

THE CARDIACS LONDON TOWN AND COUNTRY CLUB

THIS THING is out of control. A twiddly organ introduction induces mass hysteria amongst the huge Cardiacs cult following, a bizarre range of pigtailed princesses and grebo gothniks. Their devotion continues throughout the group's sensational strobe-strafted entrance onto a fluorescently flowery stage.

The strange children's party atmosphere mixes innocence with inner sense, a teddy bears' picnic gone horribly wrong. Generally, twee provincial Englishness and slapstick theatrical lunacy cripple and crush musical creativity. So why are The Cardiacs so brilliant?

It could be their tortuously twisted tunes: Glastonbury grunge meets church hymn while military marches collapse into waltzing lullabies. And that's just the *first song*. The Cardiacs construct complex cathedrals of sound without ever losing the raging furnace of mania that drives them.

And their image is improving. Derided as progressive pomp and diehard spirit-of-'76 by jourmos (who strangely still turn up at their gigs), the sonic slabs and ugly spectacle of The Cardiacs is actually closer to punk than the designer dross currently peddled by the likes of Swing Out Siouxsie and her Banshees.

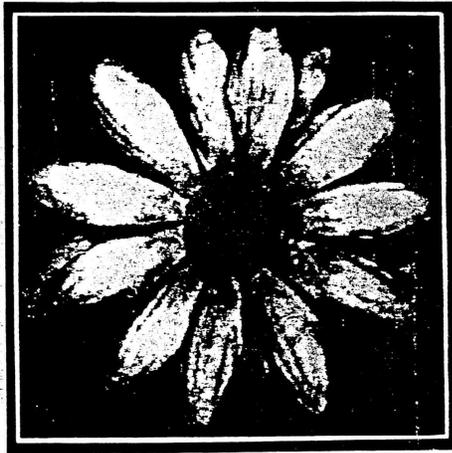
Gone are the vomit-caked circus uniforms, replaced by eccentric drama students whose energetic experiments excuse any self-indulgence: Berk off without the jerk-off.

Tree-trunk guitars and elephantine saxophones are severed by squiggling synths and Brian May solos. Every stirring anthem resembles a towering remake of that epic TV theme you can't quite remember, while 'Is This The Life' sounds like PIL pumping up the Nuremberg rallies.

In a pop chart clogged up with oldies from adverts and new songs aiming to be tomorrow's adverts, The Cardiacs deserve to be number one every Christmas. I can't help it, doctor, it must be love.

Stephen Dalton

CARDIACS



PRESS

1988 SOUNDS READERS' POLL RESULTS

INDIE ACT

1. THE WEDDING PRESENT
2. FIELDS OF THE NEPHILIM
3. NEW ORDER
4. THE SUGARCUBES
5. ERASURE
6. HELLOWEEN
7. NAPALM DEATH
8. SONIC YOUTH
9. THE HOUSE OF LOVE
10. DINOSAUR JR
11. COCTEAU TWINS
12. THE HUNTERS CLUB
13. THE QUIREBOYS
14. MY BLOODY VALENTINE
15. POP WILL EAT ITSELF
16. THE FLATMATES
17. SWANS
18. THE YOUNG GODS
19. THE SISTERS OF MERCY
20. THE CARDIACS

THE CARDIACS

Town & Country Club, London

THE Cardiacs wouldn't go down at all well in an Acid House club. When singer Tim Smith announces, "This is a song about love", what he means is that it's about 10 songs — a restless, stuttering amalgam of ideas, like all their songs. If anything binds them together, it's the gut-wrenching, primal Sixties organ (not so much cosmic as *spasmic*): but try dancing to it. You need a clear space 50 feet either side of you to get your money's worth.

In my darker moments, I find myself thinking that if "Cabaret" was a rock opera, this would be it. It's like they've all had electrodes attached to their tits, the way they judder and jerk, seldom resting on one theme long enough for the audience to get a hold on it. People have wondered whether this is because none of the ideas are strong enough to sustain attention on their own, but the truth is that they're just having fun. Unlike Sparks, who they're often compared to, The Cardiacs are not so much theatrically eccentric as completely f***ing neurotic.

When they do lay themselves open, as on last year's near-hit single, "Is This The Life", with its vast, anthemic chorus and restrained, almost "sung" (rather than barked) vocals, the effect is staggering. It struts and lurches, winds round and tails back on itself like the painted outline of a flower on the backdrop. All you can do is throw back your head and revel in the sheer size of it, just as they do.

The second encore, "Big Ship" — another vast, Wagnerian affair — seems a perfect end to the evening, after which it only remains for two dinner-suited scoundrels to come on with bouquets, balloons and champagne, confetti streaming down like Kennedy's last parade, to close the proceedings. The moment is all a bit much for Tim Smith, who does a Dicky Attenborough and has to be led off, weeping. And if ever tears were genuine, these are they.

ANDREW SMITH

MELODY MAKER, December 17 1988


The
ALPHABET
Business Concern

ARTIST

Cardiacs

TITLE

On Land and In The Sea

PRODUCT

Album in all 3 Formats

1. Record
2. Cassette
3. Compact Disc

CATALOGUE NO

1. ALPH LP012
2. ALPH MC012
3. ALPH CD012

PRICE

1. £3.95
2. £3.95
3. £6.75

SALES POINTS

- Follow up Studio Album to the bands critically acclaimed LP "A Little Man and A House" which nearly saw a hit from the single "Is This The Life" taken from the album.
- "Baby Heart Dirt" the single from the new album is released on 10th April and has already a 2000 pre-sale.
- Released in 3 formats, the cassette and compact disc will contain "Horsehead" as a free bonus track.
- The band will be playing a headline show at the Astoria Charing Cross London on 19th May 1988. They will then be touring the rest of the country in June.
- With the release of this album the band will be featured in Sounds, Melody Maker, NME, Music Week, Off Beat and Record Mirror.

ALPHABET
 THE SUNDAY SCHOOL, ROTARY STREET, LONDON SE1 6LG
 01-620 1383

Performance

Honky tonkin'

CARDIACS 'Cardiacs Live' (Alphabet ALPH LP010/CD) ***

AN EXAMPLE of true Cardiacs' Logic. Wait ten years for your first album, then put out three in the space of a year. Well, this is only the second, but the third one is only a swing on the magic roundabout away...

Nothing could really create the full effect of a Cardiacs gig in your front room - unless you have a spare bucket of confetti, bottle of champagne and a few demented friends handy - but this comes close. Recorded in Amsterdam's infamous Paradiso club, 'Cardiacs Live' has lost none of the band's unique live decadence.

It also contains all those tracks that were only available on the CD version of the 'A Little Man' album - their brilliant first single 'Too Many Irons In The Fire', 'Gina Lollobrigida', 'Goosegash' and a glorious thrash through 'To Go Off And Things'. There's also an appearance from perhaps the most idiosyncratic of the lot, 'Tarrad And Feathered'. Search's sax honks like an angry seabird, the keyboard screeches madly in circles, the drums thrash and Tompkins' snare think units into the lavish, symphonic atmosphere of 'Is This The Life?'. The two mediums come nicely together on 'The Whole World Window'.

Syd Barrett would have been proud.

CATHY UNSWORTH

NO BLOODY Cardiacs arrest puns in this caption





THE CARDIACS The Marquee Club, London

The Smith clan are surely one of the strangest in music. Tim, Sarah and Jim, who comprise the Cardiacs' frontline, appear to be more than the odd brick short of a full load.

Picture the scene in the packed Marquee Club: Tim is grimacing grotesquely at the crowd while Sarah, who is wearing a disturbing delirious grin, pours beer over him and Jim poses miserably, like an ashen-faced statue. Then Tim turns to Jim and starts to knock him about a bit. The crowd go crazy, chanting 'Jim, Jim, Jim', but he takes no notice. Jim enjoys his punishment and, by God, it's great entertainment.

But the best thing about the Cardiacs' live performance is its guts. The band may look like members of the undead but they put more intensity into their gig at the Marquee than most groups allow a whole tour. Songs like 'Is This The Life' (their closest brush with pop chart stardom) and 'Big Ship' were dynamite live.

They lured you to the front to join the wild throng of ecstatic slam-dancers, and sucked you into the peculiar feeling of well-being that only the Cardiacs can create.

I was hit on the head by a huge bunch of flowers thrown by singer Tim, and covered in the snowflakes and confetti that fell from the ceiling.

It was wonderful. The Cardiacs are definitely strange, but in a way that's highly infectious. **Chris Wilson**

THE CARDIACS Soho Marquee

IN THE distance, fairy bells are ringing, and the Marquee stage is adorned with luminous banners and flowers. No, it's not 1967, it's the carefully calculated wackiness of The Cardiacs. They burst onto the stage, looking and sounding like the toys from *Trumpton* on acid, leading a merry-go-round dance with fine use of sax and keyboards.

The Cardiacs' visuals are an important part of their self-styled dementia. However, it must take a certain amount of effort to look so deranged and sound so good. They are

also in the clever position of being virtually incomparable to anyone else — so how come they've been going so long without any real recognition? Could it be that their fractious little numbers wear a bit thin after continual hearing?

'Too Many Irons In The Fire', the current single, is played with relish, and it encapsulates all that is good about The Cardiacs. With children's TV keyboards and happy but twisted lyrics ("*Everything turns out nicely in the Summer time*"), the exuberant singer bounces around, looking like Alexei Sayle and sounding like a strangled chicken, giving two fingered salutes to the audience and ranting on about bottoms and farts.

After a whirlwind performance, The Cardiacs' set finishes in a grand finale of confetti, champagne and flowers — not bad for the dingy confines of the Marquee — and there's not an unhappy face in the house.

**CATHY UNSWORTH
SOUNDS**



SOUNDS October 29 1988

CARDIACS...
New Musical Express 29th October 1988



CARDIACS...
CARDIACS NEW...
October 31st 1988

TOURS MELODY MAKER: October 29th

CARDIACS: Birmingham Polytechnic (November 4), Liverpool University (7), Leeds University (8), Huddersfield Polytechnic (9), Oxford Polytechnic (10), Wales Polytechnic (11), Manchester University (16), Tonbridge Angel Centre (18), Keele University (23), Ryeleigh Pink Toothbrush (24), Kent University (25), London Town & Country Club (27). The new album 'Cardiacs Live' is released on October 31.



LP REVIEW

CARDIACS: Cardiacs Live...
ALPH 0010...
October 31st 1988

NR

CARDIACS: 'Susannah's Still Alive' (Alphabet/Pinnacle)
— Plucked from their upcoming 'On Land And In The Sea' album as a follow-up to their 'Is This The Life?' hit.

CARDIACS: Susannah's Still Alive (Alphabet Business Concern ALPH 009(T)). The Cardiacs look to consolidate the success of their last single, 'Is This The Life', with the release of this brand new track, a version of a Dave Davies' brother of Ray's hit from '67, although its wacky Sixties style is only likely to appeal to fans.

CARDIACS 'Susannah's Still Alive' (Alphabet) Lots of nasty things get said about the Cardiacs in the pop press, which can only be a recommendation. 'Susannah' is poppier than the last 45 and uses instruments from tinkly piano to harpsichord to brass in a way you've never heard before and features a gut-busting guitar solo that many an axe hero would be proud of.



That wacky bunch **The Cardiacs** return with 'Oh Suzzanna' (Alphabet ALPH 009). Understated as ever, 'Oh Suzzanna' rotates in their own inimitable way. Not as immediate as 'Is This The Life?', it's still an essential purchase.



Blimey, they're back! Just when you get to thinking sanity is restored, the Cardiacs come along and unninge you again. This time they release a new single, September 5th is the date, the title 'On Suzanna' on Alphabet.

House Of Dolls:
Avg. Sept 1988

CARDIACS release a single, 'Suzanna's Still Alive' on September 5. The B-side features two tracks, 'Blind In Safety' and 'Leavin' Love' while the 12-inch includes a studio version of 'All His Geese Are Swans'. An LP, 'On Land And In The Sea' is set for release in October, with dates to coincide.

Melody Maker:
3 September 1988



Cardiacs - Gaz Davis' greatest fans

Moving hearts

CARDIACS are back in action with the 12-inch and their new LP 'On Land And In The Sea' set for release in October. The band's new LP 'On Land And In The Sea' is set for release in October. The band's new LP 'On Land And In The Sea' is set for release in October.

Gaz's Top 100, receiving rave reviews from Radio 1's Gaz Davis. The band are currently in Yorkshire mixing their new LP 'On Land And In The Sea' set for release in October. Live dates are being organised to coincide with its release, including a headline at London Town & Country Club.

NME: 3 September 1988

CARDIACS

'Oh Suzanna' (Alphabet) is a sort of 'knew what I'd be hearing' Rushing, often manic vocals, musical passages, running up and down, guitar solos circa Dr. Hook's Sylvia's Mother. But still XTC meets Genesis. They're preaching to the converted; it will, as ever, be better, ve than on vinyl. Will Gary Davies play this one? I wonder.

