album of natural connections, coloured delicately by the outside world, be they father/son ('Like Father, Like Son'), friend to friend ('Trust Me') or plain old-fashioned teenage infatuation (the last two singles, 'Teenage' and 'Delilah Sands'). Relationships of a very real nature, as moving and three-dimensional in their own way as David Gedge's

fronted realism or



Brilliant Corners with Chris (left) and Davey (centre): depressing words, jolly tunes

Queen!

8. "Morrissey and James Dean because they've never met."

The perfect relationship!

9. "Bobby Kennedy and Marilyn Monroe, because together they were the archetypes of an era."

10. "Sylvia Plath and Ted Hughes."

Virginia Woolf because it vividly depicted a marriage gone astray.

6. "The Oxo family, because they're smug and middle-class, and find gravy of such immense importance."

7. "Jack and Vera Duckworth, because they remind me of my mum and dad. Vera is the Style

Brilliant Corners with Chris (left) and Davey (centre): depressing words, jolly tunes

wrong word and you think, 'my God, that sounded a bit racist', or whatever. Love and politics are very difficult to mix. In this country, in this world, the only thing that keeps you optimistic are knowing that there might be other people out there who hold the same beliefs as you. They're only tiny glimpses of

...continues

sad, but unmistakeable... you play rock n' roll and you're male there's still just one way to be: hard drinking, leather-wearing, greasy and unkempt. This, the Brilliant Corners are emphatically not. The Brilliant Corners look as if they've spent their whole lives perched on stools in barbershops reading old

then, Davey? The boy under fire looks up from chewing a piece of grass, smiles and considers. "I think so," he replies, "but politics are very important as well, for they can colour how you view someone. For me, a relationship can get really soured if someone says the

depressing words to even nice jolly tunes, a facet of our music that most people appear to miss completely. It's very disturbing that people think that just because we're singing jaunty pop tunes, we've got absolutely nothing to say. "Obviously people categorise music and we're categorised as what people term as the jangly indie anorak sound," Chris adds, "but I don't think we particularly sound like any of these other groups we're so frequently bracketed with."

You don't think you perhaps encourage these preconceptions (Amelia from Talulah Gosh singing back-up vocals on the album, for chrissake!)?

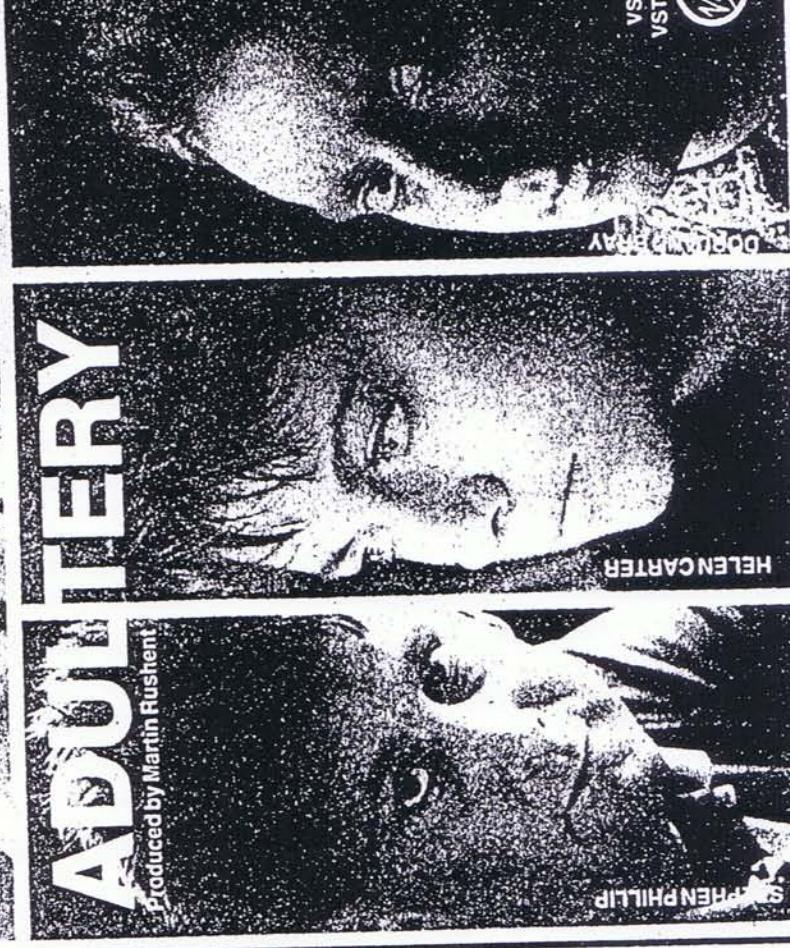
"Sometimes, yeah," Davey concurs. "I mean, you're asking for it when you release a single like 'Teenage', but I thought people would just perceive that as some kind of surreal arty backdrop for walking round in a bowler hat - more music hall than anorak. People going round on bicycles wearing flares, or something, but no one thought of it like that."

