

**BLURB**

**5**

**THE OFFICIAL BLUR  
FAN CLUB MAGAZINE**





# Editorial

**BLURB #5 NOVEMBER 1996 - JANUARY 1997**

Ohh it's the second year of Blur FC now, so we'll be learning to walk and embarrass our parents by farting and throwing tantrums in the metaphorical Supermarket trolley that is in fact - pop journalism!

As you'll see as you flick through Blurb's inner pages, we have had a bit of a refurbishment. We've gone from grotty old boozer to sophisticated theme pub. Well, we think so anyway, and we hope you'll agree. Ok, so the change of image may not be as culturally significant as the blue Pepsi can, but we're not ones to rest on our laurels.

Still as always Blurb is crammed full of entertaining info and pictures. You know the joke about fitting an elephant into a Mini Cooper. Well, Blurb is as tightly packed as that rather tiresome comedy situation.

To the serious stuff - well there's more album 5 info in the NEWS page, and this issue finally contains the interview with Alex and Graham we've been promising for...oooh well about a year. In fact, we spent such a productive afternoon with the chaps that there'll be more of that interview in the next issue. Also, we have more philosophical thoughts on the meaning of life and the Jungle Book from Dave.

Perhaps the most exclusive item we have for your viewing pleasure is what all the sordid tabloids have been after for months! Yes, published for the first time is the rather unspeakable sight that is BLUR IN KILTS! Hello? Are we speaking to anyone now, or have you disappeared in lustful fervour to find pictures of Dave Rowntree's knees?

Well, if anyone is still paying attention, we must apologise to fans of the Bootleg reviews. It seems that the Bootleg world is about as exciting as John Major's wardrobe at the moment so we've given it the elbow. It'll be back with a vengeance as soon as Blur start to feature prominently in the public eye once more. Still, there is a massive Flipped this month to make up for it.

Of course, by the time Blurb #6 comes out, we'll be well and truly in Blur mania once more, and we'll be surrounded by the mayhem of top ten singles, album and tour. As promised we will be sending you advance notification of gig dates to all readers. Cool.

In the next issue, we'd like to review all the current Blur Fanzines out there. So, if you're doing a Blur zine, send it in, along with details of prices. It'll be good publicity - and any criticisms we may have will be constructive. *Also if there are any questions you'd like us to ask the band in our next interview we'd like to hear from you. We'll pick the best questions to ask, and everyone who writes in has a chance to win a promo of the next single.*

So, our final words may be a bit confusing so we'll have to split it up into two categories:

i) Readers who have received this magazine before Xmas

Have a spectacular time during the festive Hols. We could tell you a secret about the mince pie your parents leave out for Santa, but that would be rather mean. Hope Gran won't be giving you another knitted sweater again, and if you're old enough to go to an office party - for God sake - don't snog the Boss!

ii) Readers who've received this magazine after Xmas

Hope you managed to avoid kissing Gran under that Mistletoe. Don't break those New Year resolutions! Surely giving up Noels House Party isn't too much of a sacrifice!

Drink and be merry!

Andy x Martin

From Blur and ourselves, HAVE A HAPPY NEW YEAR!!

Blurb is edited, written and designed (except where indicated) by Andrew Lightfoot & Martin Hayward.

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The Official Blur Fan Club

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**IMPORTANT!! PLEASE READ!** Write to Blur F.C. with all your Blurry problems. We'll be happy to answer them. BUT, please send a Stamped Addressed Envelope (or IRC - International Reply Coupon if outside the UK) if you require a reply from us. You may be surprised to learn that Blur F.C. is non-profit making, so it's very important we try to keep costs down. Thanks.

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Season's greetings to: all at CMO (hello Selina, bye Rachel who's off to add a little spice to her life); Karen Johnson; Andy & Ellie at Food; Dave Byers; Ali Payne; Martin Coates; Tamsin Nunley; Chris Mills; Sylvia Faccioli; Nicholas Nerrant; Chris Thomson; Corrine Boufflers; Pat Gilbert & John Reed at Record Collector; Hilary Power at Omnibus; Dave & Pete at Chelwood; N-tec; Phil and Fiona; Begona Amoros Flor; Soundtrack by The Cardigans - First Band on the Mood, Silver Sun - Lava e.p., Your Smile by Octopus and Anthology 3 during the closing stages. Special thanks to Ma's and Pa's and Blur.

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**Blurb: Are you flying regularly these days?**

D: I flew to Dublin. But I think it's fairly unlikely that I'll ever be able to persuade any of the band to fly with me.

**Blurb: Have you had any near-misses?**

D: It's quite safe really. I think that if it was at all dangerous and scary then I wouldn't do it. I'm not a 'bungee jumper'.

**Blurb: Do you own your own plane?**

D: Yeah. They're about as expensive as a sports car. In fact they're probably as expensive as a second-hand sports car. It sounds a lot more flash than it actually is.

**Blurb: You seem to be recording at a very fast rate at the moment?**

D: Yeah. We always do really. Perhaps more so now. It's helped a lot getting out of the rut of the studio that we always used (Maison Rouge). We had just done all the things that we'd wanted to do in that area. We've been recording in a studio in Primrose Hill - just north of Camden.

**Blurb: That means you can go to the 'Good Mixer' again.**

D: Well, I don't drink so there'd be no point. We started drinking there basically because Food Records was around the corner. There were two pubs fairly close to their office, so we tried them both out and settled for the Good Mixer. There was usually nobody in there really except a few old Irish winos sitting around drinking their Guinness and talking about the old days. We thought we could have meetings in there because it was so quiet.

**Blurb: And now it's a tourist trap.**

D: Yeah. It's full of people trying to see where the bands are - and they stopped going because it was always full of people trying to see where the bands are. It was the same with a club called The Syndrome - back in the days when Lush and Ride were doing well, and we'd just started to do well. We discovered this tiny Club, and all the bands started to go there because nobody else did, and the drinks were a pound each so even on our pathetic indie wages we could still all afford to get pissed. Then all of a sudden it was full of people going "where are all the bands?" It got to the point where the bands couldn't get in 'cause it was too full.

**Blurb: Do you think you'll always be a London boy then?**

D: I don't know if I'd want to bring children up here really.

**Blurb: Are children on the cards?**

D: Well, no, but you said "always". I'm certainly not planning on having children when I'm on tour for half the year. But it's very difficult to live outside

# MORE



# DAVE

You join us where we left off with our chat with Damon and Dave last issue. Stephen Street distracts Damon into the studio for the far less important task of recording a vocal. Dave however had his drum tracks recorded ages ago and is just hanging around his band-chums. He's not completely lost. Chinese Bombs needs some very raucous terrace-style vocals and Dave puts on his loutish alter-ego and hollers the chorus with Damon - 'CHINESE BOMBS!! - CHAIRMAN JUMP!! - USA !!' Ooh. Calm down Dave. Calm down. And that it appears is a day's work. Except for speaking to the Fan Club that is.