House Of Dolls:
Avg. Sept 1988

DISTRIBUTION TOP INDIE SINGLES

1	17	SHOULD BE SO LUCKY	PWL PWL (P)
2	18	SHIP OF FOOLS	Mute (12)MUTE4 (U/R) (SP)
3	19	DOCTORIN' THE HOUSE	Ahead Of Our Time (U/R) (P)
4	20	BEAT DIS	Cold/Catfoot, Tezz & Plastic People (U/R) (P)
5	21	GOODGROOVE	Mister and Rhythm King (U/R) (P)
6	22	GIVE IT TO ME	Mute (12)MUTE7 (U/R) (SP)
7	23	SHAKE!	Genet & Jim (U/R) (P)
8	24	NOBODY'S TWISTING YOUR ARM	Reception RECORD12 (U/R) (P)
9	25	THE MAJESTIC HEAD	Raw TV Products RTV1215 (U/R) (P)
10	26	DJ MEGATRACK/WESTSIDE JACKS	Jacobson Black Westside DJIN172 (A) (P)
11	27	STRONG ISLAND	8 Boy/Westside/Hardcore HAKT11 (A) (P)
12		ROKDA HOUSE	Rhythm King/Mute LEFT11 (U/R) (P)
13		ANIMAL (F... LIKE A BEAST)	The Roomsters featuring The Cookies Crew (U/R) (P)
14		FASCINATED	Bluebird BB1748 (SP) (P)
15		ANYONE	Three Ships SAM111 (U/R) (P)
16		JACK MIX VII	Debut DEB1X3042 (A) (P)

17	27	TOUCHED BY THE HAND OF GOD	Factory FAC1937 (P)
18	28	SHIMMER	Mute (12)MUTE6 (U/R) (SP)
19	29	NOTHING WRONG	Situation Two S1550 (U) (U/R) (P)
20	30	PUMP UP THE VOLUME/ANTINNA	4AD18 AB 787 (U/R) (P)
21	31	ANGEL IN BLUE	Plaza PZ4031 (U) (SP)
22	32	KIDNEY BINGOS	Mute (12)MUTE8 (U/R) (SP)
23	33	COLD SWEAT	One Little Indian (12)1P9 (U) (NM)
24	34	TRUE FAITH	Factory FAC 1837/1Z - FAC 1838 (P)
25	35	BLUE MONDAY	Factory FAC12 (P)
26	36	SHAME ON YOU	Native Records (12)NBD1 (U/R) (P)
27	37	IS THIS THE LIFE	Alphabet ALPH008 (U) (P)



THE RM INDEPENDENT
THE RM INDEPENDENT
MUSIC CHART

S I N G L E S

- 1 (1) Deus the **Sugarcubes** (*One Little Indian*)
- * 2 (3) Is This The Life the **Cardiacs** (*Alphabet*) *
- 3 (2) Ship Of Fools **Erasure** (*Mute*)
- 4 (—) Cat House **Danielle Dax** (*Awesome*)
- 5 (14) Nobody's Twisting Your Arm **the Wedding Present** (*Reception*)
- 6 (14) Cold Sweat the **Sugarcubes** (*One Little Indian*)
- 7 (8) The Circus **Erasure** (*Mute*)
- 8 (5) The Majestic Head the **Soup Dragons** (*Raw TV*)
- 9 (10) Shimmer the **Flatmates** (*Subway*)
- 10 (9) The Peel Sessions **New Order** (*Strange Fruit*)
- 11 (6) Blue Monday **New Order** (*Factory*)
- 12 (12) True Faith **New Order** (*Factory*)
- 13 (—) Alice **Sisters Of Mercy** (*Merciful Release*)
- 14 (17) The Peel Sessions **Joy Division** (*Strange Fruit*)
- 15 (11) Touched By The Hand Of God **New Order** (*Factory*)
- 16 (—) Temple Of Love **Sisters Of Mercy** (*Merciful Release*)
- 17 (24) Numb the **Icicle Works** (*Beggars Banquet*)
- 18 (7) Kidney Bingos **Wire** (*Mute*)
- 19 (—) Burn The Bastards **KLFs** (*KLF Communication*)
- 20 (19) Evergreen **Into A Circle** (*Abstract*)
- 21 (—) Cruising For A Bruising **Three Wize Men** (*Rhythm King*)
- 22 (20) Behind The Wheel **Depeche Mode** (*Mute*)
- * 23 (16) No New Tale **Love & Rockets** (*Beggars Banquet*)
- 24 (15) Nothing Wrong **Red Lorry Yellow Lorry** (*Situation Two*)
- 25 (—) The Peel Sessions **Ultravox** (*Strange Fruit*)
- 26 (—) Girlfriend In A Coma **the Smiths** (*Rough Trade*)
- 27 (—) How Soon Is Now **the Smiths** (*Rough Trade*)
- 28 (18) Last Night I Dreamt Somebody Loved Me **the Smiths** (*Rough Trade*)
- 29 (21) Goodbye Goodbye **the Chesterfields** (*Housenoid*)
- 30 (26) Love Will Tear Us Apart **Joy Division** (*Factory*)

A L B U M S

- 1 (1) Circus **Erasure** (*Mute*)
- 2 (2) Substance **New Order** (*Factory*)
- 3 (4) The Frenz Experiment the **Fall** (*Beggars Banquet*)
- 4 (3) Surfer Rosa the **Pixies** (*4AD*)
- 5 (6) George Best the **Wedding Present** (*Reception*)
- 6 (9) Hatful Of Hollow the **Smiths** (*Rough Trade*)
- 7 (12) The Queen Is Dead **the Smiths** (*Rough Trade*)
- 8 (11) Strangeways, Here We Come **the Smiths** (*Rough Trade*)
- 9 (7) House Tornado **Throwing Muses** (*4AD*)
- 10 (13) The World Won't Listen **the Smiths** (*Rough Trade*)
- 11 (5) Love Hysteria **Peter Murphy** (*Beggars Banquet*)
- 12 (10) The Man — The Best Of Elvis Costello **Elvis Costello** (*Demon*)
- 13 (15) Wooden Foot Cops On The Highway **the Woodentops** (*Rough Trade*)
- 14 (16) Music For The Masses **Depeche Mode** (*Mute*)
- 15 (18) The Smiths **the Smiths** (*Rough Trade*)
- 16 (—) Live And Loud **Stiff Little Fingers** (*Link*)
- 17 (—) The Singles 81-85 **Depeche Mode** (*Mute*)
- 18 (14) Meat Is Murder **the Smiths** (*Rough Trade*)
- * 19 (—) A Little Man And A House ... **the Cardiacs** (*Alphabet*) *
- 20 (—) Dawnrazor **Fields Of The Nephilim** (*Situation Two*)

Compiled with the help of Spotlight Research and selected retail outlets

SOUNDS, April 16, 1988, Page 43

INDIE ALBUMS

- 1 — UPFRONT 10 Various **Serious**
- 2 2 THE CIRCUS **Erasure** **Mute**
- 3 1 BEST OF HOUSE VOLUME 4 Various **Serious**
- 4 3 STREETSOUNDS HIP HOP 20 Various **Streetsounds**
- 5 4 SUBSTANCE **New Order** **Factory**
- 6 5 SURFER ROSA **Pixies** **4AD**
- 7 7 STREETSOUNDS 88 VOLUME 1 Various **Streetsounds**
- 8 9 GEORGE BEST The **Wedding Present** **Reception**
- 9 6 HOUSE TORNADO **Throwing Muses** **4AD**
- 10 13 LES MISERABLES Original London Cast **First Night**
- 11 10 WONDERLAND **Erasure** **Mute**
- 12 11 HATFUL OF HOLLOW **The Smiths** **Rough Trade**
- 13 18 THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** **Demon**
- 14 12 STRANGEWAYS, HERE WE COME **the Smiths** **Rough Trade**
- 15 8 JAZZ JUICE 7 Various **Streetsounds**
- * 16 — A LITTLE MAN AND A HOUSE AND THE WHOLE WORLD **WINDOW** **The Cardiacs** **Alphabet** *
- 17 16 ANTHEMS VOLUME 5 Various **Streetsounds**
- 18 19 ACID BEATS 1 Various **Warrior**
- 19 15 WOODEN FOOT COPS ON THE HIGHWAY **The Woodentops** **Rough Trade**
- 20 25 RARE GROOVE VOLUME 1 Various **Streetsounds**
- 21 20 ROUGH EDGES **Guana Batz** **ID**
- 22 14 BEST OF HOUSE MEGAMIX Various **Serious**
- 23 21 HAIL! HAIL! ROCK 'N' ROLL **Chuck Berry** **Chess**
- 24 — DUSTBOWL **Head Of David** **Blast First**
- 25 23 DOING THEIR OWN THING **Maceo And The Macks** **Charly**
- 26 17 LIVE AND LOUD **Stiff Little Fingers** **Link**
- 27 22 JACKMASTER VOLUME 2 Various **DJ International/Weetside**
- 28 24 LE MYSTERE DES VOIX **BULGARES** Various **4AD**
- 29 27 THE WORLD WON'T LISTEN **The Smiths** **Rough Trade**
- 30 28 THE QUEEN IS DEAD **The Smiths** **Rough Trade**



THE CARDIACS, through the world window

THE CARDIACS 'A Little Man And A House And The Whole World Window' (The Alphabet Business Concern ALPHABET LP 007/CD) ****

"THIS MUSIC is scary," says Anne in my office. The Cardiacs have probably scored. The Cardiacs' sound reminds her of when she saw *Tommy* when she was very young - the image of a young child peeking wanly from behind the settee at Keith Moon's leering, fish-eye lens gob is very Cardiacs.

Their disturbing appearance and manic performance reflect a music that is schizophrenic, paranoid, a real wab-out. To achieve this, their material is punctuated by stabs and starts, changes of pace and time signature. In short, the music is scored.

This may sound pretty horrendous, but the crucial factor is the *passion* present. The songs on the tersely-titled 'A Little Man And A House And The Whole World Window' aren't mere algebraic

equations, as was the case with post-hippy bands such as Gentle Giant, they are *alive*, voraciously gobbling up the self-replenishing life force of punk.

The Cardiacs were formed in 1977, and while they absorbed the energy of the age, their empathy with the brain rock of the previous decade placed them out of their time. Eleven years on and the hippification of the punk movement has now finally cleared the way for this very strange group.

'A Little Man And A House' commences as an outbreak from Pink Floyd's 'Atom Heart Mother', while 'In A City Lining' alludes to the horn lines of 'Peaches En Regalia' from Zappa's 'Hot Rats'. The songs and the befuddled.

Vermeer wasn't recognised as an Old Master until the beginning of this century. And after eleven years, I feel it's now time to acknowledge The Cardiacs as one of the most important bands of the punk era.

ANDY HURT

SOUNDS

THE CARDIACS *Kentish Town Town And Country Club*

STRANGE THINGS have happened to those funny Cardiacs people in synthetic pop land - Gary Davies has played their single 'Is This The Life - and, suddenly, the ranks of their followers have swelled to proportion.

These starry-eyed radio children line an early lit Club expectantly, cheering on every backstage grunt and flash of strobe light. Finally, The Cardiacs emerge - and appear (by their standards) dangerously sane. Their dance of the clockwork soldiers begins, but this threatening, underlying edge of normality is to remain with them all night.

Silver spangles rain down from the ceiling, and the manic, agitated

audience rise to an almost vicious edge. The Cardiacs stop to stare in disbelief, and indeed, the material indeed on 'A Little Man...' is going to prove that there is more to these people than sheer novelty alone.

Singer Tom agrees: "Would the girls like me to give them my babies?" he asks. You see, much more.

New songs, like 'I'm Eating In Bed' bring to mind the scene in the *Aristocats* when the psychedelic cat band fall through five storeys of a house, and the sort of noise you'd expect it to make. But the most unanimous ruck of the night comes for 'Is This The Life', which is met by manic glee. Odd, considering its new-found sophistication.

One small step for The Cardiacs, a giant leap for Gary Davies.

CATHI UNSWORTH

SOUNDS April 2 1988

THE TOP OF THE POPS CHART

THE NATIONAL TOP 100 SINGLES AND LPS COMPILED FOR THE AND 'TOTP' BY GAL

UK SINGLES

April 24-April 30, 1988

UK ALBU

TW	LW	W/C	ARTIST	REMARKS
1	1	1	THE INNOCENTS	Entire
2	2	2	NOW THAT'S WHAT I CALL MUSIC	Various
3	3	3	TANGO IN THE NIGHT	Freewood Mac
4	4	4	THE BEST OF OHM OHM	OHM OHM
5	5	5	SEVENTH SON OF A SEVENTH SON	Iron Maiden
6	6	6	HIP HOP AND RAPPING IN THE HOUSE	Various
7	7	7	DERTY DANCING	Original Soundtrack
8	8	8	PUSH	Brix
9	9	9	BARBED WIRE KISSES	Paul Young
10	10	10	POPPED IN SOULED OUT	Max Vela
11	11	11	PET SHOP BOYS, ACTUALLY	Pet Shop Boys
12	12	12	BRIDGE OF SPIES	Tip Top
13	13	13	NITE FLITE	Various
14	14	14	EVERYTHING	Climie Fisher
15	15	15	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE D'ARBY
16	16	16	CHRISTIAN'S	Chris Christians
17	17	17	HEAVEN ON EARTH	Beanda Canise
18	18	18	WHITNEY	Whitney Houston
19	19	19	WILL DO WHATEVER	Will Downing
20	20	20	TURN BACK THE CLOCK	Johnny Marr & The Beat
21	21	21	LIVE IN EUROPE	The Who
22	22	22	FROM LANGLEY PARK TO MEMPHIS	Primal Scream
23	23	23	I REMEMBER YOU'RE MINE	Foster & Allen
24	24	24	TIFFANY TURNER	Tiffany Turner
25	25	25	HEARSAY	Alexander O'Neal
26	26	26	GIVE ME THE REASON	Luther Vandross
27	27	27	NAKED	Tommy Stinson
28	28	28	BAD	Michael Jackson
29	29	29	CHER	Cher
30	30	30	WHENEVER YOU NEED SOMEBODY	Rick Astley
31	31	31	WHO'S BETTER	Who's Best The Who
32	32	32	TELL IT TO MY HEART	Dionne Warwick
33	33	33	DISTANT THUNDER	Aswad
34	34	34	ALL ABOUT EVE	All About Eve
35	35	35	WOW!	Santana
36	36	36	HYSTERIA	Def Leppard
37	37	37	KICK	Eden
38	38	38	RAINTOWN	Deacon Blue
39	39	39	NOTHING LIKE THE SUN	Shine
40	40	40	THE STORY OF THE CLASH VOLUME 1	The Clash
41	41	41	JUST VISITING THIS PLANET	En Vogue
42	42	42	TEAR DOWN THESE WALLS	Biggie Smalls
43	43	43	HEAVEN	Heart
44	44	44	VIVA HATE	Herman's Hermits
45	45	45	THE GREATEST LOVE	Various
46	46	46	WINGS OF HEAVEN	Mistery
47	47	47	CIRCUS	Embrace
48	48	48	LOVE ACES	Camel
49	49	49	UNFORGETTABLE	Various
50	50	50	HORIZONS/INNOVATIVE INSTRUMENTALS	Various
51	51	51	THE JOSHUA TREE	U2
52	52	52	THE CHART SHOW - ROCK THE NATION	Various
53	53	53	SINISTERS	Various
54	54	54	THIS NOTE'S FOR YOU	New Young & The Bluesettes
55	55	55	COME INTO MY LIFE	Love Jones
56	56	56	BLow UP YOUR VIDEO ACC	Various
57	57	57	GLADSTONE, HUMOUR AND BLUE	Martin Stenerson/Dante
58	58	58	SAY IT AGAIN	Kerridge Street
59	59	59	CHILDREN THE MISION	Various
60	60	60	THE PHANTOM OF THE OPERA	Original Soundtrack
61	61	61	BROTHERS IN ARMS	Dire Straits
62	62	62	MAKE IT LAST FOREVER	Keith Sweat
63	63	63	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream
64	64	64	BAD ANIMALS	Man
65	65	65	WAITING FOR BONAPARTE	Man They Couldn't Name
66	66	66	RUNHOURS	Freewood Mac
67	67	67	CHALK MARK IN A RAINSTORM	Ignite
68	68	68	DISCO	Pet Shop Boys
69	69	69	THE BEST OF UB40 VOL 1	UB40
70	70	70	SAYAGE	Eurythmics
71	71	71	GREATEST LOVE SONGS	Placido Domingo
72	72	72	THE WINNER	Deacon Blue
73	73	73	DANCING WITH STRANGERS	Chris Rea
74	74	74	GREATEST HITS	Isaac Brown
75	75	75	HITS	Various
76	76	76	BUSY BODY	Luther Vandross
77	77	77	IF I SHOULD FALL FROM GRACE	WITH GOD
78	78	78	QUITTING	Robert Plant
79	79	79	HITS OUT OF HELL	Mae West
80	80	80	GET AB	Various
81	81	81	SUBSTANCE	New Order
82	82	82	WONDERLAND	Entire
83	83	83	TOLE WILD	Everything But The Girl
84	84	84	BEST OF HOUSE VOL 4	Various
85	85	85	WHAT UP DOGG	Was Not Was
86	86	86	ANGEL SINGERS	Various
87	87	87	GRACELAND	Paul Simon
88	88	88	WHITENESS	Various
89	89	89	MEET DANNY WILSON	Danny Wilson
90	90	90	CHOMP EVERYBODY	Eddie Cochran
91	91	91	KINGDOM COME	Kingdom Come
92	92	92	A PORTRAIT OF ELLA FITZGERALD	Ella Fitzgerald
93	93	93	STREET LIFE	Living Colour
94	94	94	STREET LIFE - 20 GREAT HITS	Brain Turner/Box Music
95	95	95	PLEASE PET SHOP BOYS	Pet Shop Boys
96	96	96	NOW AND ZEN	Robert Plant