Well, no one thought about it at all, did they?

"She calls and she's sad, will she ever be glad? Well she's handsome/The TV lights up the hall/It shines like a lantern/ 'William Posters' is sandwiched between life and death/That's the only book, that I've ever read," ("Forever").

Davey and Chris of the Brilliant Corners' top ten relationships:

1. "Simone De Beauvoir and Jean Paul Sartre, because even existentialists can be romantics!"
2. "Liz Taylor and Richard Burton in Who's Afraid Of



DO IT LITERALLY

Produced by Martin Rushent

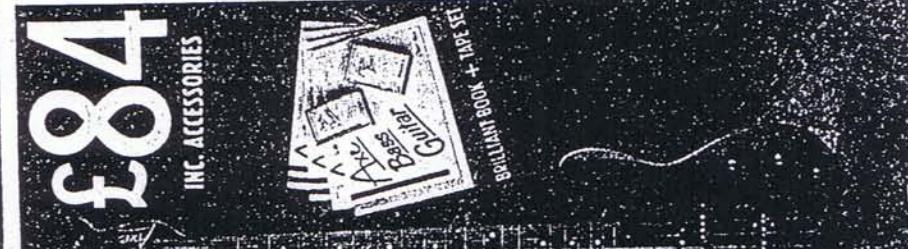
HELEN CARMER

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32

ALBUMS

- | | | | |
|----|------|-------------------------------|---|
| 1 | (1) | LIFE'S TOO GOOD | Sugarcubes/One Little Indian |
| 2 | (4) | HAIRWAY TO STEVEN | Buthole Surfers/Blast First |
| 3 | (3) | SURFER ROSA | Pixies/4AD |
| 4 | (5) | SOMEBODY UP THERE LIKES ME | Brilliant Corners/McQueen |
| 5 | (2) | INNOCENTS | Erasure/Mute |
| 6 | (10) | TACKHEAD TAPE TIME | Tackhead/Network |
| 7 | (6) | HOUSE TORNADO | Throwing Muses/4AD |
| 8 | (9) | GEORGE BEST | The Wedding Present/Reception |
| 9 | (14) | LIVE & LOUD | Stiff Little Fingers/Link |
| 10 | (19) | THE PICTORIAL JACKSON REVIEW | Felt/Creation |
| 11 | (-) | NOTHING WRONG | Red Lorry Yellow Lorry/Red Rhino |
| 12 | (18) | COLOUR BLIND JAMES EXPERIENCE | Colour Blind James Experience/Save |
| 13 | (7) | LET'S PLAY DOMINATION | World Domination Enterprises/Product Inc. |
| 14 | (12) | THE TWO RING CIRCUS | Erasure/Mute |
| 15 | (20) | ROAD TO ROUNDHAY PIER | Rhythm Sisters/Red Rhino |
| 16 | (-) | GB BOYS | Three Wise Men/Rhythm King |
| 17 | (8) | DIMENSION HATROSS | Voiroid/Noise |
| 18 | (-) | GREEN THOUGHTS | The Smithereens/Enigma |
| 19 | (15) | SUBSTANCE | New Order/Factory |
| 20 | (17) | DUSTBOWL | Head Of David/Blast First |

Melody Makers

THE BRILLIANT CORNERS

Imperial College, London

BRISTOL'S Brilliant Corners have so adroitly painted themselves *into a corner*, they don't know which way to turn. On one hand we have the increasingly straightforward, highly articulate musings of singer/guitarist Davey. Working class, romantic, absurdly good-looking with a certain angular *squareness* about the jaw which Rock Hudson would've killed for in his prime, he stands there on stage all awkward and aloof, sort of a hometown cross between Gedde and Morrissey, slipping out wry observations with a biting off-key candidness. Davey was into Lou Reed and the Velvets *long before* any of the C86 crop, and it shows in the way he combs his sideburns.

