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Limrock Profiles

Eugene Coffey returns with a profile on the band The Judas Experience.....

The Interview

Drop: When did you form?

Chris: Around November '97.

Drop: How did you come together?

Chris: Munchin's and Nesson through an ad. We said 'We're looking for a singer - no timewasters or Oasis fans.'

Eoin: And we put down 'smokers an advantage'. So, hence Nesson.

Drop: What's your opinion of other Limerick bands?

Nesson: It's Limerick, what can I say.

Drop: How do you see yourselves in terms of the new local live scene?

Nesson: Now that the sun's down, we're going to hibernate.

Chris: Bands come out for the start of the Summer and by the end of it they're gone again.

Eoin: Yeah, the live scene is only three months long.

Drop: How do you go about getting a gig?

Eoin: You pretty much meet Flan Jnr. [Costelloe] and just ask him.

Chris: Or other bands might give you a backing gig.

Drop: Worst gig?

Chris: With Blind Panic where everything just went wrong. My amp just cut out and it just wouldn't work. And then the bass pedal came off the drums - cymbals were falling here and there.

Nesson: In fairness, our worst gig is anywhere in Limerick. It's like half-way between a city and a town.

Drop: Any gigs outside the city?

Eoin: No, we're planning to.

Nesson: We're big in Germany.

Chris: We're going to Dublin, Cork and Galway at the end of September.

Drop: How many songs have you written?

Nesson: Well, if you include them all, even the bare chapters of songs - around two hundred.

Drop: Jesus! How do you feel about record companies?

Chris: They'll screw you up the ass.

Nesson: Still, I'd love to get one [record deal, that is].

Drop: Most cliched question in rock journalism - How do you describe your sound?

Chris: Slightly heavier than Weezer, but not too heavy. Listenably heavy.

Eoin: Different, sarcastic, enjoyable.

Nesson [laughing]: Enjoyable? Oh yeah, it's good.

Drop: Diet Metal?

Eoin: Diet Metal - that's it.

Nesson: It's dark and broody. The closest it comes to happiness is sarcasm.

Drop: How does playing live compare with the studio?

Chris: We thought we were a studio band. It takes a couple of gigs before you find out what you're like live. On the day you're listening to your demo on the speakers in the studio and you're going 'Yeah!, that's brilliant!' and you're listening to it at home a few weeks later and it's like 'Aw, that sounds shit.' You start noticing all the mistakes.

Drop: Any fights?

Nesson: Yeah, today.

Chris: It's like 'There's a little thing in Sesame Street called compromise'.

Drop: Are you thinking of expanding the group?

Eoin: Yeah, we're looking for a keyboardist. Publicise that.

Drop: Where do you want to go with this band?

Chris: Just to make enough money to live on.

Eoin: We want to be loved.

Sound marks of the century

Smashing Pumpkins - *Siamese Dream*

1993 - Hut - Produced by Butch Vig and Billy Corgan


With songs like "Cherub Rock", "Soma" and "Hummer" on *Siamese Dream*, it's strange that it took the bloated double album, *Mellon Collie and the Infinite Sadness*, to break this band into the mainstream.

The key to this album's greatness is its seamless, dream-like imagery.

Corgan's ability to relate complex psychological and emotional states to the listener with the use of a few words and the press of the effects pedal has since eluded him. Sure, there are some depressing moments to Billy Corgan's lyrics but they can be categorised more as blissfully downcast rather than downright suicidal. Images of suburban America, loneliness, isolation, love and hate are blended with Vig's usual production prowess and fine performances from Iha, D'arcy and Chamberlain to create the paradigm album of post-Grunge American rock. Pumpkin purists may cite 1991's *Gish* as the band's seminal release but it has neither the beauty or the accessibility of *Siamese Dream*. It is the realisation of what was hinted at in parts of *Gish*. The album is a strange entity; being both slick and gritty, child-like and perverted or avant-garde and perfect pop, often within the confines of a single song. Unfortunately, whatever Corgan achieved here, he lost soon after.

Best Track: Hummer

Most revealing line: "I feel okay, it scared the disenchanted far away."
- "Hummer"

Also worth checking out: PJ Harvey *Rid of Me*, David Bowie *Low*, Pavement *Crooked Rain, Crooked Rain* and Pixies *Bossanova*. 



UNCONTROLLABLE HORMONES

by Mike Duffy



September 21st. Mark the calendar and tell your friends. The Hormones release their debut album and if you miss this you should be ashamed of your self. Titled 'Where Old Ghosts meet', the much talked about four piece have released a twelve track album of real quality, combining depth and soul,

honesty and a fierce passion. Seldom has an album contained such a challenging variation of style and form. Whatever your taste, if you don't find anything appetising here, you don't have taste buds. Right from the upbeat beginning of 'Stay Ahead', we're taken on a varied musical journey through pop, rock, balladry and even folk, sounding like The Hormones are masters of each form. Dublin born frontman Marc Carroll is working on a lyrical level something akin to Mount Everest compared to some of his contemporaries. His songs encompass the hopes and dreams, the desperation's and celebrations of a talent struggling to attract the attentions his undoubted talents deserve. Picking stand-outs on such a splendid album is a tough task. The two latest singles lifted from the album, 'Don't let them get you down', and 'Mr. Wilson' (an unashamed homage to Beach Boys frontman Brian Wilson) are marvellous tunes. How they never charted is a mystery Sherlock Holmes himself would do well to solve. 'A house on the Hill' is haunting ballad depicting the bitter memories Carroll has of his childhood in Dublin. It sounds like amnesia would be a welcome disease, 'Memory you are a curse, you bring hell to my life', Yet quickly the mood changes to the innocence and joys of youth. 'All we thought' should sound like an autobiography for anyone whose ever been 'one of the lads', 'Meet at the disco and get in if allowed, and then kicked out again because of a row'. 'Dig like merry hell' is a good aul' folk chant that the Wolfe Tones would be proud of, 'And with Behan by our side, we'll never be denied, so raise a glass and dig like merry hell'. 'Feel Alright' and 'The Kisser' are two of the heavier tracks on the album, songs which even fans of Kerrang will enjoy.

Appearing on "Friends" was supposed to break The Hormones, but that blink and you'll miss it appearance was a bit of an anti-climax. The album is far from that. Probably the best debut album you'll hear for quiet a while.