Platinum (one million sales) Gold (500,000 sales) Silver (250,000 sales)

● indicates a sales increase of over 50%
◆ indicates a sales increase

● Triple Platinum (900,000 sales) ◆ Double Platinum (500,000 sales)
● Platinum (300,000 sales) ◆ Gold (100,000 sales) ◆ Silver (50,000 sales)
● Everly star represents 300,000 sales

ARRESTING CARDIACS

Blotched faces, World War I uniforms, lights stop and starts and the strange sense of being witness to a bunch of particularly talented inmates. It's all part of being at a **CARDIACS** performance.

The singer looks and acts like a mentally disturbed ten-year-old, breaking into a loopy grin and running around the stage when he has to play a guitar solo. Similarly the band resemble refugees from a school for the hideously insane — broken glasses, wild hair, tongues and faces often contorted, bodies stuffed into ill-fitting suits. The music is exactly the kind you'd expect these people to listen to.

Breaking out of the barriers of the pop song, their tunes stop suddenly, change speed, contain parts which are completely unconnected, links which join nothing and sound like they're being played out of a far-ground organ. The result of this is music that can be dramatic, compassionate, raucous and sad all within one song. The variation and power can be as compelling as any normal pop ditty.

Ending in a crescendo of noise, balloons, champagne and most of all theatrical effect, Cardiacs put on an uplifting performance secure in the knowledge that while they may never break out of their particular pop asylum, they are at least the cream of the lunatic fringe.

IAN WATSON

LAM April 2 1988

The Life Of . . .

THE CARDIACS storm back with vinyl galore this week, all on their own Alphabet label.

They start the week with a single, 'Is This The Life', and finish it with an album, 'A Little Man, And A House And The Whole World Window'. The CD has an extra five tracks, including their earlier single, 'Too Many Irons In The Fire'.

And in between — March 25, to be precise — they have a gig at London's Kentish Town Town And Country Club.



THE CARDIACS: a one-week vinyl orgy

NUMBER ONE

16 APRIL
1988

THE CARDIACS Is This The Life

They've been variously described as 'unpalatable', 'chilling' and 'perverse'. For some strange reason they regard these as compliments. Nevertheless, they've had people like Peter Hammond, a fairly famous producer, and video director Steve Graham (he did the Eurythmics' 'Shame' video) keen to work with them so they can't be that weird. But when they use words like *baggielodder* in their press releases, you begin to wonder. . . *baggielodder!*



▼ CARDIACS, TOWN AND COUNTRY CLUB, LONDON

The Cardiacs are deliberately perverse, that's for sure, and best described as an English music hall equivalent of the grossly overrated Butthole Surfers. Like the Buttholes they're at their best when they find a huge half-assed riff to kick around, but too often they revert to the twiddly, tinkly half-assed option of stop-start self-indulgence which is more annoying than affecting.

Mind you, the Cardiacs certainly put on a good show: funny lights, funny jiggling around, funny sweat-streaked make-up. The current sing-

le 'Is This The Life' stands out, not least for the screaming guitar at the close, which not even Gary Davies dares to talk over. But after a while their aggressive whimsy loses its appeal and Tim Smith's peculiar suburban whine brings to mind long forgotten nonentities like the Sex Gang Children or even Robert Smith.

I really don't know what to make of the Cardiacs, but after years of slog cultdom must surely be theirs. No less, and certainly no more.

Geoff Zeppelin



Photo: Ian Tom Baker

PERFORMANCE SINGLES

SINGLE OF THE WEEK



CARDIACS: THE YRE, pretty damn fantastic.

CARDIACS' There's Too Many Irons in The Fire (Alphabet Business Concern) Well, if we are to flirt with the music, imagery and connotations of the '70s, why not go the whole hog and be done with it.

Cardiacs span the decade bordered by the (first) Mexico World Cup and the Moscow Olympics, extracting many of its better qualities and whisking them into a valid concoction for the '80s.

At least Cardiacs are well qualified for the task, being formed just after the irruption of punk, and representing the marriage between Van Der Graaf Generator and The Albertos. But forget the associations for a while — Cardiacs can write, Cardiacs can play, and by God Cardiacs can perform.

The public are way ahead of the press in recognising this, probably because music writers in general (most of whose tastes were developed in the late '70s) have palpitations forming mental images of technicians in split knee loons with twin-neck guitars suffocating the child that once was the baby called new wave. The averaging angel is Steve Hillage.

But Cardiacs are not indulgent and boring — two of the three tracks featured here are short, and the long 'un, 'I-osephth Scapegrace', thoroughly justifies itself. Clever rock music that is not patronising and which has a sturdy backbone. Pretty damn fantastic, actually.

fact that contentious music has — like the movies — become the domain of the Cleopatra females. I Don't Want To Be A Hero is a shrimp in sheep's clothing. Bogus and a resounding hit.

The And Cry are actually much better, and although I have total contempt for what they are striving to do musically, I must grudgingly concede that 'Strongly To Strongly' is basically a very good song.

THE GO HOLE 'Flights Of Angels' (Big Pop) Another countryish American record, this time emanating from New Cross, SE14. A "do do do" chorus, an altogether uplifting experience. Find this record somewhere and listen to it. Twice.

THE CPMs 'Tomorrow' (Globe) A good song, but doesn't his voice get on your wick? Come To T. And listen. —

THE RM INDEPENDENT MUSIC CHART SINGLES

- 1 (1) SHIP OF FOOLS Erasure (Mute)
- 2 (2) NOBODY'S TWISTING YOUR ARM the Wedding Present (Reception)
- 3 (23) THE PEEL SESSIONS Joy Division (Strange Fruit)
- 4 (14) IS THIS THE LIFE the Cardiacs (Alphabet)
- 5 (—) THE PEEL SESSIONS New Order (Strange Fruit)
- 6 (3) MAJESTIC HEAD the Soup Dragons (Raw TV)
- 7 (12) BLUE MONDAY New Order (Factory)
- 8 (16) THE CIRCUS Erasure (Mute)
- 9 (7) KIDNEY BINGOS Wire (Mute)
- 10 (10) NO NEW TALE Love & Rockets (Beggars Banquet)
- 11 (4) TOUCHED BY THE HAND OF GOD New Order (Factory)
- 12 (13) SHAME ON YOU the Darling Buds (Native)
- 13 (11) TRUE FAITH New Order (Factory)
- 14 (9) COLD SWEAT the Sugarcubes (One Little Indian)
- 15 (5) SHIMMER the Flatmates (Subway)
- 16 (15) NUMB the Icicle Works (Beggars Banquet)
- 17 (—) THE PEEL SESSIONS the Damned (Strange Fruit)
- 18 (6) NOTHING WRONG Red Lorry Yellow Lorry (Situation Two)
- 19 (21) BEHIND THE WHEEL Depeche Mode (Mute)
- 20 (—) THE PEEL SESSIONS Siouxsie And The Banshees (Strange Fruit)
- 21 (—) GIRLFRIEND IN A COMA the Smiths (Rough Trade)
- 22 (8) VICTORIA the Fall (Beggars Banquet)
- 23 (18) ALL NIGHT LONG Peter Murphy (Beggars Banquet)
- 24 (—) IT DOESN'T HAVE TO BE ERASURE (Mute)
- 25 (25) TEENAGE the Brilliant Corners (McQueen)
- 26 (27) WILLIAM IT WAS REALLY NOTHING the Smiths (Rough Trade)
- 27 (—) VICTIM OF LOVE Erasure (Mute)
- 28 (—) LOVE WILL TEAR US APART Joy Division (Factory)
- 29 (23) HIT THE NORTH the Fall (Beggars Banquet)
- 30 (24) LAST NIGHT I DREAMT SOMEBODY LOVED ME the Smiths (Rough Trade)

* *

* *

CARDIACS

The Bunker Club, Rotterdam

THE maniac, the idiot, the fop, the sultry and forlorn, the one who defies description: six characters in search of a play. What do you want? A primitive ritual, a tragedy, a farce, an epic, a Punch and Judy show? It's all here. It's absurd.

From the old to the new, from "To Go Off Of Things" and "Gina Lollabrigida" to "Tarred And Feathered" and a couple yet to be committed to vinyl, Cardiacs are fat flies humming in your ear, a smelly tongue down your throat, an inexplicable, sticky dribble upon your sleeve. Sometimes a rock group, sometimes an orchestra, sometimes an inanely tinkling music box full of plastic trinkets.

The big beat, the odd percussive instruments and merry-go-round keyboards, the kerrang of guitar, the raspberry saxophone, the words, either pronounced with precision or ga-ga-ga jabbered, it's a massive score. The finest examples are "The Big Ship" and the final song. Both are melodramatic and mellifluous, a rising and falling of twisted euphoria, the latter complete with the appearance of the mysterious man they call The Consultant and the tarty Miss Swift, who pop balloons and pop champagne and take the bows while the band plays on and on. Vocalist Tim Smith is left to rip apart a bunch of flowers and is then whisked away, wrapped in Miss Swift's fur coat, before POP! and a confetti cannon showers a storm of colour into the audience.

All spectacular and all peculiar, everything about Cardiacs is designed to incite a reaction. Although some of the Dutch are simply bemused, others decide whether the band are wind-up machines, laughing stocks, whipping boys or scarey monsters and act accordingly.

And me? I stand at the back and wait impatiently. I want to hit them. I want to hurt them. Badly. And then I want to cradle their funny, stupid, ugly, painted faces in my arms and cry with them. It's absurd.

PUSH

THE CARDIACS Soho Marquee

IN THE distance, fairy bells are ringing, and the Marquee stage is adorned with luminous banners and flowers. No, it's not 1967, it's the carefully calculated wackiness of The Cardiacs. They burst onto the stage, looking and sounding like the toys from *Trumpton* on acid, leading a merry-go-round dance with fine use of sax and keyboards.

The Cardiacs' visuals are an important part of their self-styled dementia. However, it must take a certain amount of effort to look so deranged and sound so good. They are

also in the clever position of being virtually incomparable to anyone else — so how come they've been going so long without any real recognition? Could it be that their fractious little numbers wear a bit thin after continual hearing?

'Too Many Irons In The Fire', the current single, is played with relish, and it encapsulates all that is good about The Cardiacs. With children's TV keyboards and happy but twisted lyrics ("*Everything turns out nicely in the Summer time*"), the exuberant singer bounces around, looking like Alexei Sayle and sounding like a strangled chicken, giving two fingered salutes to the audience and ranting on about bottoms and farts.

After a whirlwind performance, The Cardiacs' set finishes in a grand finale of confetti, champagne and flowers — not bad for the dingy confines of the Marquee — and there's not an unhappy face in the house.

CATHI UNSWORTH

TOURS

CARDIACS London Marquee (February 20, 21), Birmingham Aston University 25), London Town & Country Club March 7), Leeds Irish Centre (3), Blackburn St Georges Hall (4), Manchester International (5), Wales Polytechnic (6), Redcar Bowl (8), Cleethorpes Winter Gardens (9), Birmingham Digbeth Diamond Suite (10), Nottingham Rock City (11), Hampton Court Jolly Boatman (12), Canterbury University (13), London Half Moon (14), London Royal Standard (17), Greenwich Tunnel Club (19), Horsham Champagne Club (24), London Marquee 26), Scunthorpe Baths Hall (27), Croydon Underground (29) and London Bay 63 (April 2). A new mini album 'Big Ship' will be released on February 20.