London and be in the music industry. All the bands that live outside London are permanently on the bloody train. All the record companies are here and all the music papers are here. I really like Glasgow but that's probably the most impractical place to live.

**Blurb: What was the first music you listened to when you were a little teenager?**

We asked this of Damon and he said it was Adam and the Ants - Kings of the Wild Frontier.

D: Well, the first album I remember putting on was The Jungle Book. I

didn't buy albums for ages - I bought mainly singles. I would buy albums and the only good tracks on it would be the singles. I can remember buying Shawadawaddy (dodgy 50's throw-back band). It's amazing because there didn't seem to be anything weird about Shawadawaddy at the time.

**Blurb: Isn't it true that you had a Mohican once?**

D: Yeah I did - but it was a Mohawk actually. Kinda thicker and not as tall. That was in the days when I wanted to do

things to annoy my parents - I was a marxist flag waving punk and deeply unfashionable.

**Blurb: When did you start to play the drums?**

D: Well, I first started to play the bagpipes.

**Blurb: Was that another attempt to annoy your parents?**

D: Well, both my parents were musicians so it didn't really annoy them. I think doing it professionally annoyed them because they always told me not to as they'd both tried it and found it to be the most miserable existence in the world. But they were classical musicians you see, and I think playing in an orchestra is like going back to school.

**Blurb: Does your sister play instruments as well?**

D: No. We were both forced to have piano lessons from the age of four or five, and we both actually went off music by the age of six. It was only me who came back to it.

**Blurb: So what sort of music are you listening to at the moment?**

D: Well, I've just moved house and I haven't found anywhere to put my stereo yet. The living room's been un-livable in for the past 3 or 4 weeks since we've moved in. I start to get twitchy when I'm at home 'cause I can't put my records on.

**Blurb: Do you have a big vinyl collection then?**

D: Not really. I did have quite a big vinyl collection, but I had to flog a lot of them because I was completely broke. I really regret that. But I still kept the ones that I couldn't live without.

**Blurb: What are those favourite records?**

D: Talking Heads, B-52's, Beatles...but I'm off them at the moment because I binged on the Beatles about 2 years ago - but I do that with records. I find a record at the bottom of the pile, put it on and think "F\*\*kin' hell, that's superb" and just play it non stop.

**Blurb: Have you ever tried to write a song?**

D: Yeah, but it's not something I'm terribly good at. I've never tried to write a song for Blur - just for bands that I've been in

before. You've got to do it to know if you're any good at it. I've not got the patience for it. I never learned the piano and I never got very far with a guitar, so I never had an instrument with which to write songs. Oh that's not a very good reason - I'm just not very good at it.



\* **ALBUM NEWS!!!!** After finishing the mixing of the eleven songs recorded during the first summer months, Blur took a well deserved break in August. Alex went to Crete, Damon spent some time in Cornwall doing some intensive Tae Kwon Do. Graham and Dave both decided to stay at home. Dave took the opportunity to fix up his new house. After the month break, the band spent a further 6 weeks in the studio to record another five songs which included the re-recording of the first Fan Club single, Death of a Party which is said to be very different with lots of synths. The final day of recording was 15th October and song titles we know of are: Essex Dogs; Song II; Beetlebum; On your own; Chinese Bombs; Death of a Party; and Look Inside America (featuring the Duke String Quartet). There's more album info in the Graham and Alex interview you'll find elsewhere in this issue. Expected release date will be sometime in February. During our interview with Graham, he expressed an interest in getting some of the new tracks remixed. Blur can confirm that a number of artists and remixers (all American) have been approached. Thurston Moore of Sonic Youth and The Dust Brothers have expressed interest. At the time of Blur going to press, Beastie Boys' remixer Mario Caldato Jr. was working on tracks at Dave Gilmour's studio. The choice of lead single from the album has yet to be resolved at time of writing. The first single from the album will be Beetlebum. Expected release date for the single will be towards the end of January. Blur's official photographer,

Paul Postle, accompanied Blur to Iceland and took some photos which are likely to feature in the artwork. Food boss Andy Ross says the new material is "excellent and a bit more left field". Asked if he thought the new album would appeal to the US market he said "don't know don't care - if it does appeal to the American market then that'd be great, but we're not gonna bust a gut in America over this record. We're selling more in Spain so it makes sense to play more gigs there. Italy's selling really well and so is South East Asia - which are really big markets. People in the UK are obsessed with breaking America but you can do very well without it."

\* **TOUR NEWS!!!** Expect Blur to tour the UK throughout January and February, with some Festival dates during the summer. We will notify all UK members of the exact dates as soon as we get them. Overseas dates are often a little slow to arrive at Blur FC HQ, but we'll do our best to let you all know the relevant dates. Blur are expected to visit various European countries, USA and Japan.

\* Blur played a one-off gig in Reykjavik at the Laugardalshöll Sports Hall to 5000 fans on September 8th. Although Blur only spent 2 weeks recording album 5 in Iceland, with the majority of the album actually being recorded in London, all members of the band and producer Stephen Street have visited the country on numerous occasions since the completion of the Great Escape tour. The one-off gig was Blur's way of thanking the country for their hospitality. After the gig, during the following day, the band went white-water rafting. Blur can also confirm that it is true that Damon has a share in a Reykjavik bar.

\* There will not be an Official Blur Calender for 1997. However there is an un-official one on the market which Dave, Alex and Graham fans will be very disappointed with.

\* Dave has now been joined by Graham in the Blur tea-totallers club. Graham it appears stopped drinking in July and hasn't touched a drop since, despite the temptations he encounters attending every gig in London and spending 2 days at the Reading Festival.

\* OK, so its been out since September, but we just thought we'd better point out that a live version of The Universal (complete with 4 piece brass section and string quartet) is one of the many songs by various artists compiled on the Island Records' release Later...Brit Beats. All songs on this CD originally featured on the Later...with Jools Holland TV series.

\* Damon will at last make his celluloid debut as an East End villain in a British film called "The Face". The film is directed by Antonia Bird who also made "Priest" and "Safe". Damon will play the small part of a get-away driver. The film will also star Robert Carlyle, known famously for his roles as the psycho Begbie in Trainspotting, and on TV as Hamish Macbeth. Damon's scenes will be shot over the winter.