On another hand we have the innate catchiness of such ridiculously memorable POPtunes as the new single, "Why Do You Have To Go Out With Him When You Could Go Out With Me?", and the sparkling "Meet Me On Tuesdays", performed with considerable guls and fuzz guitar. Songs to make the jangliest of anorak bands turn green with despair, songs to

whistle in the bathtub, dance ludicrous little dances to and greet every morning by. Winston's guitar drips honey, intermeshing with cool harmony with Davey's voice on numbers like the brilliant "Growing Up Absurd".

And on the furthermost hand we have the harmonica of trumpet-player Dan and all that implies (lenth rate bathroom blues bands) and it's this direction which is the cause of most worry. Only a band as stubbornly *perverse* as the Corners could write such genius throwaway pop gems as "Delilah Sands", "Brian Rix" and "Teenage" and then be *embarrassed* to perform them on stage (much to the annoyance of their fans), for fear of being considered "disposable". So they take refuge in the masculine: insensitive rock-outs like the instantly forgettable "Story Of Jack" or the eight-minute encore number; turning full circle and ending up back where they started with their garageland roots, all strength and no passion.

It's the very *femininity*, the tenderness and awareness that the Brilliant Corners invest in their songwriting, which makes them a band worthy of attention over so many soundalike rivals. That, and tunes. Deny that and you're left with nothing.

EVERETT TRUE

THE BRILLIANT CORNERS

Brixton Fridge, London

BRILLIANT CORNERS

LONDON, DINGWALLS

BRILLIANT CORNERS

Central London Polytechnic

WHAT do you want to hear? Brilliant Corners will remind you of everybody, from The Undertones through to The Bluebells, one of a thousand bands snagged in jangly guitars and grinning radiantly.

"This song's for people who don't really get on with their parents" – well! Brilliant Corners are consummate proof that irony and innocence can prosper together, self-conscious and straining towards parody of teen angst, but never slipping. They can sing lines like "Everyone I ever knew/She's disappeared into the crowd" AND IT WORKS.

"This one's our Julian Cope song" ...

"This is written for The Housemartins" ... too much! No pretence at not being influenced, but just because we remember The Buzzcocks why should our cynicism deny this modern pleasure? A place to hide or play, Brilliant Corners are a fine strain of teen rock, a bright turmoil of guitar. Slash, and they're gone. Spot on.

IAN GITTINS

INESCAPABLY THE Brilliant Corners amble around with the grace of the back row mob who always turned up in Will Hay school romp films plaguing the poor man in science lessons.

The scallywag five have just that boyish character, riddled with a streak of English eccentricity and a simple delight in a colourful output which has progressed apace from the now discarded hunchback bop of 'Baby's in Black' to the bubbling maturity of 'Delilah Sands', their latest sprawling 45, which curdles the vision of the band as cuties or rag-mag salesmen. Somewhere in the middle of their prankster pop,

edged with neatly lyrical absurdities, thrives in a haven of genuine enthusiasm.

Like all young romantics they ramble too much at times, allowing the songs to wander, and live their jumpy, itching approach sees the trumpet and guitar fray about the edges. But a crowd will forgive them anything just so long as they pull the instant indie hit 'Brian Rix' out of the cupboard and iron out the creases in its worn threads. It sums up their unforced line and its chorus is a design in unstoppable giddiness.

Steve Lamacq

Method
Majors

N. M. E.

IT'S time to investigate the burgeoning maturity of The Brilliant Corners.

Live, they tend to veer between a malodorous impish ignominy and an explicit majesty. This performance certainly edged close to the latter, but nonetheless revealed difficulties. Bassist Winston seemed incapable of providing more than a perturbing plop and excessive use of trumpet, long perceived as an integral part of the sound, has lost much of its former attraction. It's sharp intrusion, too uncontrollable outside the studio and while distinctive, it niggled, causing a sudden intake of breath whenever Dan prepared to play. That said, the guitars were not simply a jangly jar, but roamed free, at one point rushing into an unexpected, wonderfully psychedelic furor.