SOUNDS* March 21 1987

THE CARDIACS 'Big Ship'

The Alphabet Business Concern ALPH 004***1/2
The CARDIACS are pretty damn good in their own and other people's eyes. They've also been shown to do well in Scunthorpe, Redcar and even the Marquee.

They deliver a reformation in both geographical and musical terms, although it's worth noting that they have supported Marquee and other major gigs. They are to be proud.

They're an impressive banding the entire night on parts from their new mini album were brought into the life of a dark, smoky tanker and turned into an instrument shop. At the time, the owner of that shop happened to be playing a Madness LP at every speed except the right one, then the whole mess would look like something Bosch had painted. In the dark, with his hands tied behind his back.

And it would sound just like The Cardiacs. Come to think of it, it'd look just like The Cardiacs too!

So if your taste is for the grotesque, then the Rocky Horror Cardiac Parody Request Spot could be just the tonic you need.

ROGER HOLLAND

THE CARDIACS round off their tour promoting their 'Big Ship' mini-album at Greenwich Tunnel Club March 19, Horsnam Champagne Club 24, London Marquee 26, Scunthorpe Baths 27, Manchester Gallery 28, Croydon Underground 29, North Kensington Bay 63 April 2.

SOUNDS* MARCH 21

TRACKS

Andy Hurt
BIG SHIP The Cardiacs Alphabet
CHRIS ISAAK Chris Isaak Warner Brothers
MAN SIZE LOVE Kivmaxx MCA

THE SUN, Tuesday, March 10, 1987

THE CARDIACS—Big Ship. Five-track mini album of excitingly quirky, jerky rock that's a cross between Devo, King Kurt and The Tubes.

THE CARDIACS plug their mini-album 'Big Ship' with dates at Marquee (February 20 and 21), Birmingham Aston University (25), London Town And Country Club, Kenton 'Swin' March (7), Leeds Irish Centre (3), Blackburn St George's Hall (4), Manchester International (5), Treforest Poly (6), Redcar Bowl (8), Cleethorpes Winter Gardens, Birmingham Diamond Suite (10), Nottingham Rock City (11), Hampton Court Jolly Boatman (12), Canterbury Kent University (13), London Half Moon (14), London Walthamstow Royal Standard (17), Greenwich Tunnel Club (19), Horsnam Champagne Club (24), London Marquee (26), Scunthorpe Baths Hall (27), Croydon Underground (29), London Ladbroke Grove Bay 63 (April 2).

NEWS

The Cardiacs, a very strange bunch of people, go all weird at Birmingham (Friday) and Aylesbury (Saturday)



PSYCHE

PRISONER OF DESIRE (New)

CARDIACS

TOO MANY IRONS IN THE FIRE (The Alphabet Business Concern)

KAREN RIX WITH SIDEWAY LOOK

HUNGRY WATERS (Influx Vinyls)

The Psyche disc is "Hit That Perfect Beat" with a love/hate hangover. They definitely have a quality about them, but they need a better song than this. The Cardiacs sound like a Leonard Bernstein soap opera set in Rampton, happy home for the criminally insane. They possess a rare mastery of form which is wasted next to their wackiness. I'm not fond of wack... Karen Rix With Sideway Look play good n' sturdy power pop, faultless but not fantastic.

THE CARDIACS, basking in the honour of getting *Sounds*' Single Of The Week for 'There's Two Many Irons In The Fire', have two more gigs this month at Birmingham Mermaid September 18 and Aylesbury Wellhead Inn 19.

THE CARDIACS

The Marquee, London

TIM Smith dribbles over his guitar and gesticulates with one or two fingers. He orders the audience not to applaud the percussionist because "Tim Quy doesn't know what he's doing". A thoroughly obnoxious bastard, Smith fronts The Cardiacs, an outfit often billed under the legend "Manic Rock". It's a fitting description.

Five Cardiacs sport filthy military bandsman jackets. Sarah opting for a black, off-the-shoulder number. Their deathly white faces portray fixed expressions of crooked anguish, misery and idiocy. The glares and grins, jerking arms and stiff legs make them look like a troupe of ragged puppets, imbued with a perverse vitality.

Their rhythms are an art-attack synchronised with the heartbeat, a perpetual throbbing which rattles the rib-cage. Each song lurches with an inherent momentum, regularly assisted by a high-pitched lead break, a saxophone flourish or a merry-go-round of keyboards. Split second adjustments of pace, fake climaxes, an unannounced tenderness or a naked savagery, there is nothing simplistic in their aberrated symphonies.

The last song is a wonderful example, a rising and falling drama with a finale of sustained notes and rolling drums, the band joined onstage by a lady in a tatty fur coat and her equally glamorous escort. They present flowers, pop champagne and balloons, while cannons explode showers of confetti into the air. Bows are taken, kisses planted and backs slapped.

To some, The Cardiacs are an unpalatable and preposterous invention. Taken at face

value, that's understandable. But, ber the clutter of sounds and the absurd appearances, is an exaggerated exple of human hopes and fears and a clear perception of the power of entertainr. The Cardiacs are a thrilling, chilling spectacle, hilarious and terrifying, an experience of a totally unique quality which acquaintance should be made opportunity.

PUSH

MELODY MAKER, February 7, 1988

This rather confused interview appeared in the very first Organ that came out in 1986, the interview actually took place at the Croydon Underground (4th September 1985) not long after Cardiacs had been out on tour with Marillion... Marillion fans at the time were not the most opened minded of people.....

A CHAT WITH TIM SMITH ABOUT CARDIACS.

ALGY: We've decided to add this interview to this issue of the ORGAN because there's a lot of great ideas and comments and things in the course of the interview that I genuinely mean for publishing but the writers had problems and it sadly never happened. I'm the guy who makes all the money out of it. The night the interview happened, was the night that Grah (of URBAN GUERRILLA, the organ fame) decided the Cardiacs were wonderful too, so to cut a long story short, the other half of the interview tape is now probably buried in the depths of a squallor that is the U.G. office.

TIM: This interview actually did not start very well at all, so we'll skip the fraught silences and unpleasantries and get to the bit where people began to be a bit less wary of each other ...

ORGAN: Have you heard of Urban Guerrilla?

TIM: Yeah. That's what you're from aren't you?

ALGY: Well, erm, not exactly.

ORGAN: I'm the guy who makes all the money out of it.

ALGY (ACCOMPLICE U.G.): What's the next one ... Do you admit to being totally contrived?

TIM: What does 'contrived' mean?

ALGY: Contrived, um, it means the whole act is, like, one great big plan of world domination which you've all dreamed up.

ORGAN (EVEN LONGER PAUSE) ... Don't think so!

TIM: Didn't, outside what you said.

ALGY: It's just that sb, attitude and image you present appear ...

TIM: What does 'contrived' mean? - I know what you mean though.

ALGY: Contrived means 'false' -

TIM: False.

ALGY: Like you're producing a product -

ORGAN: No, it means something different from false though -

ALGY: Yes, it does -

ORGAN: It means ...

ALGY: It means 'false'.

ORGAN: No, more sort of ... 'cooked up'.

TIM: Invented?

ALGY: Yeah, invented ... I'm splitting hairs here ... Cooked up.

TIM: I mean, you don't ... do it on the bus, do you?

ALGY: You could do.

TIM: You could do. But if you did, you'd probably ... contrive it!

ALGY: This is probably true.

ORGAN: Can you actually pin down where your influences and style come from?

TIM: No, because we've been going for ages now, and it's sort of evolved. We've done all sorts of different things, but they've all been in the same sort of vein.

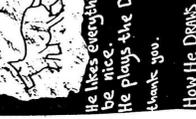
Dominic Lock-Smith



William D. Drake



How He Draws A



How He Draws A



ALGY: Is everyone from different backgrounds? Everyone that joins us has always been a part of the group, and people who join us have usually worked for us doing something else ... so it's probably not an easy thing to join and suddenly ... do it. You have to grow up with it, so to speak. Dominic, our drummer, years ago used to do our lights, and Tim, on percussion, used to do our sound.

TIM: How long have you been together?

ALGY: About eight years. In a couple of months it'll be our birthday!

ALGY: When's the Big Time, or is that not planned for? - or is it fun, fun and money, money?

TIM: It's full time. None of us can work because of it.

ALGY: How do you make a living?

TIM: We don't.

ALGY: All on the dole?

TIM: Yes, it costs so much to put on a show ...

ALGY: Yeah, all that confetti and bottles of champagne and fur coats (referring to the climax of Cardiacs' stage show, in case you're wondering)...

ALGY: (PUTTING THINGS INTO PERSPECTIVE) ...and vans and lights and all sorts of equipment, all things like that cost a lot of money so we don't actually make any. We put it into doing the show, if we could make money out of it then everybody would be happy, I'm sure. But we don't at the moment. But it is full-time.

ALGY: How long have you been full-time out of those eight years?

TIM: Actually full-time for say, the last two years, but it's given up everything to do it.

ALGY: Now for a silly question: Do you see any similarity between Cardiacs and an endless tableau of Tom and Jerry cartoons?

TIM: No.

ALGY: Let me, erm, explain.

TIM: These are really funny questions, aren't they? There's not much of an answer you can give to that.

ALGY: No, no. What I was referring to was the element of disposable entertainment and ... the way that ... after, um ... after a while it becomes ... um ... repetitious and predictable and eventually ... irritating?

ALGY: Oh no -

TIM: Well, that's the way you look at it, isn't it? I mean, a lot of other people might not, and a lot of people might find it irritating from the word go.

ALGY: That's the way I like it ...

ALGY: Because it irritates you?

TIM: That's the way it came across when you were supporting Marillion at Hammersmith. What it came across to me as, was a deliberate attempt to be as completely and utterly manic as possible to wind up the Marillion fans.

ALGY: You sound like a Marillion fan ...

TIM: No! God forbid!

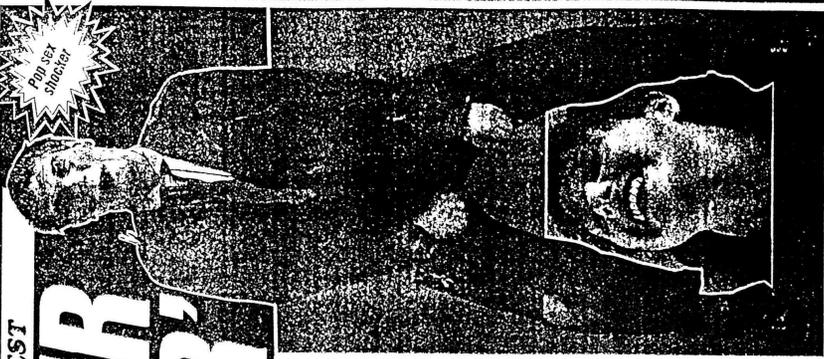
ALGY: But you SOUND like one. You know, nothing against Marillion fans - nothing against Marillion because they're a lovely bunch of lads (not a sarcastic comment).

ALGY: They're PROGGIES!

In their bizarre world of music... anything goes — even INCEST

'WE'RE BROTHER AND SISTER'

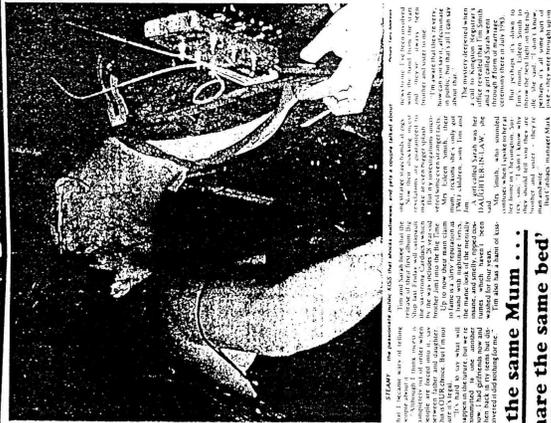
Why this picture will rock the world of pop...



Plus sex snatches

POLICE TO PROBE COUPLE'S STORY

By Macrae Palmer
THE SHOCKING truth is that the couple on stage who showed under the power-lights at London's hot-spot club venue, The Harlot, the shocking truth is that the couple on stage who showed under the power-lights at London's hot-spot club venue, The Harlot...



'We share the same Mum... we also share the same bed'

The couple on stage... The couple on stage who showed under the power-lights at London's hot-spot club venue, The Harlot, the shocking truth is that the couple on stage who showed under the power-lights at London's hot-spot club venue, The Harlot...



THE SHOCKING TRUTH... THE SHOCKING TRUTH...

THE SHOCKING TRUTH... THE SHOCKING TRUTH...

THREE TOO MANY IRONS IN THE FIRE

By Steve Smith

THE SONG 'TOO MANY IRONS IN THE FIRE' IS A SONG ABOUT TOO MANY IRONS IN THE FIRE. THE SONG IS A SONG ABOUT TOO MANY IRONS IN THE FIRE. THE SONG IS A SONG ABOUT TOO MANY IRONS IN THE FIRE.

Cardiacs book

The consultant

AL SPECTACULAR

It's a song about too many irons in the fire, there's iron from gain and iron from pain.

There's too many irons in the fire, there's iron from gain and iron from pain.

It's a song about too many irons in the fire, there's iron from gain and iron from pain.

There's too many irons in the fire, there's iron from gain and iron from pain.

It's a song about too many irons in the fire, there's iron from gain and iron from pain.

There's too many irons in the fire, there's iron from gain and iron from pain.

It's a song about too many irons in the fire, there's iron from gain and iron from pain.

There's too many irons in the fire, there's iron from gain and iron from pain.

... it's not a nice thing, you're just getting it done...

GROB: Yes, it's all actually penned out, written down. Yes, orchestrated in the words.

TIM: You're not pointing things out, we're just mentioning things — let's get that straight: we're not saying 'you don't know this so we're telling you' — we're not trying to enforce anything!

GROB: It's more like observations on life ...

TIM: On things, on things. A lot of the words are about the 1st World War and the 2nd World War.

GROB: Is it a very personal viewpoint?

TIM: Yes. I can only write from a personal viewpoint. You can only write from what you know which is why it's not knocking anything because everything has got a different view of good or bad.