\* War Child has asked various musicians to create a 3-D piece of art that can be put up for auction to raise money for the charity. Graham volunteered and was asked to create a piece of art depicting a fellow musician. Graham set to work creating a sculpture of Syd Barrett. **6**







# Reader's Page

- Following some of the anti- Country House sentiments in the poll results last issue a member finally explains why this might be:

I think the ridiculous hype surrounding Country House actually deafened the public to the song. Even the press seemed more interested in Oasis Vs Blur or the fact that Damon rhymed Balzac with Prozac than the most important thing - the music.

Therefore, Country House is no longer merely a song, it represents all those irrelevant other things (the video didn't help!) and I suppose that's what makes it irritating for me. It's a real shame, because it is an accomplished

song. I think the middle eight coupled with the "blow, blow me out..." lyrics is inspired, as is Graham's perfectly judged guitar solo. I loved the song when I heard it at Mile End, as it was quite mad and urgent - not so refined, but it was played and played and played to death on the radio, on TV, and before the hype, on my stereo.

**Louise Reip, Holmer Green.**

- I've recently purchased the She's So High CD single, but the track listing conflicts with the one shown in Blur's discography. The track listing on my copy is 1. She's so High (edit), 2. I Know, 3. High Cool (Easy Listening Mix) and 4. Bad Day (Leisurely Mix). The sleeve tells me that tracks 2 and 3 were recorded in 1991, but the UK She's So High came out in 1990. I can't find a catalogue number similar to the one shown in the discography. One of the numbers on my copy reads 20 4664 2, another reads LC 0299 and another D: 560. I have no idea what these numbers mean. Also, in all the pictures on the covers I've seen, the background to the sleeve has been blue, whereas mine is pink.

The CD itself says it was made in Belgium. It also says France: PM 515 on the cover so I assume it's a foreign release, but can you solve this mystery for me and tell me when and where this CD was released as at the moment I have no idea. One other thing, thanks for the lovely centre-fold in Issue 4. Am I right in thinking it's from the Sunday Sunday video shoot?

**Jo Brown, Cottenham.**

[Blurb - Yep, you're spot on about the centrefold. Sorry Jo, but Blurb hasn't come across a copy of this, however our Euro expert Nicholas Nerrant claims the B-sides you mentioned appear on the German release. Can someone confirm this for us? It's not unusual for overseas releases to differ from the UK ones. The French Parklife single included Popscore as one of its extra tracks, and the recent Australian Charmless Man release used the B-sides that appeared on the UK Stereotypes single!]

- In the Review pages of The Guardian in August, there appeared this cryptic "Blur - Mini" advert (see below). It doesn't seem to refer to any future Blur singles, or albums and if it does, why did it appear in the paper when it did as Blur weren't planning to release anything around

then? Also the swiftly drawn design seem quite a departure from the Stylorouge stuff. Quite refreshing really. But what is it all about? **Matt Kerry, Ravenstone.**

[Blurb - this is another mystery we've got to depend on you readers to help solve. Blur's management were equally surprised to see the ad and phoned Food records to find out what was going on, only to be greeted by the same confusion there too. So basically we're just as puzzled. Come on people, let us know if you've any ideas. We're counting on ya!]

- I'd just like to say to any Blur fan that is disappointed that the band's singles don't reach number one, that Blur are at an ideal stage of popularity for us fans. If they got bigger they could become like Oasis, selling their tour out in an hour and refusing to play any venue smaller than a stadium. If they wanted, they could release lots of singles like Country House, and get into the top 3 every time, but that's not what Blur is about.

**Simon Lloyd, Sevenoaks.**



**Sarah Robinson, Belton.**

In Issue 4's interview with Damon I was surprised to see him bring up the Oasis subject of his own accord. I suppose I'll be thrown out of the Fan Club but being Irish I have to say to Damon that in the Irish tradition of music in which the Gallaghers grow up, little value is placed on innovation; it's assumed you'll draw on sources. All that matters is the ability to transport your listeners. Damon says of The Great Escape: "(the people) wanted another 'Girls & Boys' and another 'To the End' and they got other things that were as good if not better. But they didn't get what they expected, whereas Oasis gave them exactly what they expected."

Damon sees himself as modern but this interview shows he is really a romantic, because he sees his art as an expression of what he feels. Audience



expectation is not a primary factor. The ancient world believed art should resemble what we know, so Oasis are a classical band.

I saw Blur in Dublin and (confessions!) Oasis in Cork. Their performances confirmed what I am saying: Blur were a band lit from within with mental and musical energy which transformed a cold, dark, gloomy Dublin night. Oasis were lit by the past, drawing their energy from the musical and racial memories of their audience. Blur lit a bonfire on the stage. Oasis came on stage as a bonfire set the other side of the river Lee ablaze, like a tribal homecoming.

Perhaps they both just keep at it for the publicity, but it would be nice if Damon (and Noel) realised their differences stem from different traditions, and agreed to respect them, and each other. They are after all, the two greatest songwriters of the decade.

**Valerie M. Sleith, Dun Laoghaire.**

- The September Top of the Pops Magazine with Damon annoyed me slightly when he mentioned, in so many words, that he doesn't really 'like' younger fans because he feels they won't really understand him. Well, I'm only 15 (sorry D, I can't help my age!!) and I'm a serious Blur collector and I don't just know the words to Country House! I mean, Damon shouldn't just stereotype teenagers into teenyboppers, and well done to the person in Blurb #3 who pointed this out. I certainly don't just appreciate Blur for their looks, I genuinely appreciate their music, which has influenced me greatly.

**Helen Atley, Northfield**

**NEW BLUR TOUR IMMINENT! OH NO!**

-I saw Blur play during their last tour on the second night at Wembley Arena. I found it amazing how forceful some of the younger members of the audience were using elbows and nails to make their way to the front. Fair play, youth does not mean you can't be a fan, in fact it's great they appreciate the best band in Britain (and Christ! I'm only 17!) But one wishes they would weasel rather than batter their way to the front. It was so horrific for a friend of mine (who's only 4'11" and was receiving elbows to the neck!) we had to get her out. Can't we all be friends?

**Harry Smart, Swindon.**

**Here's the place to Rant and Rave, Or send a sonnet to our Dave (er, perhaps not actually).**

Oh, you know the score by now. Any letters to the usual address. Ta.



# INTERNET UPDATE

We haven't written about what's happening on the net since January, so Blurb slapped on it's wet suit and prepared to surf for you once more.