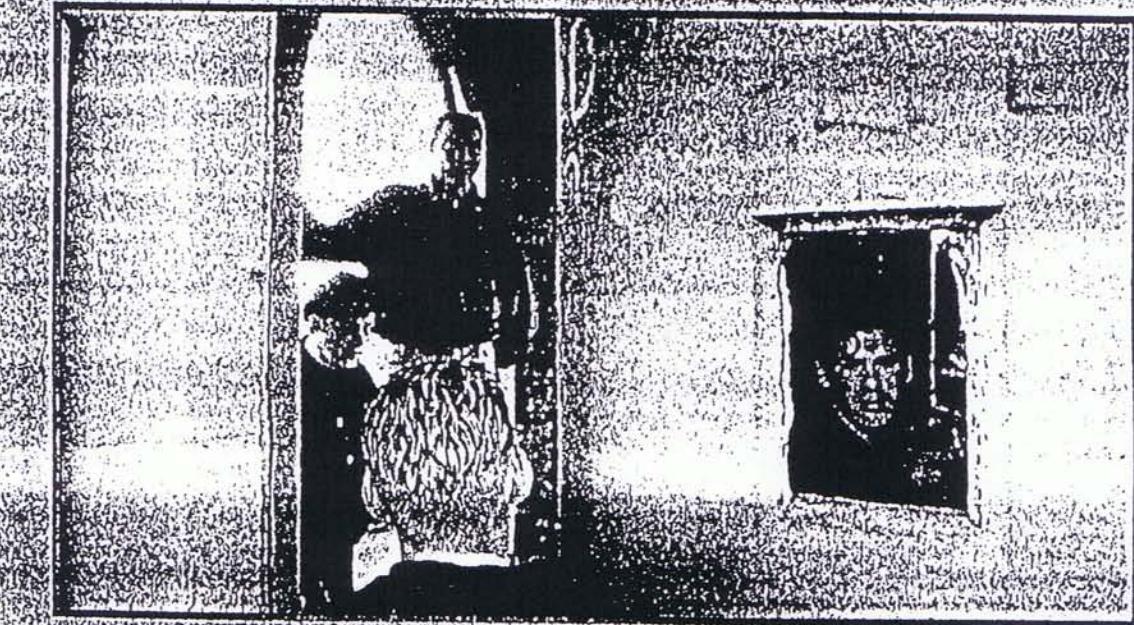
And Davey Woodward remains a serious asset. His vocals may have made tediously slow improvement, but his passionate optimism, lyrical realism and scathing romanticism are more important. "Teenage", the one about masturbation and all things groovy, was perky and proud; the tale of love's failure to transcend social and political boundaries, "Delilah Sands" was dedicated to the surfers in the audience; and "Forever" lingers in the mind as a tenacious testament of his broad vision. Even the cartoon catatonics of the stuttering, erratic "She's Dead" were alive with merry tangibility.

The Brilliant Corners maintain an indie pop style but leap into the big world because of their insistence upon writing songs. There's nothing superficial or obstinately opaque about them. Their conscience pricks and their lexicon of a left handed life actually works better on the public platform. Their development will be watched with continued interest.

PUSH

Melody
Majors

LIFE'S RIX PAGEANT



Last year, the Brilliant Corners were responsible for the classic 'Brian Rix' which spawned one of the wittiest videos of recent times. Now, Bristol's finest are back — boxer shorts and all. Simon Dine gets cornered.

You must remember the Brilliant Corners, they're the band who made you smile when you saw their boxer shorts on the video for 'Brian Rix' on 'The Tube' last year. Since their three minutes of TV stardom and much longer residency in the independent charts, they've become big in Belgium and a bit bigger than they were before in their native Bristol.

To celebrate this act, they are releasing the long-overdue follow-up to 'Brian Rix', the glorious 'Delilah Sands'. With its 'ba ba ba ba' hookline it's definitely a song to be hummed everywhere you go this autumn. So Davey Woodward (uitar, plucking, crooning people's Poet) why have the Brilliant Corners yet to scribble their names on a major record company contract? "Well, Brian [Rix] they were crawling on their bellies waving cheques at us. The problem is that a major record company will offer us £60 grand and that's no good. We'd sign to a major maybe, and only maybe, if they offered us a £100,000 non-returnable advance."

Bass player Chris shares Davey's distaste for record companies. "They want us to do songs like 'Brian Rix' and our more comical send-up songs," he complains. "We're not going to change the way we put together songs [as] because a major label is interested in signing us. We're staying as we are."