GROB: Is there any personal reason why you have so much of this World War 1 & 2 trench tommy imagery?

TIM: It's a personal thing again ... thinking back to something like a war — say the Second World War — it's such an odd thing for us because it's like a totally black-and-white thing for us because it's like a totally black-and-white thing, it's a total black-and-white thing, it was such a massive negative which affected so many billions of people's lives, and here we are now with just this little black-and-white picture. And it's just a mention on the weirdness of that, and so a lot of the songs are about soldiers in these times, imagining how you would have seen it yourself.

GROB: It's putting yourself in the position of, say, a young private in the trenches —?

TIM: Imagine if you really look to yourself for instance ... cor! it must have been really odd to be in a war, imagine being a soldier — it's pretty weird, isn't it? It doesn't happen today, does it? Just does not happen. And then if you get chased down an alleyway by a knife with a knife it would be a topic of conversation for months afterwards, you know, 'Working hell, this mucker chased me down an alleyway ...



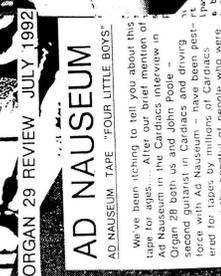
SEA NYMPHS

TAPE ALBUM... "TREE TOPS HIGH" just when you thought the only magic had been taken out of the world... to express yourself, hearing was left to this disastrous case. Blind fury in terms of outrage left to be moved by that. It's a fresh way to be pilloried in a fresh way. The album is a harder the only way to be pilloried. comes something that feels as fresh as when you step off the train into a song on this album. The emotional taken you away from the actual, unique breath-takingly to you a little more each time you hear them. No drums, save for the opening instrumental strings spritzing acerbated synths, voices and a child. Each track a strange painting to fall into and explore. time. Recorded in Los Angeles, the band's new atmosphere is a countyside in winter. The feel of the seaside in the off season, sometimes the strangeness of *Frasierhead*... Childhood piano, disturbing and sometimes cheerfully daft. Sarah's wonderful childlike subliminal message different and unrelenting by Tim Smith's detailed and subliminal layering. glow and a sense of awe you... Everyone who's heard the Sea Nymphs seems to adore I handle including a few very sort of exposure. Cardiacs Nymphs will be huge. The limited edition promotional tape album has already, new copies. What fighting for? Labels are sniffling, it's been released again by Cardiacs on label Alphabet. Write to Alphabet, 1120G Box 202, Kingston, Ontario again. 67-50 inc. 84¢ payable to "All My Eye And Betty Martin Music" from the above address...

THE SEA NYMPHS

Die Laughing are our favourite. They've here in Organia. In the Ring sound now, moving over more Ring than Cardiacs and they've now left death metal completely behind. Of course they've been slow all moving over since day drum trademark and even a little ELP in with the massive Ring influence. Its insane language offering twisted clothes with music jumps all over the would dare to try half of this. It sure was a glorious day that die Laughing discovered the metal vocals are now gone. Die Laughing are still getting things together. I'm not sure if they've red out a permanent keyboard and skaters and yet. The One day soon they're going to be vital... watch them grow. I'm not sure if this tape is for sale. Write to me at Flat 7, 8 Whitehall London SW14 2JH, Plymouth, Devon PL4 8HT.

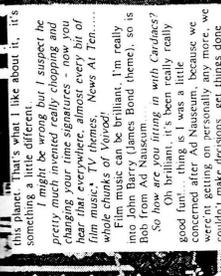
He likes all things nice. He plays guitar and he sings. 



AD NAUSEUM

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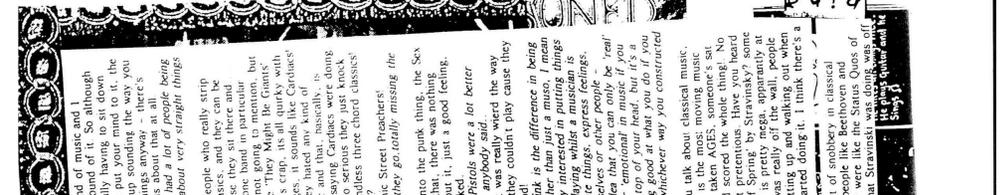
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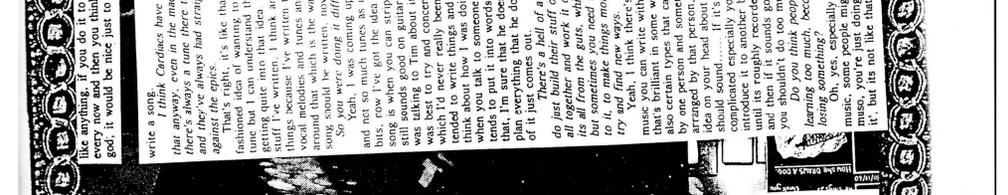
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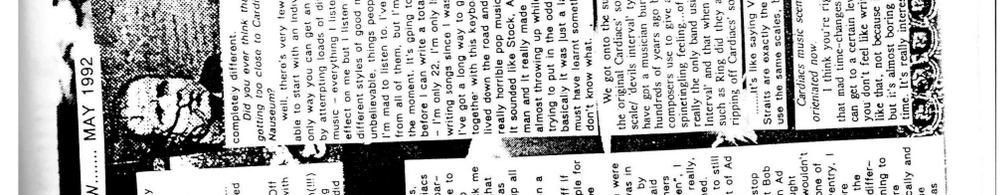
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In their bizarre world of music ... anything goes — even INCEST

'WE'RE BROTHER' AND SISTER'

Why this picture will rock the world of pop...

POLICE TO PROBE COUPLE'S STORY

SPORTS TO help them investigate how the couple got together. They want to see our story. A spokesman at Brighton said all accounts very possible. and the allegations would have been investigated by the City.



By Madeline Parris

THE couple on stage kissed long and hard. The passion in their eyes was palpable. The couple was in the test lights at London's hottest rock venue, The Marquee.

Frolics

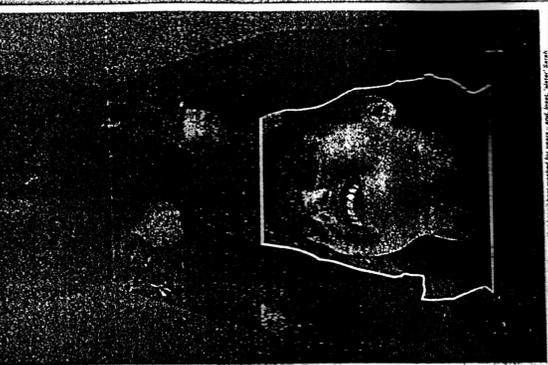
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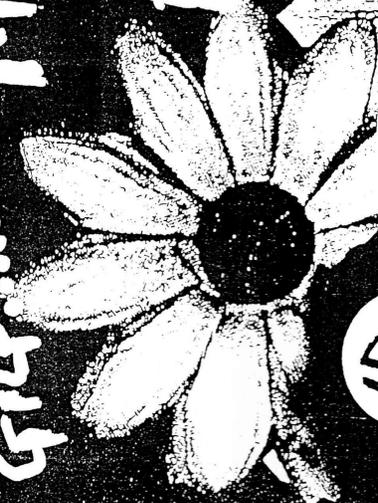
'We share the same Mum ... we also share the same bed'

THE TIMEBOX

PRESENTS

Another Secret Gig...

MR SMITH and the BIG SHIP



15th OCT

BULL & GATE, KENTISH TOWN
 HIGHGATE ROAD NW5 TUBE; KENTISH TOWN (NORTHERN LINE)
£3/2.50 **7.30**

Bookings for future events:
 Jon Dent-CO Timebox The Bull
 and Gate, 309, Kentish Th Rd, NW5.

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Cardiacs

In the end of the 70's, in the midst of post-prog/pre-new wave musical chaos, a band of mutants called CARDIAC ARREST was born. This was around the small period of time in which bands like these actually got to some attention. Beautiful hybrids such as FAMILY FODDER, PUNISHMENT OF LUXURY, THE RAINCOATS, DEVO etc released a couple of records and then disappeared (or started playing disco!). The CARDIACS kept at it, working in obscurity, releasing the odd tape album every now and then. Not until the mid 80's did they start to release proper platters on their very own label, The Alphabet Business Concern. Their little musical island had for some reason broken off from the continent of Mainstream & Mediocre and on this island their songs has developed on their own without any contamination from the outside world. They are far from dinosaurs though. They're the musical equivalent of what dinosaurs would look like today after millions of years of development. These critters are like nothing you've ever seen or heard. Some scatter about on what seem to be a million pairs of legs, some fly in beautiful formations, others move in ways you've never imagined (or swim like fish in the pond, always looking out for the big ugly shark!). In 1996 they released the double CD "Sing To God", by many (myself included) considered one of the finest moments in Cardiac history. More original and dynamic than ever before they mix their classic Cardiacesque, HUGE orchestral harmonies (Power Metal-fans take notice!) with delicate pop, fast rocking and furious, at times almost NAKED CITYish jazz structures. To add yet another dimension to their music, they experiment with sound and production in a way we haven't heard since the haydays of PSYCHIC TV, or even the old "kraut" bands like FAUST, NEU, CAN etc...

All in all, CARDIACS can be considered the spirit of musical innovation and independence bandified. One could keep on ranting about them for pages and pages (I think I'll write a book...) but like the late Frank Zappa put it: "Writing about music is like dancing about architecture.". Check out their homepage, listen to the CARDIACS Jukebox and read the interview below....

(Made by phone in the end of last year)

DaN: OK, when I called you on monday you were in the studio. Working on what?

Tim: Doing our next album.

DaN: Your next album? Already?

Tim: Yeah, it's actually finished now, except for the singing parts. Hopefully it will be out around springtime, Febuary-March.

DaN: You've been going on for about 20 years now...

Tim: Yeah, 1997 is our 20 year anniversary.

DaN: That's a long time without getting the attention you deserve...

Tim: Well, the kind of stuff we play isn't really gonna make us Massively Ballistically Famous. It's a choice we've made in order to play the kind of stuff that we play. We're never gonna have pophits... and the way the music climate is, especially in England, if you're a band not playing pop music as such, then you're gonna remain in the quiet mare of nothingness.

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DaN: You've been playing with a band called PANIXSPHERE together with some people from LEVITATION. Is that something that'll be released on ABC in the future?

Tim: Err... we keep threatening to record it one day, but the main reason we did that was, again in that few years period when we weren't doing alot. We did it for a giggle so we could go out in small clubs in England and thrash alot of racket out. LEVITATION weren't that busy at the moment and neither were we, so we just did it for a laugh really. It was Bic's (from LEVITATION) old band originally. He used to play this ridiculously fast, manic stuff. We started it all up again and did a few gigs just for a laugh. I would be nice to record it really. If we get into another period of not being busy, then I'm sure we'll do it.

DaN: I hope so. I've only read about it, but it sounds so cool I pray I'll get to hear it some day. Another CARDIACS-related recording yet to be properly released is the MR & MRS SMITH AND MR DRAKE-tape. Will you ever re-release that one?

Tim: Err... I'm not sure really. I think that belongs on a kind of obscure little tape, but THE SEA NYMPHS, which is the same thing, the same line-up, is going to release more albums. We've actually got a whole lot of stuff that's already recorded. It just hasn't had the opportunity to be released yet. It's about another album of that finished and another album not quite finished yet. Over the next couple of years it's gonna leak out on CD. We did a few gigs with them some years ago but we got busy again and had to leave it.

DaN: You're very productive. When you write music, how do you know what's to become a CARDIACS-song, a SEA NYMPHS-song, an OCEANLAND-song or a PANIXSPHERE-song?

Tim: Well, the OCEANLAND thing for example was just done out of necessity. I'll try to cut a long story short: Years ago it got to the point when I got totally skint. I had no money what so ever. I gave myself a week to record an album, really quick stuff. I wrote it and recorded most of it in a week, just to be able to sell tapes at CARDIACS-gigs so that I could get some pocket money. Then things weren't so bad after that and it got shelved for a while. When we re-released all the CARDIACS stuff we stuck it out on that. It's not what I would call a "solo-album", it's just a bunch of songs that I did quickly. I quite like it, it's nice, but it was just done at home under the bed on a little 8-track thing.

DaN: It's a really great album under the circumstances...

Tim: You have it?

DaN: Yeah, I've got most of your (official) stuff. How has "Sing To God" been recieved by the media and the fans?

Tim: Oh, the media? No, we don't get recieved at all in the media over here. We did a couple of live radio sessions on Radio 1 over here. Luckily we've got this DJ, Marc Radcliffe, who's on our side, which is nice. I reckon he must be the only person in the media that sticks his neck out for us. I've think we've seen ONE review of it so far and it got nought out of ten...

DaN: 0 out of 10!? From who?

Tim: VOX I think it was, but the British media are really not keen on us at all...

DaN: I've head that the editor of NME have ordered his staff to never ever mention CARDIACS in print...

DaN: Do you enjoy being this obscure "Well Kept Secret" as people refere you to?

Tim: Well, err... I dunno... it would be nice to be popular anyway. To say that we would prefer to stay as secret as we are would be a lie, but it has it's nice side of it, because, since were not Massively Ballistically Famous we can play what the hell we like. We're happy just doing that, but more success would be handy on the financial front. However, we've chosed to do it this way and were quite happy with it.

DaN: You've been D.I.Y. almost since the start with The Alphabet Business Concern. Is it by tradition or by lack of label interest?

Tim: It's so that we can have control over what we record and release it when we like. We've had offers in the past, but we prefer our freedom really. If an openminded recordcompany approached us with a large wedge of money and said that we could proceed in the way that we do now, I'm sure

wouldn't turn it down. Although we seem to manage quite nicely, we're working on our 12th album now, so...

DaN: You did the "Belllyeye" single for ORG. That's the first non-ABC CARDIACS-release since the 1st single, right?

Tim: There's been a couple... that's only a small release made by some friends who run a fanzine over here. Since we hadn't released anything for a couple of years they offered to put that out for us. That was a part of the new album that we were recording at the time anyway.