Firstly, the bad news is that the excellent un-official site, Blur Central is no more. Those disappointed by this will find little to console themselves in the Official site either (<http://www.parlophone.co.uk/blur/>). Very little has been up-dated since we last wrote. There's a page giving details of the Charmless Man single, and an advert for the Japanese live CD. However, for first time visitors, Dave's photo album is good for a giggle, and the majority of the site is made up of album info (with lyrics, single sleeves and video clips) and is the sort of info any respectable Blur Fan would know anyway. The best part is the Mail page, where debates about all things blurry take place, from concern over the price of Japanese imports to the inspiration for The Universal video (2001 or A Clockwork Orange? Not really difficult that one) and inevitably the old Blur Vs Oasis war rages on (gawd!). There's even a proposal of marriage (she said "no" incidentally). The perils of the Internet are all too obvious, and the principle of free speech unfortunately means you get a few dick heads on here. As I write, there's some racist crap prompted by the death of 2PAC. Sod Off! You don't belong here - or anywhere for that matter. At the time of writing, Parlophone state that the Blur homepage is being updated and that the new version should be ready very soon. Dave Rowntree is still involved in putting the site together.



My ramble through the Net search has lead me to discover a couple of really good sites. Firstly there's a Coxon dedicated site called GRAHAM.COM (<http://www.nettap.com/~scl/hoax/>) which you would imagine to be a little scary and obsessive. Thankfully there are no

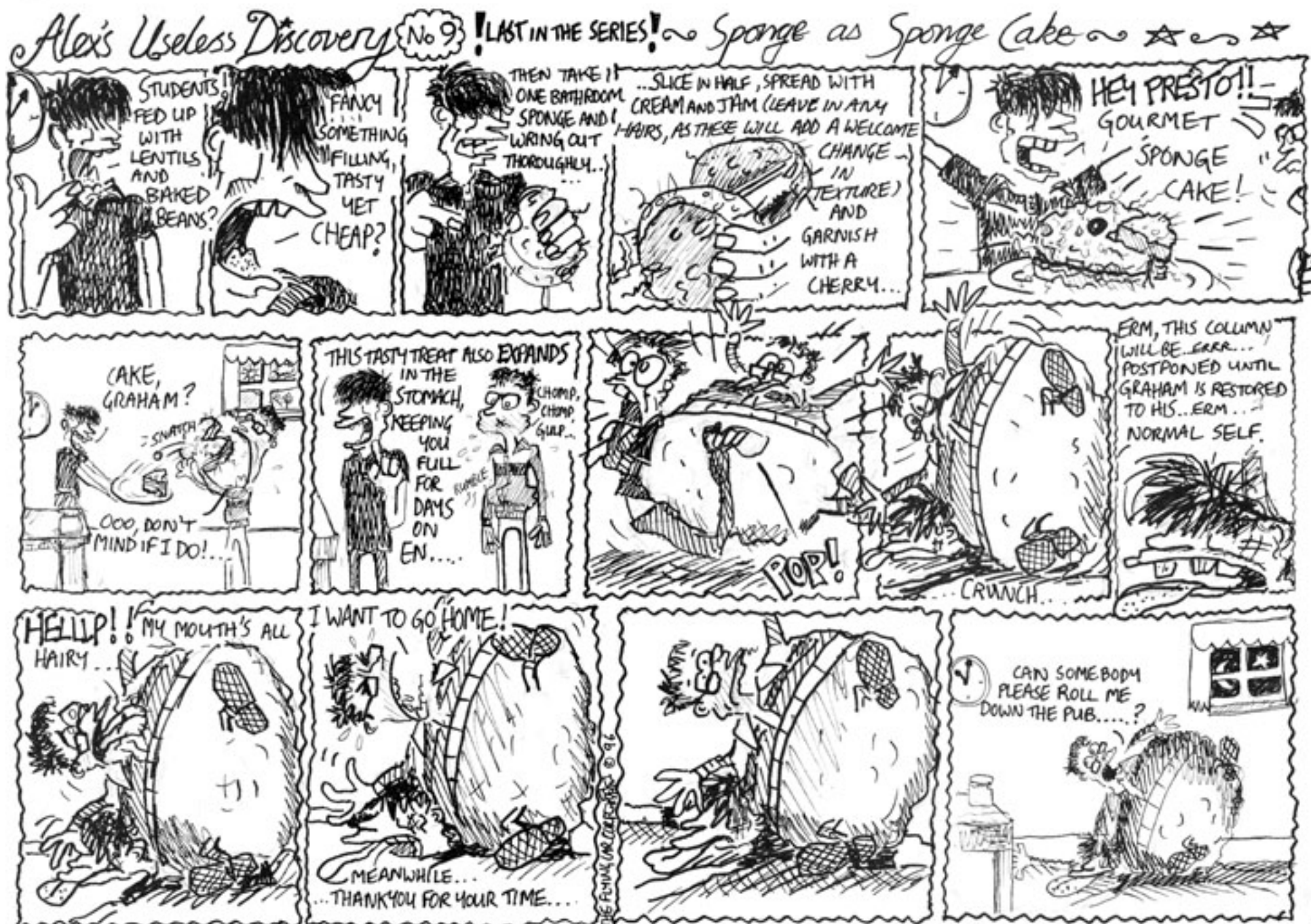
poems dedicated to Graham's spec's, and the whole thing's pretty cool. It's stylish to look at and the info on there is well researched, entertaining and revealing. There's a page of Graham facts, such as his guest appearances, which other artists' album liner notes he gets a mention on, and technical musician stuff (apparently his wah-wah pedal's home made don't you know). There's a page of Coxon quotes and selected magazine articles - interesting ones too. Full credit to Texan, Susan Castella Lunsford who put it together. She explains how it came about - "I was amazed at how many other people I met who had been touched some way by this artist." Aaah. Reader, Harry Smart also informs me that there is a site dedicated to Dave entitled "Dave Rowntree is God" on the site too. Blurb's yet to stumble across that one. There is a site entitled "The Dave Rowntree Appreciation Society" and this can be found at <http://www.maths.tcd.ie/~kester/music/blur/dave/dave.html>. Little text and a photo gallery tribute.

Next recommendation is The Web is Rubbish (below). (<http://www.psnw.com/~geringer/>). Again this is another good looking site with some good video clips, and an excellent selection of articles which include an interview in the pub (surprise) with Damon, Alex and Justine. Nice interview with the chaps from MTV during the band's last tour, and a good choice of visual images too. Sadly, it hasn't been updated since June and the writers seem to be a bit disillusioned at the moment. Show them some interest please.