Brave words. But just what are the Brilliant Corners? Well, their lyrics boast something rarely used in a pop song — intelligence and humour. The music jogs briskly along, guitars jangle like loose change in a pocket, the bass and drums like feet pounding the pavement provide a rock hard rhythm. There's a subtle hint of Madness and the Small Faces mingling with the charm of Berry Reid and the humour of Sid James.

While the five of them fail to agree on the ultimate definition of their sound, the Brilliant Corners are sure about the effect they want their songs to have:

Davey: "We want them to make people never catch a cold; to make them be healthy."

Davey sniffs, clears his throat and then coughs for the hundredth time during the interview. The Brilliant Corners are perhaps the most sickly band in Britain. Every time I've seen them they've had colds, flu or varying

degrees of pneumonia. It must be something to do with the Bristol air.

Chris: "Our health is the worst thing about this band."

I am quite unhealthy," Davey admits.

Do you think there will ever be a cure for the common cold?"

Davey: "I expect so but I bet it won't work on me, I'll probably be allergic to the vaccine."

It's encouraging to see a band with so much vitality and optimism.

The Brilliant Corners are under no illusions about what's in store for them during the next year. They'll be going full tilt and blowing up and sweating in the studio until they're finally successful independent stars. What keeps us going is the fact that we've always wanted to do this," says Davey. "We eat, drink and think musical all the time. It's like an obsession and I would never be able to do a conventional job. We have a driving passion of proving everybody wrong. All the people who ever said 'You're just nothing', all the people who came to our early gigs and didn't see the real potential behind the noise. It's just to say 'Look, we are worthwhile people and all of you who write us off are wrong'."

Strong words from the band who describe themselves as 'all girls together in a lads sort of way' and would rather watch several rounds of strange trousers putting birdies than a lump of leather being kicked around a field for 90 minutes.

The Brilliant Corners are different and that's why you should like them.





BRILLIANT CORNERS: keeping their trousers on

Brilliant fab, gear

by Martin Aston

INFLUENCES: Alan Sillitoe's *The Death Of William Posters*, Sid James, The Small Faces' *Itchycoo Park* and *Slates* by The Fall, Beryl Reid in *The Killing Of Sister George*, The Kinks '64-68 and Madness circa *Rise And Fall*. THEMES: funerals, relatives, sex, embarrassments, domestic bliss, obsessions and the great Yuri Gagarin.

What more do you need to know? OK, The Brilliant Corners are from Bristol, they number five (Davey — singer/guitarist, Winston — guitarist, Chris — bass, Bob — drums and Dan — trumpet), and by going by their influences, were right to call their debut mini-album *Growing Up Absurd*. They have their own label, SS20 Records (through Revolver). Mustn't forget to add Brian Rix to the list — what a trousers-down influence! The man was also the title for a single taken from the band's second mini-LP, *What's In A Word*, the video of which (guest-starring 'you-know-who-else') was broadcast on both the Tube and Chart Show. So at last The Public got to know The Brilliant Corners, and perhaps their new single *Delilah Sands* will double their ratings.

Any more facts then? All right, The Corners hammer out a judicious, jolly, jovial, jiving and rarely jowndiced guitar-pop (and not so much of the obvious indie-jangle either); good songs and all that.

What more do you think we should be told? A bit more about Brian Rix?

"The song was one end of the spectrum of the stuff we do," mumbles Davey after a pre-gig pig-out. "It was an obvious pop song in a way, but we found that simply having a good pop song isn't enough to get into the charts. Not that that was our primary aim but the idea was to release an owl-and-owl pop song. Who cares about thinking, 'will our indie fans find that it hasn't got the abrasive guitars', or that we look silly in the video? We just

commitment to trying for something more than the norm."

Davey: "I think we're pretty adventurous for an independent group that plays pop songs. We're not afraid to go from style to style..."

"We've got boundless energy, enthusiasm and stamina," odds Chris. Davey: "And we're not afraid not to sign to a major for £30,000 and a shit deal. Also the art of lyric writing has gone astray. There's your Morrisseys and Costellos but who else? Groups are very undemanding, where they should be even more so, trying to find a way to keep their integrity while trying to get into the Top 30. I got terribly disappointed that I spend a lot of time trying to articulate ideas in a song and I know there are 80 or so similar groups to us who aren't trying. We haven't got the blend right on record yet but we're striving for it..."