DaN: Were does the name "The Alphabet Business Concern" come from? What does it mean?

Tim: It doesn't mean anything, it's just a name.

DaN: How did you come up with it?

Tim: I can't remember, it was a long time ago (laughs)...

DaN: It sounds really beautiful and profound...

Tim: It is what it is. You can check out any title or any name on anything we've done. It's not really a massive amout of meaning to anything of it really. If it sounds nice or looks nice written down, so be it.

DaN: OK. It's been a gap of about 4 years between "Heaven Born And Ever Bright" and "Sing To God". From what I've heard that was due to economical problems. Now you've released 4 albums - the new double album, your solo-project OCEANLAND, THE SEA NYMPHS-project AND you've re-released the major part of your back catalogue AND theres 4 singles on the way. Did you win the lottery, or...?

Tim: (laughs) No, well, it's like this. The "Heaven Born.." album didn't come out on ABC originally, it came out on Rough Trade, which was unfortunate since as soon as it came out, Rough Trade went under. They ceased to exist, which put us in a bit of a financial trap, but in the years that have passed we all got up to other things. I've produced some other bands albums and things like that. From doing that we got the money to re-release our own stuff and carry on, so it was kind of a blessing in disguise in a funny kind of way.

Cardiacesque as well. I think anything can be if we play it. The kind of stuff we play can come from all sorts of directions. It can be blatantly pop, it can be blatantly... whatever else. In the end there's so many different pieces of stuff in this bucket that we do, anything can be a CARDIACS-song. You could write a tune and we'd play it and it would sound like CARDIACS....

DaN: I've heard that you write all your music in notes. Do you still do that?

Tim: No, I'm to lazy now. I used to do it that way. Sometimes... it depends on what mood we're in. It was only ever written out in notes as a reminder to remember how the songs went. Not all in the band can read music. I can only do it because I taught myself out of a song book, "quadrophenia" by THE WHO. I bought it when I was about 14. If I pick up a tune I forget it within 3 minutes so I have to write it down.

DaN: So how and when do you come up with all this incredible music? Is all jammin' in the rehearsal room or does the music in your head keep you awake at night?

Tim: You have to think it up and then try and figure out the best way of doing it. If I just pick up a guitar and start trying to write a song, I instantly start playing the same 2 chords I always go for and then everything sounds the same. The only way to do it is to be nowhere near an instrument and just try to think it up that way...

DaN: I know you're heavily into stuff like THE WHO, GONG etc. What is your opinion on using drugs when making music? Do you do it 'that way' too. or...

Tim: No, I have to be absolutely straight when I'm working (laughs). If I have a drink or smoke a joint it just turns me into a wobbling jelly. It's fun to listen back to stuff when you're a bit, "three sheets to the wind", but I can't work like that, no.

DaN: If CARDIACS were to make a cover-album, which artists and songs would you choose to cover?

Tim: Ahh.. I don't know. I'd love to do that! I keep thinking about that just as a cop-out. Just to make a quick album of other people's songs, cause I like it when other bands do that. But I don't know, because all my favourite albums that I'd like to cover, I'd hate to cover cause I'd think we'd spoil the originals. I've got lots of favourite songs though... I can think of a DEVO song I'd like to do, but then I think "no you can't do that cause only DEVO can do that", or the usual thing like a BEATLES song, a cover of "I am the walrus" which I don't think anyone can successfully do. If we ever did something like that, we'd probably just pick up a bunch of really obscure tunes that aren't even necessary our favourite songs, and try and "spike them up" a bit I suppose. I keep thinking about it alot. It's funny you should ask that. I would be a fun thing to do, cause the songs are already written, so you don't have to worry about that. All you have to worry about is putting your mark on it.

DaN: Sounds like a fun idea. Hope you'll do it someday. Let's talk lyrics. When and how do you sit down and write them? They're really quite unique, the language is pretty unusual. Where do they come from?

Tim: I dunno... forgive me, but I don't really like to... I hate when somebody else explains the lyrics of a song that I really like. It always spoils it for me. I don't like to explain it, they're just words and pictures. Hopefully they create pictures in our head who weren't there in the first place. That's the only way I could see it, because that's what it does for me. Even if they're dead-nonsensical, it doesn't matter. This is the brilliant thing about the English language, you can really do what you like with it, especially in pop-lyrics. There's no rules...

DaN: CARDIACS lyrics can be real grammatic anarchy, that's why I love them so much. A thing that keeps popping up are these religious references, like in songs like "alphabet

Tim: That's true, yeah. We actually get deleted if anyone mention that they like us in an interview...

DaN: Why is that?

Tim: 'Cos you can't rock the boat in this country! It's really not allowed to play anything that might go against the grain of the current fashion. I think it's because we've been around for a long time and we refuse to go away. We really, genuinely do love what we do and there's a bunch of people over here who like it enough to make us carry on. But you know, Brittish media... I mean, every other country in the world know about the Brittish media and how thick they are. We're just a prime target for their dartboard (laughs). The fact that were not good looking, the fact that we're probably getting on a bit now, that kind of thing...

DaN: But it has made you sort of a cult band too. You have a VERY devoted following, very devoted fans...

Tim: Yeah, we do which is great and that's what keeps us going. I mean I can't see the difference between doing a gig where there's a 1000 people there or doing a gig where there's 15 000, except for the money it would bring in. The point is you're playing in front of a bunch of individuals who luckily get off on your stuff. There's no difference playing in front of 100 people or a 1000... But I'm constantly counting my blessings, we all are, cos it would be so easy not to do it, to settle down in a suburb, having a more comfortable life, earning money and things like that but what's the point, we really like the things we do...

DaN: You wrote something weird on the "Manhoo" single, something about not disturbing commercial sensibilities, and you removed some more difficult parts from it...

Tim: Oh, that was because it was too long and when it's too long it won't be played on the radio, so we had to cut a chunk out. It was that middle bit where it goes off the wall a little bit, it comes off the rail and then lands back where it was in the first place. We thought we'd just keep it on the rail. I like both versions...

DaN: Another weird piece on the album is the "quiet as a mouse" piece. What exactly is going on there?

Tim: It's just somebody who left the tape running when we were doing these orchestral bits. We came across it kind of accidently ended up on the album.

DaN: Is that your mother speaking? I think I read something about it in the Organ...

Tim: No, it's not my mother. I think we told them that just for a joke. It's just this strange woman who was helping us out with a few things.

DaN: What's it like having a new songwriter in the band, John Poole? It's the first time you have someone writing songs for CARDIACS without your involvement...

Tim: That's right. I really like the stuff he's written, we all do. We're really dead lucky to have someone like him. He's written some great stuff for the new album...

DaN: He's not an original member and his writing is still so Cardiacesque.

Tim: Yeah, but the stuff that Bill Drake wrote was very

he was decorating the edge of it with silver foil and matchsticks. If you pressed down one of these matchsticks it made some kind of contact with the inside of the television, which made this noise. We fiddled around with it so we could tune it and it made such really kind of strange noise. It was really nice, but it's going home a bit now, cause it's really old and it wasn't really built to last. But the thing is that the older it gets, the more fucked up it get's, the better it sounds...

DaN: One other thing. Playing in a band myself I wonder how long it takes for you to rehearse a song. It would take years for us...

Tim: We don't really rehearse alot...

Lejde: You don't??

Tim: We only rehearse when it's time to do a tour or something like that, just a few days before that... unless we're learning new stuff. We're not brilliant musos or anything (liar.DaN-ed) like that, we can only play withing the range that we know. We never try to do anything that we can't do. None of us could ever play in a Jazz band or anything like that. We try and do it quietly, just to learn the notes... and then we go to the rehearsal place, whack it up really loud and just blast it right out to see what it sounds like.

Lejde: So we won't hear any CARDIACS-improvising...

Tim: (laughs) No... I think we've done it once or twice accidentally.

DaN: Alright, we'll soon wrap this up... This "little man & a house" design which has been in the CARDIACS logo all these years, where does it come from?

Tim: Again, that's another thing that was done for luck and superstitious things. One of us worked at a printer's years ago, and he stole some sticky black paper. We got a paintbrush and was going to write our name on it, we were about 15-16 at the time, and we were just gonna draw a little picture and stick 'em up all over the place... and that was the 1st one we did, with CARDIAC ARREST after it, only we took away the ARREST later.

DaN: It's really beautiful in it's simplicity...

Tim: Yeah... it's funny cause it could have been anything. It's all superstition... we're all quite superstitious.

DaN: So I've learned. Sara Smith has been playing on the 2 last albums, but she's no longer in the band...

Tim: She still records with us and she does SEA NYMPHS with us. She's playing in a band at the moment, it's Bill Drake's band, called LAKE OF PUPPIES.

DaN: I've heard about them.

Tim: Yeah, she's doing that at the moment. They're really good. I've just recorded a few tracks with them that they're gonna be releasing soon, hopefully.

DaN: OK, last question for this interview: Have you done anything nice for Jim lately?

Tim: No. We don't know where he is at the moment. We sent

business concern-home of fadeless splendour", "dirty boy", and the title of the last album, "Sing To God". Is there any kind of faith behind it all?

Tim: No, it hasn't go any references what so ever. The title "Sing To God" was merely because Bill Drake had this little kid-hymn book and it was called "Sing To God" and we thought it was a nice title. "Home of fadeless splendour" is just a song in glorious praise of The Alphabet Business Concern that we are forced to sing at gigs every now and then. Anything else, it's just if the word "Jesus" appears, it's just because it mentions Jesus in the same way that anyone's name would appear.

DaN: OK, let's go back about 20 years. What can you tell me about the first ever CARDIACS, or back then CARDIAC ARREST, -gig?

Tim: (laughs) I barely remember... Yeah, it was in this funny little, kind of hostel, about 1 in the morning. We played about 20 and we were all about 15-16 years old, just straight out of highschool.

DaN: Which year was this?

Tim: Probably... '78, early 1978.

DaN: So you were 15 years old when you wrote those songs on the "Archive" album?

Tim: Yeah, more or less. It depends on what year they were done, but we were really only youngsters then. A few songs have popped up on the later albums that I wrote when I was about thirteen. The one on the latest one called "billion", I did it when I was 13. Sometimes I put an old one on that I made when I was little, just for luck. "interlude" on "A Little Man And A House..." is another one. I just found it laying around on a bit of paper and though "Ah, let's stick that one on it!" It's all for superstitious reasons, really.

DaN: When you started out in the late 70's, roughly you could say that you had one foot in the progressive rock-scene and one in the new wave/punk scene...

Tim: Yeah...

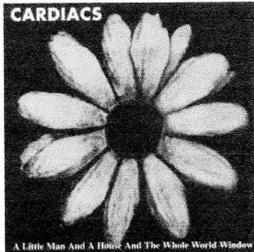
DaN: Back then you weren't really the only band doing that sort of thing. I'm thinking of bands like ESSENTIAL LOGIC, PUNISHMENT OF LUXURY, GLORIA MUNDI... Did you feel like you were part of a movement, a "prog-wave"-scene?

Tim: No, it would have been nice to be part of a scene, but when we used to play back then we did like three gigs a year in front of about 4 people, 3 of which we knew. We were never part of any scene as such. We didn't start getting audiences above 60-70 people until about '85, so it's a bit of a cheat to say to say we've been going on for 20 years. The first years we were just a bunch of kids fiddling around. We only ever started doing anything proper around '84-'85. It's just that we kept the same name... and it has always been about the same people involved. (At this time I let my friend and fellow CARDIACS-fan Tobias Lejdeby from the glorious "Old School" prog/pronk band GOBLIN ZOOLOGICAL take the phone...)

Lejde:I read about this "television-organ" on the sleeve of "Sing To God". What is that and how do you build one "accidentally"???

Tim: It's accidental because (Bill) doesn't know anything about electronics whatsoever, none of us do. It was just his television and he was... There was this rabbit that that had been knocked over and he was trying to build this little haven for it to get better. When he built it,

CARDIACS



It's been a while since we last spoke to Tim Smith, from the weird and wonderful world that is Cardiacs. Seeing as we love them and all that, and they've just re-released their entire back catalogue, we thought it would be a good idea to catch them on tour and tempt Tim with fruit and strange baubles. The resulting interview has been classified as dangerous to human health, and the full copy is now with M15 for further forensic examination, but we've managed to smuggle out some edited highlights. So close your eyes and reach out psychically for Tim's views about life on the road, new albums, old Cardiacs, and a whole load of weird shit.

Last time we talked to you, you were sleeping in your mum's garage...

Well, that garage is now a studio. We've got an ongoing 24-track thing now, it's portable so we can take it out wherever we want, [in boarding-house landlady voice] it's all very nice and very posh. We can just cart it off down the woods or go and find a house out in the middle of nowhere and do it there, all on our own.

How is the new album coming along?

We're about a thirty-twelfth of the way through it. The second we get back from this tour we've got to knuckle into it.

Is it just the four of you? (Note for non-Cardiacs-savvy people: Cardiacs is Tim Smith on vocals, Jon Poole on guitar, Jim Smith on bass guitar, and Bob Leith on drums. It used to be a whole load of other people too - including the following....)

Well, Sarah plays bits of sax and if there's any special stuff we get Bill in - keyboard Bill - cause he's got this... odd instrument... it sounds like a broken television. It sounds like the soundtrack to Robinson Crusoe, it's all sort of 'ceeeck' and fucked up. A television organ.

Is it a mellotron?

No, no, but it's like that. We've got one of those sampled, because we borrowed a real one. Ah, that's the most gorgeous thing in the world. It's really, really tiny and it's got this sort of washing machine motor in it and you turn it on and it goes 'ck-errrr'. If you play a chord on it, it's like 'neeyaaah, urrrr, urrrh' - it's scary, but it's really gorgeous.

When you're up there basking in all that overblown glory, can you reconcile that to the fact that no one's ever heard of you?

Well, bear in mind that where we are standing on stage, all we can see is a few lights and our monitors going 'pthlht, pthlht' and not working. We're just hoping it sounds grand. It sounds

him off in hiding... we thought we'd better send him off so that he was alone for a few months...and we forgot where we put him! (laughs) We actually drew sort-of a map where we kept him. We gave him food and some things to occupy himself with, some games and things, but we lost the map and we should have gone back and get him about six weeks ago. We'll get him eventually, he can't have gone far...