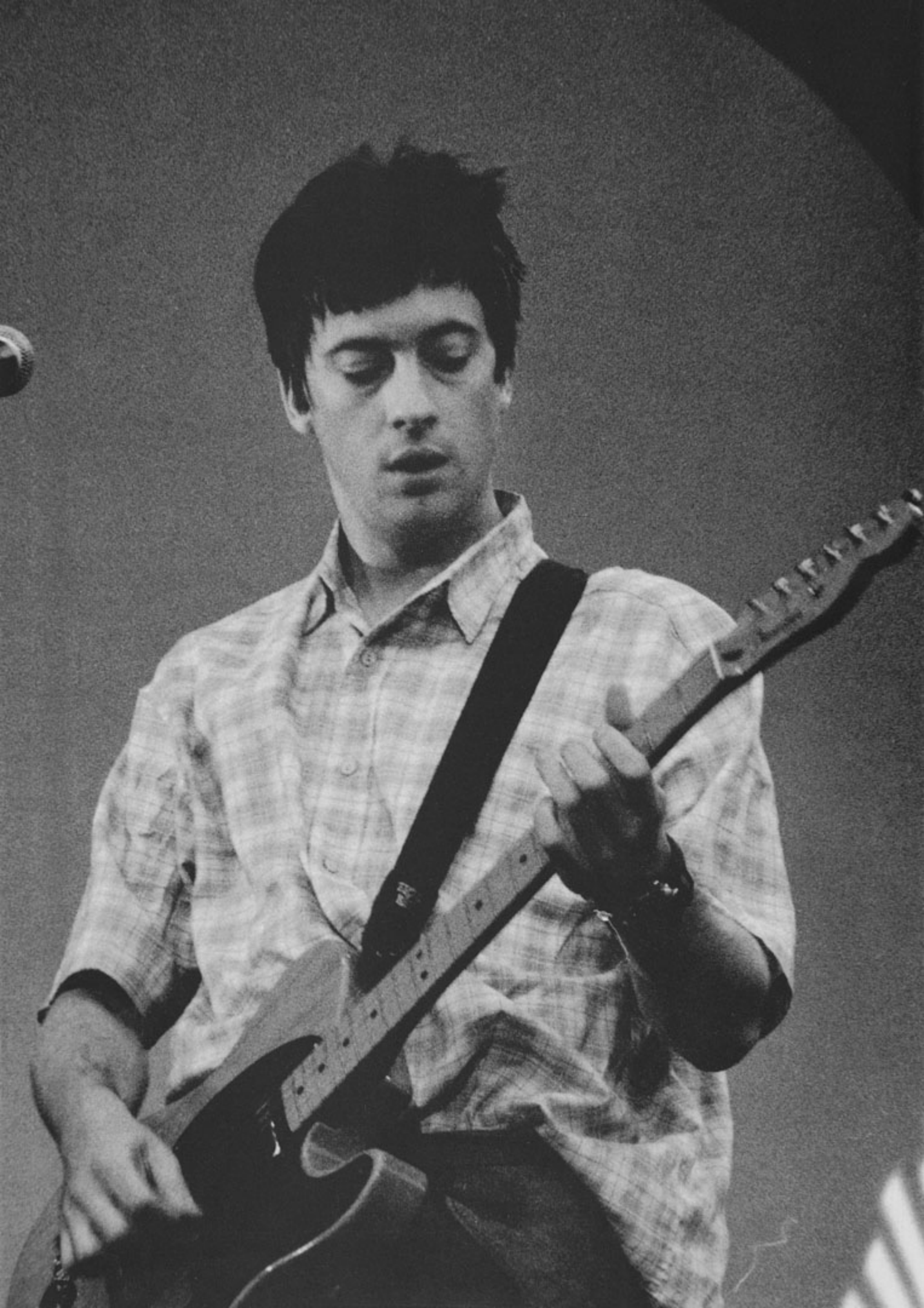


Finally, the Parlophone newsletter, Flavour of the Label is maintaining its site quite nicely. In fact the info seems to be on the site before it appears in paper form on your doormat. All the F.O.L. issues are reproduced on this site, and they have contained some amusing Blur items in the past, so if you missed them first time around, you've no excuse. Address - <http://www.parlophone.co.uk>.

b









This, the sixth book about Blur, is undoubtedly a cut above the rest. It contains a wealth of interesting factual information, the rarest of pictures, and a discography that is unbeaten anywhere except within our own hallowed pages. "Blur The Whole Story" very nearly gives it all.

# REVIEW BOOK

## Blur - The Whole Story

by Martin Roach (Omnibus)

(RRP £12.95 - but shop around for better deals)



Whereas other blur stories have begun with the Seymour days, this travels back a few years earlier to when Damon Albarn was just another child at school. And these days aren't just mentioned in passing; we're presented with a detailed run-through of Damon's involvement in his secondary school's musicals and orchestras, his endeavours in O and A level music, plus the story of his and Graham's first band together Real Lives.

Damon, the book suggests, never stood out as a particularly gifted student, even in music, but there was a special quality to him. "There are very few people who stand out at Secondary school age, but Damon did easily." He also had the personal drive to pursue these projects of his own accord - his parents were enthusiastic supporters without badgering him into action - and where most kids try and skive anything to do with music, he sought out a local jazz teacher to give him some piano lessons.

But whilst we're given the life of Damon in this earliest of periods, the other three are less intensely dealt with. The formative Dave years (aged 12-19)


are accounted for in a nifty paragraph which leaves you wondering what the red-haired wonder was doing. Damon for sure is the focal point of the Blur plot, Seymour grows out of his earlier band endeavours and he has led the way since, but it's wrong to assume that the others are just along for the ride.

However, the first three chapters that take us up to the start of Seymour are a refreshing read, and Martin Roach like ~~Norris McWhirter~~ gives you fact after fact. What was the first song Graham played on guitar? Why

**"a must read for any blur fan of merit."**

didn't Alex study music at school? And who of the young Graham and Damon was the most popular with the girls at school?

Chapter four and onwards brings us the familiar territory of the Seymour & Blur years. Compared to previous books the trend here is towards an in-depth portrayal of events accompanied by the authors own views, rather than "Blur the complete story in 5 simple chapters (and we wont tell you anything new)." Roach has taken his time writing this book instead of rushing it out to cash in on the heady days of Parklife. "There's an esoteric similarity between Blur's open attitude to their reverential use of pop's past and Brecht's infamous Theatre of Alienation," he tells us in a section where he looks at Blur influences other than the Kinks and Madness. This might be slightly more information than you require, and you might not care anyway, but at least you're not being patronised. There's also more than a superfluous look at pop music and culture in general during the nineties. Blur the whole story with bells on.