Delilah Sands is another sprightly and articulate pop song which, not forgetting the list of influences, also reminds me of the slightly mocking, cheeky, sartorially elegant pop of the Monochrome Set. But there's no point in the journalist trying to portray the Corners — they already know what's coming. "I can see it happening," sighs Davey. "When people hear the album, they'll say, 'slightly eccentric English ex-coalminers' sons', and 'have they been listening to the Small Faces too much?', and these lyrics are a bit social but they're far too personal, let's have more songs about sugar and candy..."

But with every record and video, the profile grows and grows; a good theme and inspirations if ever I heard them.

a 10 date major city tour at the start of December, culminating in two days at London's Hammersmith Odeon, to press home the good impression, INXS could soon be a major force in Britain, as they already are in the USA, where one poll placed them above U2 as a live attraction.

Vocalist Michael Hutchence was recently in London and suggests that there has been a change of approach for the new LP. "It's much more R&B, I think. We've always tried to mix black music and white music, and our last album, *Listen Like Thieves*, was a rather white album." Certainly, Kick's title track has elements of the classic sax-dominated sounds of the Stax era, much beloved of Sixties soul fans, and *Tiny Daggars* is reminiscent of the Rolling Stones at their best.

The group's main songwriters are Hutchence and keyboard player Andrew Farriss, who, according to Hutchence, is "an R&B fanatic". More to the point, Farriss is one of three brothers in the band — guitarist Tim and drummer Jon complete the trio.

Hutchence recently starred in a film, *Dogs In Space*, and hopes that this will just be the start of a parallel career. "I loved it, because it was what I started out wanting to do. It's like therapy — you learn about human nature. The character I play in the film is a living person, and people who've seen the film and know him say it's uncanny."

There seems little intention on the part of Hutchence to abandon music for a full time acting career, and with the obvious progress made by INXS on Kick, it would be rather sad if he were to opt for movies as opposed to music.

MUSIC WEEK

you get to know somebody and you know they're a local band, not through actually quite like them. Even though you'd shoot them when the revolution comes!

"It's really easy for bourgeois Guardian readers to come out with the right sort of attitudes and slogans about politics, but if they lived on a council estate and the block with no money they have all this sympathy for horns to be a complete fascist, it puts a whole different light on things. These people don't understand that at all. And never will."

Chris: "It's difficult, really. If you're talking about, are we an indie band? I don't know if we are. There's no reason why most indie bands, like the Jardons, couldn't be on a major label, why their music shouldn't get across to a lot more people, because it's not that inaccessible."

Dover: "The indie thing is just a fallacy. It's just an easy way to group a lot of popish bands together. If you think of the most successful indie band, I'd say it was the Housemarines, because they embody all the cultural things that normal people do, so people can easily identify with them."

It's interesting that the name of the Housemarines should come up. For all that the Brilliant Corners have been likened to the Smiths or any number of shambolic guitar bands, if there is one group that comes to mind when listening to them, it's Hull's finest sons. Not sound-wise — for, whereas the Housemarines promote harmony and sickness, the Brilliant Corners are more loose and lollapalooza, more wantonly witty in the lyrics. But attitude! Now that's something else altogether. Both bands share unashamedly tendencies that can lead to obscure a more serious side to them.

Dover: "We'd like to be in the Housemarines' position, where we could keep our own ideas and be as artistically independent as we could, but also much a proper mainstream cliche."

"I don't see any point in just reaching a cliche. If it was on a major label, it would be taken up by people. Although I find it difficult to listen to, I sing every time I hear something personal in the lyrics. I'm going to stop doing it now. Shroud myself in mystery!"

At the mention of lyrics, Dover tries to hide under the table, while Chris continues to run away to the bar. It has to be said that Dover's, shall we say, eccentric lyrics are a major part of the group's appeal. The likes of 'Buy And The Cloud And The Daisies' on the mix LP and the much quoted 'Horn of Ere in Sam's Room' from the earlier 'Trout Machine' EP, are like little soap operas in themselves. Everyday observation turns into something that's a cross between a Linerick and T S Eliot. Lines like, "They talked about Engels and Marx. Did they play for West Germany?" [from 'Laugh, I Could Have Cried'] are indicative of Dover's 'wry humour. Does he write his words as if he's writing poetry?

Dover: "What do you mean like growing a beard and sitting in a gorrel or something? No, sometimes it's more like, 'Sam's got his hair cut, he's got a new haircut, he's got a new haircut...'"