DaN: Alright, thank you.--

OK, the publishing of this interview got delayed for various reasons, so to keep it up to date we're gonna get in contact with Tim some time very soon, to see how the new album is coming along. Check out this page again in a week or 2!

ATTENTION!! A final PS to this interview: If you're a CARDIACS-fan and enjoyed this interview and want to give something back, PLEASE contact me if you've got any rare recordings of CARDIACS and their offshots you wanna share. Some items I'm looking for are the "Seaside Treats" video, the semi-official 1985 live vid, early tape albums like "The Obvious Identity", "Toyworld" and "The Seaside", livetapes, the 1st RING tape, any recordings with PANIXSPHERE, LAKE OF PUPPIES, AD NAUSEUM etc... I'll settle for tape copies. Contact: DaN Edman, Råbykorset 36, S-724 69 Västerås, SWEDEN; phone +46 21 353 458; e-mail piemag@hotmail.com. Thank you!

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[Back to the main PIE-a-site page!!!](#)

band Flinch, he's drumming with them. They're brilliant. Excellent band. Tim lives in Gloucester and

Sarah's studying to be a witch and everything like that. She's gonna be a total full-on witch soon and she's still recording with us. We're all completely, totally in contact. I was doing the sound for Levitation for a bit and I was doing the sound for Flinch, Dominic's band, and Dominic was doing the lights for us the other day. [Goopy Huckleberry Hound cartoon character voice] We're one big happy family.

August 1995

More Cardiacs on the Web at: [The Official Cardiacs Homepage](#) or [The Not-So-Official-But-Still-Worth-A-Look Cardiacs Homepage](#)

pretty grand in the rehearsals, but once you get into the venue and you've got these really fucked speakers going 'ceeuuh, ceuuuh' and feeding back all over the place... Ah, I dunno - gig, schmig. It's holiday time. We're just enjoying the holiday and being away.

Is it like being on holiday?

Fucking right, yeah, cause there's nothing else to do. There's nothing else to do except [in mischievous voice] play a jig, and then go on to the next one. You get looked after - when we're away we get, like, ten quid a day pocket money. You know where you've gotta go, you know where you've gotta sleep, you're looked after. As soon as you get home it's like 'Oh, God, back into the real world - I don't like it.' I've never, ever had as much fun in my life as this tour. Tours are fun anyway, but this one is more fun than the rest put together. There hasn't been a night when we've got to bed.

You must be quite techy. Are you into computers?

Nah, I know how to use me own software, but that was the first version of what came out and now you can do stuff ten thousand times better. No, total technofear. I was about three years too late for the computer generation. When I left school they were still arguing about whether they should allow calculators in exams. They were still arguing if you should have a pencil in exams.

So you're not going to do a multimedia CD ROM..

Multimedia CD ROM is really French to me. I really appreciate how fucking fantastic the whole scenario is. There was this programme on the telly the other week about how we've missed the Space Age, like 'the Space Age never happened', we don't have clean air and bubble-shaped cars and all that sort of thing. And I think - like fuck it ain't! Jesus Christ. The internet... it's all round the world... that is amazing. The satellite is going 'beep, beep, beep'... and a satellite in itself, the fact that it can get up into space in the first place, let alone do its job, is fucking incredible. I'm aware how brilliant it all is, but am I in there? Am I bollocks!

The internet's not all that great, really. It's just a lot of people saying 'You suck' - 'No, you suck' to each other.

That is the most incredible thing about it! This incredible communications technology and everyone's just going 'Fuck off!'

(A meandering conversation takes us to musical influences. Tim says he likes everybody.)

Everybody? Even Take That?

I like Take That. I really do. I'm not mucking about - I think they're great. I really like 'em. You see them interviewed on the telly and I feel really charmed by them. I like a nice tune, but serious influences? John Zorn, Frank Zappa... The Foetus stuff, that Jim Thirlwell stuff, have you ever heard that? The first time I heard that it just sounded like [choking sounds] 'waaaaah - weyaaaaah' thrash to me, until on it went again and I was like [overexcited voice] 'huuuurghh! huuuurghh!' I can't understand how anyone cannot think that he's a complete genius of the top order.

Are you gonna stay together forever?

Whether it's Cardiacs or not we'll carry on doing stuff till we're eighty. We can carry on doing it till we're as old as any bank manager [he thinks about what he's just said and starts to giggle]. If other people are fed up with it and not one person comes to see us any more, then what's the point? But if we're doing gigs to twenty people I've got this sad feeling that we'd carry on doing it for twenty people. If we like doing it, so be it. It's not as if we've ever been famous. Fifteen years and we're not fed up with it yet.

What about the former Cardiacs?

Apart from playing with me and Sarah, Bill's in a band called Nervous who are just about to emigrate to America. They're doing really gentle, folky kind of stuff, really nice. Dominic's in that

All of The Cardiacs' studio albums and singles have become very obscure and one almost never sees original issues for sale. This is particularly true of Heaven Born And Ever Bright since Rough Trade's financial collapse of 1992 caused it to disappear almost entirely. However, in 1995, a revitalised Alphabet Business Concerns made almost the entire back catalogue, bar a couple of cassettes, available again on CD as well as a sampler album to serve as an introduction to the band.

There are a couple of side projects which may interest fans. Tim Smith's solo recording sounds pretty much the same as The Cardiacs stuff. The Sea Nymphs, featuring Tim and Sara and William D. Drake, showcase a less manic sound, however.

For more information see The Cardiacs' website: <http://www.cardiacs.com>

(Chris Williams)

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Ivor Trueman, Delerium Records, PO Box 1288, Gerrards Cross, Bucks, SL9 9YB, England.

- * # (D) ON LAND AND IN THE SEA (ABC ALPH LP 012) 1989
- # (C) SEASIDE (ABC ALPH LP 013) 1990
- * # (D) SONGS FOR SHIPS AND IRONS (ABC ALPH LP 014) 1991
- # (D) HEAVEN BORN AND EVER BRIGHT (ABC ALPH LP 016) 1992
- # (B) ARCHIVE CARDIACS (ABC ALPH CD 000) 1995
- # (C) THE SEASIDE (ABC ALPH CD 013) 1995
- * # (D) RUDE BOOTLEG (ABC ALPH CD 005) 1995
- * # (D) A LITTLE MAN AND A HOUSE AND THE WHOLE WORLD WINDOW (ABC ALPH CD 007) 1995
- # (D) CARDIACS LIVE (ABC ALPH CD 010) 1995
- # (D) ON LAND AND IN THE SEA (ABC ALPH CD 012) 1995
- # (D) SONGS FOR SHIPS AND IRONS (ABC ALPH CD 014) 1995
- * # (D) ALL THAT GLITTERS IS A MARE'S NEST (ABC ALPH CD 018) 1995
- * # (D) HEAVEN BORN AND EVER BRIGHT (ABC ALPH CD 016) 1995
- * # (-) CARDIACS SAMPLER (ABC ALPH CD 019) 1995
- * # () SING TO GOD PARTS 1 & 2 () 1996

The Sea Nymphs:

THE SEA NYMPHS (ABC ALPH CD 021) 1995

Tim Smith:

TIM SMITH'S EXTRA SPECIAL OCEANLAND WORLD (ABC ALPH CD 020) 1995

VIDEOS:

SEASIDE TREATS (Visionary JE 140) 1988

ALL THAT GLITTERS IS A MARE'S NEST (Fotodisk Video LfV 116) 1990

The Cardiacs are amongst the most cultish of cult bands: they have been going for years with no real commercial success, they have a hard core of devoted fans and their music polarises listeners' opinions. The music is what is sometimes described as "bendy" - a manic, jerky fusion of punk and progressive rock full of complex time and key changes. They have been very influential, and bands such as Poisoned Electric Head, Wizards Of Widdley and Dayglo Yellocet owe much of their sound to The Cardiacs.

The band formed in 1978 around the nucleus of Tim and Jim Smith and were originally known as Philip

Pilf And The Filth. They changed their name to Cardiac Arrest, under which name they released two woefully obscure singles. The band's sound at this time owed a great deal to seventies Frank Zappa which is most apparent on Piffol Four Times on Archive Cardiacs.

In the early years, the band's line-up was fairly unstable, although the "C" line-up survived for around three years, after which Mick Pugh and Colin Myers departed to join a band called The Sound. In 1983, the line-up stabilised to their current and most successful one, with Sara Smith's saxophone, William D. Drake's manic keyboard work and Tim Smith's acidic guitar work defining the band's sound.

The band's live shows were wild affairs with explosions and plenty of flour thrown over band and audience, and they gained a strong reputation as a live act, explaining the proliferation of live albums in

their discography, although Rude Bootleg, a pretty rough recording of the band's 1986 Reading Rock performance had only a very limited issue. Despite the live following, The Cardiacs had very little commercial success and the nearest that they came to it was a number eighty placing in the national charts with Is This The Life?. This track is the band's absolute stand out piece and as an exercise in chaos control it has rarely been surpassed.

Delerium's Psychedelic Web

The Cardiacs

PERSONNEL:

TIM SMITH gtr, vcls A B C D
JIM SMITH bs A B C D
MICK PUGH vcls A B C
PETER TAGG drms A B
COLIN MYERS keyb'ds B
MICK CAWTHRA drms C
SARA SMITH sax D
WILLIAM D. DRAKE keyb'ds D
DOMINIC LUCKMAN drms D
TIM QUY perc D

CASSETTES:

#(C) THE OBVIOUS IDENTITY 1980
#(C) TOY WORLD 1981
#(B) ARCHIVE CARDIACS 1983
* #(C) THE SEASIDE 1983
#(D) MR. & MRS. SMITH & MR. DRAKE 1984

SINGLES:

Cardiac Arrest:

#(B) A Bus For A Bus On A Bus / A Cake For Bertie's Party / Food On The Wall (Torch TOR 002) 1979
#(B) Running In The Street / TV Friends (Another Record AN 001) 1979

The Cardiacs:

#(D) Seaside Treats: Consultant's Flower Garden / Little Man And A House / R.E.S. / To Go Off And Things / Seaside Treats (12") (Alphabet Business Concerns ALPH 002) 1984
#(D) There's Too Many Irons In The Fire / All Spectacular / Loosefish Scapegrace (12") (ABC ALPH 006) 1987
#(D) Is This The Life? (ABC ALPH 008 SP / T) 1988
#(D) Evening Show EP: R.E.S. / Buds And Spawn / In A City Lining / Is This The Life / Cameras (12") (Night Tracks SFNT 013) 1988
#(D) Suzannah's Still Alive / Blind In Safety And Leafy In Love / All His Geese Are Swans (7" / 12") (ABC ALPH 009 / T) 1988
* #(D) Baby Heart Dirt (7" / 12") (ABC ALPH 011 / T) 1989
#(D) Belleve (CD) (Organ ORG 011 CD) 1995

ALBUMS:

* #(D) BIG SHIP (Alphabet Business Concerns ALPH 004) 1987
* #(D) RUDE BOOTLEG (ABC ALPH 005) 1987
* #(D) A LITTLE MAN AND A HOUSE AND THE WHOLE WORLD WINDOW (ABC ALPH LP 007) 1988
#(D) CARDIACS LIVE (ABC ALPH LP 010) 1988

Most of the CDs include the lyrics, and I think that all of the vinyl had lyrics too. So if you need lyrics, you've probably got copied tapes!

However, some lyrics are on the official WWW site.

22. Where can I get a "band history"?

There is a copy of Skitzo Pete's biography on the official Cardiacs WWW site.

<http://www.cardiacs.com/interviews.html>

23. When are their Birthdays?

Tim Smith	3 July 1961	Carshalton, Surrey
Jim Smith	14 April 1958	Carshalton, Surrey
Jon Poole	16 October 1969	?
Bob Leith	17 April 1964	?
Sarah Smith	30 November 1960	Coleford, Gloucestershire
Dominic Luckman	29 November 1961	Brighton, East Sussex

William D. Drake	7 February 1962	Essex
Tim Quy	14 August 1961	Brixton, London
Christian Hayes	10 June 1964	London

THE END.

Cardiacs FAQ © 1997-1999 Alphabet Business Concern

Maintained by marc@anyware.co.uk

Email Cardiacs at jim@cardiacs.com
Contact Cardiacs

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CARDIACS FAQ

Cardiacs FAQ (Frequently Asked Questions)

Maintained by marc@anyware.co.uk

Last Updated 8 March 1999

If you have any amendments or additions to this FAQ that you would like to suggest, please send them to me, marc@anyware.co.uk

1. What/Who are Cardiacs?
2. Are there any Cardiacs WWW sites?
3. Are there any Cardiacs mailing lists or newsgroups?
4. Are there any official Cardiacs videos?
5. Where can I buy Cardiacs CDs+merchandise?
6. Where can I buy the "Maresnest" live video?
7. What is this "Seaside Treats" video I have heard about?
8. Will Cardiacs play again with the full line-up?
9. What Cardiacs spin-off bands are there?
10. What other bands have Cardiacs members played in?
11. Why haven't the band enjoyed more commercial success?
12. Is there a complete discography?
13. Do they play gigs outside of the UK?
14. What is the "Cardiacs Book"?
15. What is THE ALPHABET BUSINESS CONCERN?!
16. What is the YOUsletter family?
17. How can I contact the band?
18. Why do people shout "Who is him, who is him? It's Jim! It's Jim!" and "Jim! Jim! Jim! Jim!" at gigs?
19. Are there any famous bands that cite Cardiacs as an influence?
20. Which bands have influenced Cardiacs most?
21. Where can I get Cardiacs lyrics?
22. Where can I get a "band history"?
23. When are their Birthdays?

If you have any ideas for additions or modifications to this

FAQ, please email them to marc@anyware.co.uk

1. What/Who are Cardiacs?

Cardiacs are a UK band that started up in 1978/1979. They play a unique mixture of punk/prog/indie that tends to make people absolutely adore them, or absolutely hate them!