So far pretty good but I've yet to mention the pictures. There are ones you've seen before, plus those previously reserved for family members and close friends. Graham on Blue Peter, Damon in a variety of stage costumes including an Andy Pandy costume, and Dave with very curly hair. These and other exclusives elevate the book far above the rest. A must read for any blur fan of merit. 



Thanks to Blurs recent surge in popularity in Spain there has now been a biography published there. Blur by music critic, Juan de Ribera Berenguer (Publisher - Editorial la Mascar) contains the usual account of the Blur history, but adds some nice touches by offering translations of the lyrics to the singles (Parklife becomes La Vida en el Parque) - , plus a discography that also includes a list of cover versions. Did you know that Girls &

Boys has been covered by Terry Edwards & the Scapegoats, and by the Bikini Beach Band? No? Neither did I. There's also a rather handsome pull-out poster. Spanish member, Begona Amoros Flor, is full of praise: From my point of view it's very helpful for Spanish people because it is not very easy to get all the info here, unlike UK fans can. I think it's clear that the writer is a follower of the band.

\*\*\*Blurb has to offer its apologies to Begona, as we published her review in Blurb #4 of the Valencia gig and credited it to someone else. Oops. Sorry Begona.\*\*\*



# Confetti Confessions

Messrs Albarn, Coxon, James and Rowntree, you are cordially invited to witness the Wedding between your Set and Lighting designer, Dave Byars, and Wendy Burns. Please need no excuse to show your knees in public and prat about at the Reception.

Indeed, on May 17th, 1996, Blur did end up baring all at Alloway (birth place of Robert Burns). Says Dave of this memorable day. "It was absolutely fantastic. It was one of those things where you were desperately worried about the whole thing, up until the end of the day and you're surrounded by all your mates and everyone's having a good time. It was superb".

And, as the photographic evidence shows, everyone was indeed guilty of having a good time. The Reception at the rather grand Burns Monument Hotel soon became the scene of much merriment and celebration as each of the guests took it upon themselves to turn the Hotel into a playground and slide down the banister. So was the Hotel Manager a little miffed? "They were fine about it," explains Dave. "Apparently its quite traditional for people to slide down these banisters. It was my Uncle who started the whole thing off, and he's a Grandfather. He was encouraging his Grandchildren to slide down them, and then everybody else joined in. By the time all the adults got stuck in the kids never had a go on it again.

"After the Reception had finished, we all went along to the Hotel where all the guests were staying, and the celebrations went on till 5 in the morning. It was great because we had one of these really naff Mobile Discotheques and so we bunged the DJ some money and partied till 5 a.m. to all these 70s disco tunes."

Please join Blur in wishing the newly weds many happy years together. Thanks to Ali Payne for providing the photos.