The Brilliant Corners come into existence with a single, 'She's Got Fear', in January 1984. They claim to have mentioned the June Brides, "I suppose," Chris. He and Dover are doing something to lyrics, to the really important things like haircuts — have been left down in Bristol to get on with it, wholly untouched by premature hype; allowed to develop at their own pace. And they don't mind a bit.

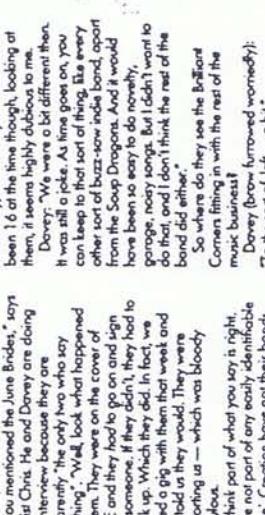
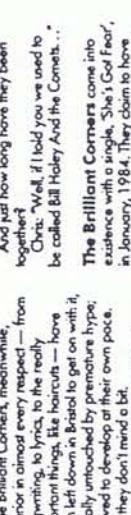
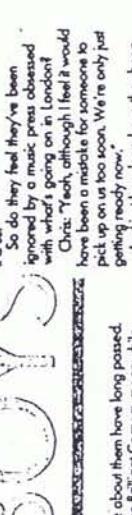
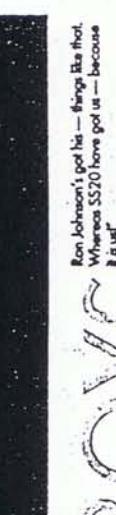
You mentioned the June Brides," says bassist Chris. He and Dover are doing the interview because they are apparently "the only two who say anything." Well, look what happened to them. They were on the cover of NME and they had to go on and sign with someone. If they didn't, they had to break up. Which they did. In fact, we played a gig with them that week and they told us they would. There were supporting acts — which was bloody terrible.

So where do they see the Brilliant Corners fitting in with the rest of the music business?

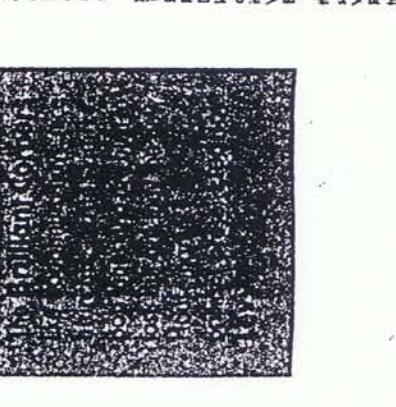
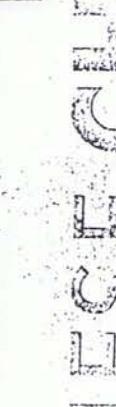
Dover (brow furrowed worriedly): "To the sort of, left — a bit."

Chris: "Otherwise, it's just going to make us boozing it, looking up too much probably because, musically and lyrically, we haven't been ready yet. I think we are all very critical of ourselves. But if we reached the stage now where we knew we needed a certain amount of money to record the way we wanted to, and to pay someone to do all the born stuff, like writing gigs up. The machinery that goes into getting our records across to people."

Chris: "Otherwise, it's just going to



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you'll remember the Brilliant Corners. They're the ones who made a video for £500. A video for a song called 'Brian Rix' which saw singer/guitarist/vocalist Dover Woodward showing a shapely leg as he danced around in front of his colleagues in his boxer shorts. The song itself, a track off their latest 'What's In A Word' mix LP, is a fair indication of the Brilliant Corners' charm.

And charm's definitely the word of the moment. A happy, guitar-based sound, complete with horns and trumpet. With lines like, "You remind me of Brian Rix... When you pull down your trousers it sends me in fits", you get some

idea of Dover's lyrical obsessions. 'Predictable' is not a word commonly associated with the Brilliant Corners. That tube show was their first appearance on telly since Dover was banned from a Bristol TV show after the switchboard got more complaints about him than anything else in the programme's history.

The Brilliant Corners make records that are, a whole lot of fun". They've been described as "boringly charming", "not brilliantly fresh" (by me, probably) and "probably the most brilliant band band has ever created". It's a kind, but true, that bands like The Shop Assistants and the (now deceased) June Brides have been zoomed onto the cover of certain music papers almost before the sets dried on their birth certificates — the only criteria for such recognition seeming to be that they play guitar or breakdack speed and are the size of 21 than the journalists who

think part of what you say is right. We're not part of any easily identifiable scene. Creation have got their band,