They have released 13 full-length CDs to date, and they are still going strong. Their 1996 album "Sing To God parts I and II" was a double CD set, and possibly their best work to date.

The current Cardiacs line-up is :

Tim Smith (vocals, guitar, keyboards)
Jim Smith (vocals, bass)
Jon Poole (vocals, guitar, keyboards)
Bob Leith (vocals, drums)

Past members include :

Ad Nauseum
Katherine in a Cupboard (ongoing)

Jim Smith :

Katherine In A Cupboard

Dominic Luckman :

Micc
Shrubbies (ongoing)

11. Why haven't the band enjoyed more commercial success?

Many people have different theories about this, and one fan even did his finals essay on it.

The big problem is that record companies don't seem to know what to do with Cardiacs. For that reason they have put their records out themselves (except for Heaven Born and Ever Bright which was released via Rough Trade who then went bankrupt). This means that they do not have the money to promote themselves... most people hear about Cardiacs from their friends.

12. Is there a complete discography?

Check it out at <http://www.cardiacs.com/discog.html>

13. Do they play gigs outside of the UK?

Occasionally. 1998 has seen them play several dates in The Netherlands and Germany.

14. What is the "Cardiacs Book"?

A "book" is probably not the right word for it. It is more of a pamphlet containing lyrics, scribbles, drawings and general strangeness.

Can you get a copy? Only if you find a fan who will photocopy it for you.

15. What is THE ALPHABET BUSINESS CONCERN?!

This information has been withheld by THE ALPHABET BUSINESS CONCERN.

16. What is the YOUsletter family?

It's the official Cardiacs fan club. You send them some money (last time I checked it was 3 UK pounds) and they send you newsletters periodically. Occasionally there are special offers like getting a new CD before it is released etc.

17. How can I contact the band?

By post :

Alphabet Business Concern,
P.O.Box 202,
Kingston-upon-Thames,
Surrey,
KT1 2QG,
ENGLAND.

By Email :

THE_ALPHABET_BUSINESS_CONCERN@cardiacs.com

18. Why do people shout "Who is him, who is him? It's

Jim! It's Jim!" and "Jim! Jim! Jim! Jim!" at gigs?

That's a good question. I think it's all Tim's fault - he started it some time ago. It is usually accompanied by Tim kissing/licking/molesting his brother Jim.

19. Are there any famous bands that cite Cardiacs as an influence?

Mr.Bungle:

Mike Patton and others in Faith No More love Cardiacs. Apparently Mr.Bungle wanted Cardiacs to support them on tour in the USA but Cardiacs couldn't go.

Blur:

Damon Albarn is a big fan, and he got Cardiacs to support Blur at the Mile End Stadium gig in London on July 18th 1995. They didn't go down very well with the crowd, but we had a good time!

Napalm Death:

Perhaps not cited as an influence! I understand there is mutual appreciation, as can be seen if you have the Napalm Death "Live Corruption" video recorded on same day as Maresnest. The band members are shown on the video saying how much they like Cardiacs.

20. Which bands have influenced Cardiacs most?

Don't know yet - I will ask them and update the FAQ. Almost certainly includes bands such as Gentle Giant, Genesis, Gong and any other band beginning with G.

21. Where can I get Cardiacs lyrics?

subscribe cardiacs-chat

Finally, there's the alt.music.cardiacs newsgroup.

4. Are there any official Cardiacs videos?

Yes there are. "Maresnest" is a live video shot in Salisbury Arts Centre (on the same day that a Napalm Death video was shot there). It's a fantastic video - it features what people often call the "full" line-up : Tim Smith, Jim Smith, Dominic Luckman, Sarah Smith, Bill Drake, Tim Quy and Bic Hayes. It is a glorious cacophony interspersed with confetti and dry ice!

If you look carefully, you can see Jon Poole (current Cardiacs guitarist) at the front of the crowd wearing a "big flower" t-shirt

5. Where can I buy Cardiacs CDs+merchandise?

You can buy CDs, T-shirts, posters and badges directly from the band (THE ALPHABET BUSINESS CONCERN). Please see the WWW site at :

<http://www.cardiacs.com>

Go to the "Catalogue" section and you will find information about all Cardiacs releases available, as well as pictures of the T-shirts etc.

You can order online using a credit card (a secure WWW server is used for the ordering process).

There are numerous WWW sites that sell Cardiacs CDs, such as www.cdzone.co.uk although the selection they offer may not be complete.

6. Where can I buy the "Maresnest" live video?

Unfortunately the video is quite old now and you will be really lucky to find an original copy anywhere.

Your best bet is probably to try record fairs or ask in the newsgroup alt.music.cardiacs or on the mailing list.

However, they plan to re-press the video because of its popularity.

This video really is truly brilliant.

7. What is this "Seaside Treats" video I have heard about?

This is an extremely rare video containing the videos for the singles "A little man and a house", "To Go Off And Things" and "R.E.S.". It also contains some amusing "sketches" which include the humiliation of Mr.Drake, and the resplendent Consultant's Flower Garden.

I seems this video was once available in the shops, but most copies were bought at gigs or via mail order from Alphabet.

Again, there has been some talk that this video may be re-pressed. It is very old however, and I understand that Tim is not keen to re-press it.

8. Will Cardiacs play again with the "full" line-up?

Who knows! As far as I know they are all still good friends. I have been told by various Cardiacs people that it is on the cards, but we will just have to wait and see.

For the meantime, go an see them with the current line-up. You are guaranteed a good time!

9. What Cardiacs spin-off bands are there?

Sea Nymphs were Tim, Sarah and Bill. They made a beautiful album which is now available on CD from ALPHABET. They also played some gigs. They are re-awakening this project at the moment.

Mr. and Mrs. Smith and Mr. Drake was again Tim, Sarah and Bill. They released a cassette that was only available to YOUsletter family members. I don't have a copy of it, but I think some of the tracks were re-vamped on the Sea Nymphs album as they are in the same vein.

Panixphere was a brief gig-only band playing very fast thrashy weird stuff! Featured Tim Smith, Jon Poole and Bic Hayes with Dave Francolini from Levitation on drums.

10. What other bands have/do Cardiacs members played in?

Tim Smith :

- Sea Nymphs (ongoing)
- Panixphere (?)

Bill Drake :

- Lake Of Puppies (ongoing I think)
- Sea Nymphs (ongoing)

Sarah Smith :

- Shrubbies (now left)
- Sea Nymphs (ongoing)

Bic Hayes :

- Levitation (<http://www.anyware.co.uk/levitation>)
- Panixphere (?)
- Mice
- Dark Star (www.dark-star.co.uk)

Jon Poole :

- Ad Nauseum
- Sea Nymphs (ongoing)
- Claire Lemmon's band (Ventolyn?)

Bob Lieth :

CARDIACS History

I think I'd better explain who, and more importantly what the CARDIACS are.

They are a band (mostly) from Surrey, England. They were formed (if thats the right word) in late 1977 by Tim Smith, who decided that a "Pop group" would be a good way to spend time. Big brother JIM was roped in (even though he allegedly couldn't play any instruments), and songs were thrown together, the first of which was apparently "Icky Qualms" (which appeared on the "Toy World" cassette from 1981).

At this point in time, they were called "CARDIAC ARREST", although some say "PHILLIP PILF AND THE FILTH" was an earlier incarnation. This is highly possible as Tim and Jim were known as "Phillip and Patty Pилf" during the early days.

Earlier members included Michael Pugh (Vocals/Synth) Marc Cawthra (Drums), Colvin Mayer (Keyboards), and Marguerite Johnson (Alto Sax). Dominic Luckman was originally the lighting man, but he ended up on drums when Marc Cawthra stood down. William D. Drake (we call him Bill) arrived on Keyboards, along with Sarah Cutts (later Smith) on Tenor Sax. Tim Quy came later with his percussion rig.

The first official Cardiac Arrest recording was a 7" single "A Bus For A Bus On The Bus", released in 1979.

A cassette only release "The Obvious Identity" followed in 1980. It was around this time they changed their name to CARDIACS and shuffled members.

The "Toy World" cassette followed in 1981, along with some better gigs.

CARDIACS were beginning to get known.

Very little information exists concerning the period between 1981-83, although something must have clicked, as the next release "The Seaside" in 1984 was an absolute cracker, although Tim now claims the recordings were just "Crappy demo's I did at home"

A 12" EP "Seaside Treats" and a video of the same name appeared in 1985, these consisted of tracks taken from "The Seaside". The video however, started with a 10 minute segment entitled "The Consultants Flower Garden" This was a piece on the "Life and character" of the band which served to screw peoples heads up. This footage is completely insane, just as the members are made out to be "regressive", even down to the tantrums and thumb sucking!. This is a classic bit of CARDIACS history, and well worth seeing IF you can even find someone with a copy.

Their first foray into the public eye was an ill fated British tour supporting Marillion in 1985. Hordes of Marillion fans hurled abuse at the band, and even phoned up others in the next town to warn them about "the crap band" that was coming. This was ironic as CARDIACS had been invited on the tour by Fish himself! He had apparently gone to great lengths to get CARDIACS on the bill, and even came on stage at the Hammersmith show and had a go at the crowd.

The next two 12" EP's "Big Ship", and "Too Many Irons" pushed the CARDIACS much further into the public eye, with a video shoot of "Tarred and Feathered" from the Big Ship 12" for Channel 4's groundbreaking music show "The Tube". This showed CARDIACS in their full childish glory, and gave them their first exposure on national T.V.

Then came the first LP "A Little Man, A House And The Whole World Window". This epic LP spawned a single "Is This The Life". Perhaps their best known song, it even charted as far as the independant Top 10.

Around this time, there was a media outcry concerning the band.

Dominic Luckman

Plays drums and is now with Shrubby Veronica.

Sarah Smith

Plays saxophone and is now with Shrubby Veronica. She still performs on some Cardiacs recordings.

Bic Hayes

Plays guitar. Left Cardiacs as his other band Levitation became more popular. Levitation are now defunct and his new project is Dark Star (www.dark-star.co.uk) featuring members of Levitation.

Bill Drake

Plays keyboards. Currently plays in Nervous and Lake Of Puppies.

Tim Quy

Percussionist.

Mark Cawthra

Plays drums/keyboards on The Seaside.

...there are more but they escape me right now.

2. Are there any Cardiacs WWW sites?

The official WWW site provides news, a complete list of recordings currently available, with sleeve shots and track listings. Online ordering is available that you can get hold of T-shirts and CDs.

<http://www.cardiacs.com>

The Pond is overseen by Damon Green. It is a collection of Cardiacs fans' email addresses and home page URLs.

<http://ourworld.compuserve.com/homepages/damon/pond.htm>

Please also see official site's Links page for other fans' home pages.

3. Are there any Cardiacs mailing lists or newsgroups?

Mailing Lists

We have a cardiacs-news mailing to which we post any info that we get from the band about tour dates, merchandise and new releases. We also post similar information about Cardiacs related bands.

To join, send an email to listserv@anyware.co.uk with no subject and the body "subscribe cardiacs-news".

There is also a discussion mailing list that you can join by sending a mail to mailman@anyware.co.uk with the body:

The sheer range of textures, influences, songwriting and the overall production are nothing short of Incredible. Tim has really done it this time. At the time of writing, CARDIACS are gearing up for another UK Tour.

I wonder what will happen this time round.....

PETE. October 1996.

Contact Cardiacs

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“Shock Horror...Rock band in Incest probe”

Someone had got it into their heads that Tim and Sarah's relationship was none too healthy, probably illegal. This was based on the assumption that as Tim Smith and Jim Smith were brothers, then Sarah Smith MUST (by definition) be the sister. This was later proven to be crap, as Tim and Sarah Smith were in fact Married.

A live LP was recorded at the Paradiso in Amsterdam in 1988. This is probably the definitive CARDIACS LP, solely due to the insight into Tim's on-stage ranting and the utter chaos that ensued at the concerts. Having said that, there are some bootlegs from the period which beat it hands down! 1989 saw the “On Land and In The Sea” LP. By now, CARDIACS were in overdrive, attracting hundreds of people to their chaotic live appearances.

Christian Hayes (We call him “Bic”) joined as second guitarist shortly after, and appeared on the first “Real” live video “All That Glitters Is A Maresnest” (a previous attempt at a live video in 1985 had not proved successful).

This was to be Tim Quys' last performance with CARDIACS.

On the end of the video, a message flashes up saying...

This film is dedicated to Tim Quys

who left our world 30/6/90

This had a lot of people fooled into thinking he'd died, when in fact this was his last gig with CARDIACS, and he'd left THEIR world, not the world at large. This video is the ESSENTIAL CARDIACS PURCHASE. A “Greatest Hits” song list, and an amazing performance by CARDIACS at the height of their live career.

After this point, things changed pretty rapidly. Bic, Sarah and finally Bill left to pursue other things. Without them, especially Bill, it seemed that CARDIACS would never be the same again. You just cannot replace a keyboard player of that standard and expect things to be the same.

A PLOT WAS HATCHED...

The remaining members found themselves reasoning thus...

If we cant continue as a fully live band, why cant we do it semi-live?

The gigs that ensued with the backing tape, and new guitarist Jon Poole (ex-Ad Nauseum) were a little strange to the following, but after a few gigs, things seemed to be back on course, albeit a slightly different one.

Work had already begun on a new LP with Bic on guitar, but as he was no longer part of the band, it was decided that Jon would re-record the guitar parts. This delayed the release of the LP, and the 12” “Day Is Gone” for a while, but when they were finally released, it seemed worth the wait. However, due to some bad business with a well known record company, the album bombed, and was almost impossible to get hold of.

CARDIACS played a couple of tours, but it was then announced that Dominic was leaving the band.

Many people thought this was the end, but a new drummer Bob Leith (also ex-Ad Nauseum) was recruited.

Work progressed on a new album. Rumours were flying around as to all sort of unlikely ideas and concepts behind the current line-up, including Tim's ever changing attitude towards whether to split the band up for good.

He decided not to, and when the album “Sing To God” was released, many people breathed a sigh of relief, and then went apeshit when they heard it.

This double offering has to be the BEST thing that CARDIACS have ever released.FULL STOP.