## PEN PALS

\*\* Any moshie' males who need a partner to go to some gigs and likes Green day, Ash, Garbage, Offspring (New Wave Punk). If you're not bothered about appearance and live in Lincoln, send a letter and photo to 14 year old Elizabeth, 49 Yarborough Cres, Lincoln, LN1 3NF, UK. \*\* I am a 16 year old female. I am looking for a male pen- friend aged 16- 18, sense of humour and love of music (Blur, Pulp, Dodgy, Oasis) are essential. Photo if possible. Write to : Nicola Abbott, 6 Arthur Rd, Winchester, Hants, SO23 7EA, UK. \*\* German Blur Fan seeks any fans (especially from England). Please write in English or German (with Photo if possible). Reply guaranteed!! Contact: Julia Breuer, Buchenweg 9, 88480 Oberholzhelm, Germany. \*\* 20 years old vegetarian German girl wants to contact other Blur fans to swap material and TV reports about the group. Write to: J Goder, Bartastr. 9, 12055 Berlin, Germany. \*\* Any Blur fans (especially of Damon) who want a Pen-pal, please write to 15 year old Katrina Diapari, Jm Holschebruch 4, 33617 Bielefeld, Germany. \*\* If you're 15+, Male or female and love Blur (especially Graham!) write to: Claire Phillips, 40a Albert Rd, Ilford, Essex, IG1 1HN, UK. \*\* Anyone who luv's Blur write to: Jess, 35 Knaphill Cres, Briarhill, Northampton, NN4 8TE, UK. \*\* Anyone who likes Pulp, Shed 7, and most of all Blur (esp. Graham) write to: Angie Ruston, Aldro Cottage, Leavening, Malton, N. Yorks, YO17 9SS, UK. \*\* Cool, Crazy, Indie and Grunge loving chick seeking Pen- Pal (preferably male) aged 14+. Contact: Theresa Watson, 14 Rye Lane, Otford, Kent, TN14 5NB, UK. \*\* 16 year old Blur Fan, looking for Pen- pals who like Blur, Pulp, Menswear, Elastica, Cast, Bluetones etc. Contact: Nicola Peck, Ashtree House, Sibford Rd, Hook Norton, Banbury, Oxon, OX15 5ND, UK. \*\* Do you like Blur, Supergrass, Ash and Menswear? If you do, and have a mad sense of humour, write to: Stacy Ironside, 77 Forglan Cres, Turriff, Aberdeenshire, AB53 7NZ, UK. \*\* Anyone who (like me) is mad about Blur and likes Sleeper, Menswear, the Lightning Seeds, Pulp, and any other Indie bands (any sex or age) contact: Holly Blackmore, 6 Rectory Rd, Hook Norton, Banbury, Oxon, OX15 5QQ, UK. \*\* I am a 24 year old Blur Fan who also listens to Pulp, Menswear, The Smiths and many other Indie bands. I would like to hear from anybody aged 18+. Contact: Tracy Wilkinson, 9 Cloisters Ave, Barrow-in-Furness, Cumbria, LA13 0BA, UK. \*\* Any Japanese female Blur fans aged 15- 16 and living in Manchester, please write or even meet: Terence Smith, 11 Milton Rd, Prestwich, Manchester, M25 1PT, UK. \*\* Calling all 12- 13 year old Blur fans who are looking for a pen- pal. Contact: Laura Evans, 55 Silver St, Cheddar, Somerset, BS27 3JR, UK. Please send a photo. \*\* Any Blur Fans (esp. of Graham) please write to 18 year old Angela Wilken, 67 Scalloway Park, Fraserburgh, Aberdeenshire, Scotland, AB43 5FB, UK. Being Mad helps! \*\* Age 13- 14? Love Oasis, Blur and Damon? See Blur Nov 26th? Love all Indie Music? Contact: Liz Smeaton, 31 The Drove, Amesbury, Wiltshire, SP4 7AG, UK. \*\* 18 year old Scots girl seeks pen- pals for Blur talk, home and abroad. Must love life and hate Oasis. Reply guaranteed. Write now to: Lorna Barton, 134 Broomehill Drive, Glasgow, G11 7AS, UK. \*\* Good day to you my dear People! Alex James fans write to me. Arrogance a must! Richard Waugh, 39 Ballynahinch Rd, Dromore, Co. Down, BT25 1DT, UK. \*\* Any male age 15- 17 who's into Pulp, Oasis, Alanis Morissette and especially Blur, write to 15 year old Emma Clarke, 120 Wilkes Ave, Bentley, Walsall, West Mids, WS2 0JL, UK. \*\* 16 year old Blur freak (female) seeks anyone (North Eastern Scotland?) to go to gigs (before she cracks up) and/or to write to. Bluetones fans welcome. Write to Lindsay Sugden, 'Grianan', Old Mills, Fochabers, Morey, IV32 7HJ, UK. \*\* Urgent! Obsessed Blur Fan seeks Girls & Boys any age/ nationality to talk Blur! Reply guaranteed. Contact: Helen Astley, 31 Dockar Rd, Northfield, B'ham, B31 5DJ, UK. \*\* If you like Blur, Bluetones, Pulp, Sleeper, Elastica, Menswear etc. (m/f, any age, anywhere) write to me (I'm 16): Lisa Presley, 25 Cotswold Cres, Billingham, Cleveland, TS23 2PP, UK. \*\* Anyone who is obsessed with Blur and Alex, and who also likes Pulp, Menswear, Supergrass etc, write to me! 14 years, NO OASIS FANS! Carly Sparks, 72 Owls Rd, Verwood, Dorset, BH31 6HL, UK. \*\* I'm 16 and I want a pen- pal of any age or sex. Please get writing soon as I think I might die of boredom. Contact: Hannah Johnson, 43 Netherlea Drive, Netherthong, Holmfirth, Huddersfield, W. Yorks, HD7 2YX, UK. \*\* 12 year old girl seeks girls of any age into Blur, Babylon Zoo and Oasis. Contact: Jennifer Wallis, 24 Church St, Buttershaw, Bradford, West Yorks, BD6 2EY, UK. \*\* 17 year old female wants 17- 25 year old male Blur Fan as pen- pal. Please send photo and write to: Satoko Matsumoto, 22- 22 Yoshiwara, Mineyama- cho, Nakagun, Kyoto, Japan 627. \*\* I'm looking for Pen- pals from all over the world. If you like Blur, Oasis and Ash write to: Adele Vanelli, via Gobetti 12 20090 Segrate (MI), Italy. \*\* 13 year old indie- loving, Starshaped girls willing to write to anyone who loves Blur and hates Oasis. Contact: Jessica Weeks, 22 Brynmynach Ave, Ystrad Mynach, Nengoed, Mid Glam, CF82 7BY, UK. \*\* Looking for fans and traders into Blur, Cast, Pulp, Oasis etc. Contact: Jessie Newton, 526 Churchill Ave, Ottawa, Ont. K1Z 5E3, Canada. \*\* Any Blur fans out there and loves all the indie bands? Get writing to 17 year old Sally Isaac, 169 Carr Moss Lane, Halsall, Nr. Ormskirk, Lancs, L39 8RX, UK. \*\* Massive Blur Fan who loves Damon and Graham, Pulp and Garbage and is under 16, please write to: Charlotte Perkins, 12 Portsdown Rd, Halesowen, West Mids, B63 1HE, UK. \*\* M/F anywhere. Write to 16 year old Leah, 5a Canterlupe Rd, Bexhill, E. Sussex, TN40 1PR, UK. \*\* Any Blur fans of any sex aged about 15 please write to: Vicky Teather, 11 The Crescent, Netley Abbey, Southampton, Hants, SO31 5BG, UK. \*\* Anyone who's mad about Blur, write to Laura Mencia, Colon 25 5- A, 36201, Vigo - Pontevedra, Spain. \*\* Do you wanna have a crazy pal from Germany who has great pics and stuff to swap? So, write to: Eva Schroers, Gudderather Weg 70, 41189 Monchengladbach, Germany. \*\* Female Blur Fan (14) seeks Indie Male 14+ from London to chat about all things Blurry and Indie. Contact: Holly Gosnell, 3 Egerton Drive, Greenwich, London, SE10 8JS, UK. \*\* Wanted - 2 Male Blur Fans/ Lookalikes aged 15-20 to write to 2 Female Blur maniacs. All letters receive a reply. Contact: Julia Owens/ Frances Overbury, 101 Rowan Way, New Balderton, Newark, Notts, NG24 3BJ, UK. \*\* 23 year old Blur Fan

looking for Pen-pals any age. Likes Blur (obviously), Pulp, Menswear, Sleeper, Garbage etc. Reply 100% guaranteed. Contact: Lesley, 100 Heol Plas Isaf, Llangennech, Llanelli, Dyfed, SA14 8TJ, UK. \*\* Any Blur fans who wants to chat about Blur and wants to lend and borrow CDs, write to 12 year old Nicky Wood, 10 Langhorne Rd, Dagenham, Essex, RM10 9QX, UK. \*\* If you're 15+, and you love Blur, Oasis, Manics, Bluetones and Longpigs etc., write to me! Amie Williams, 7 Waterloo St East, Tipton, W. Midlands, DY4 8NG, UK. \*\* I'm a 22 year old Blur Fan looking for Pen-pals who love Indie music. If interested, please write to Suzaila, 25 SS 21/3, Damansara Utama, 47400, Petaling Jaya, Malaysia. \*\*

## WANTED

\*\* Any Blur cassette singles, Parklife & before (NOT The Universal). Any offers please write to: Shelley Hollingbery, Bwchnelyn, Bridell, Cardigan, Pembro, SA43 3DQ, UK. \*\* Any early Blur T- shirts, Girls & Boys on tape only and the article about the Mile End gig from Smash Hits please contact: P.S. Tsang, 10 Prince Edward St, Glasgow, G42 8LT, UK. \*\* Anything to do with "The Universal", except CD1 and CD2. Please contact: Terry Yue, 6537 Cartier St., Vancouver, B.C., Canada, V6P 4S1. \*\* Singles (CD), Videos (except Showtime & Starshaped), photos and any other merchandise, contact: Caroline Di Cristofaro, 40 Hainworth Wood Rd, Kly, W. Yorks, BD21 5NF, UK. \*\* Original Starshaped video (with Promos) wanted. Also, any singles from Leisure or Parklife. Will pay reasonable prices. Contact: Lee B, 1 Albert Rd, Hout Bay, Cape Town, 7800, S. Africa. \*\* Blur CD singles, Promos, merchandise, genuine autographs, absolutely anything Blurry, considered! I'll reply to all offers. Contact: Helen Astley, 31 Dockar Rd, Northfield, B'ham, B31 5DJ, UK. \*\* Looking for Photo swappers for Blur, Menswear, Oasis, The Bluetones, Pulp and any other indie bands. Also looking for new pals. Write to: Paola Bertolino, via Mezzano 28, 10034 Chivasso (TO), Italy. \*\* Anything Blur related, esp CD and Vinyl singles. Name the Price! Contact: Kerri, 7 Wentworth Cres, Maidenhead, Berks, SL6 4RW, UK. \*\* Anything Blurry, esp CD singles and Starshaped with promos. Contact: Simon, Russels, Beechmont Rd, Sevenoaks, Kent, TN13 1QZ, UK. \*\* Starshaped video (with promos) wanted. Will pay good price. Contact: James Watkins, Well Cottage, Longley Green, Suckly, Worcestershire, WR6 5DU, UK. \*\* Wanted - Blur T- shirts in good condition. Please describe 'cos I might have it (also Green Day and Ash). Cheers. Miss W. Y. Lee, 2 Attingham Dr, Heath Hayes, Staffs, WS11 2YB, UK. \*\* Wanted - Bang CD single, For Tomorrow 12", The Wassailing Song 7". Copy of Seven Days (Goodier session May '92). This is all I miss so please help. Contact: Nicholas Nerrant, 29 rue de la Sardane, 31170 Tournefeuille, France. \*\* Any Blur singles on any format esp 7" and 12" promos. Will pay good price. Contact: Adam James, 9 High St, Harrold, Beds, MK43 7DQ, UK. \*\* Wanted- Blur photos/ negatives of Dublin RDS show. Willing to pay. Contact: Vanessa Harvey, 83 Dark Lane, Coventry, CV12 0JJ, UK. \*\* Wanted - Blur Scarf (Official), Badges, Mile End Rattle, Post cards. Basically anything considered. Good prices guaranteed. Contact: Lesley, 10 Heol Plas Isaf, Llangennech, Llanelli, Dyfed, SA14 8TJ, UK. \*\* Wanted - the '95 Brit Awards ceremony, any Blur music videos and Popszene/Chemical World CD singles to buy or borrow. Contact: Nicky Wood, 10 Langhorne Rd, Dagenham, Essex, RM10 9QX, UK. \*\* Stop! Wanted - any Blur singes. Will pay, swap or trade. Also like to swap photos. Offers to: Katarina Kraft, Paterdelp-str. 39, 63179 Obertshausen, Germany. \*\* Does anyone have a copy of the May 1995/ No. 59 Issue of Select, I'm desperate! If you do, contact: Amie Williams, 7 Waterloo St East, Tipton, W. Midlands, DY4 8NG, UK. \*\* Popszene CD wanted. Name your price? Contact Dylan (01286) 676406. \*\*

## FOR SALE

\*\* For trade or Sale: Girls & Boys, To the End cassettes, The Universal, Stereotypes promo CD's in card sleeve. Contact: Natasha Robson, 35 Larkfield Lane, Southport, Merseyside, PR9 8NN, UK. \*\* Blur Videos for sale. Send SAE to Luke, 35 Fairlight Ave, Ramsgate, Kent, CT12 6EH, UK. \*\* For Sale "Live at the Budokan" Japanese album. Two bought by mistake. Totally new (un-opened) £23 (£27 in the shops). Contact: Kelly Tinson, 1 Sandstock Rd, Pocklington, York, YO4 2HN, UK. \*\*

## ZINES

\*\* Out now the biggest and best Graham Fanzine - "Coxzine". Send £1.50 and A4 SAE to Katy Hadfield, 57 Commercial St, Norton, Malton, N. Yorks, YO14 9HX, UK. \*\* Blur, Oasis, Manics, Suede, Elastica fans around the world, particularly the Southern Hemisphere, we have a fanzine for you! Contains current info, get hold of rare videos of live performances in Australia, UK and Canada, rare recordings, pen- pals and other useless bits and pieces. Contact: Louise and Madelaine, 3 Serafini Crt, Eltham North, Vic 3095, Australia. \*\* "Fringezone" - all the latest Alex gossip, pics and articles you could ever want. Send £1.00 to Bex Dyer, 86 Goshawk Drive, Chelmsford, Essex, CM2 8XP, UK. \*\* "Son of Bob" - Grahamzine Issue 1 out soon. Poems, pictures, reviews and info are most welcome. Send SAE + £1 to: 85 Stafford Rd, Sheffield, S2 2SG, UK. \*\* "BlurScene" #2 includes exclusive translation of a German TV interview. Dublin gig reviews, my own account of meeting Damon and lots, lots more. Should you 'Blur' without it? £2.00 per Issue (UK only or send SAE for details). Cheques or P/O payable to "Lesley Grogan". Cheers! Send to: 10 Heol Plas Isaf, Llangennech, Llanelli, Dyfed, SA14 8TJ, UK. \*\* "Silver Vinyl" Issue 1 out now, for all music maniacs out there! Send A4 SAE plus 50p to: Silver Vinyl, 35 Upper Garth Rd, Bangor, Gwynedd, LL57 2SS, N. Wales, UK. \*\*

PLEASE NOTE!! The Pen-pals page is becoming very popular. This Issue's page (i.e. the one you're looking at) was full by the last week in July. We want to continue the service, so keep sending your messages in. The only problem is that we can't guarantee when it will be published. It's a first come - first serve basis. Keep your messages brief. Send them to the usual address.







# Lyric Sheet - "NO MONSTERS IN ME"

It is with great pleasure that after 12 months of being asked to reproduce the lyrics to No Monsters in Me, we can finally do so. This is something we thought we'd never be able to do. With the B-side lyrics we print, what we basically have to do is sit down and listen to the track over and over again until we get a close to complete version, as no-one really has a record of them. Damon's memory is about the only source - and as most of these songs haven't been performed since they were recorded, it's not a very good source of info. As the words to No Monsters... are practically inaudible, we thought we'd never get to print them. Thank goodness for members with a bit of common sense (unlike Blur's writers). French member, Nicholas Nerrant kindly pointed out that as the track is featured on the Japanese version of The Great Escape, the lyrics are actually reproduced in the booklet. Boy - wish we'd thought of that. So, thanks to Nick, we can save you the vast import price and finally bring you the lyrics.

A F# F  
GARY GOLF STOPS ALL THE CLOCKS  
E D Ab  
WITH NIGHT NURSE SLIPPERS AND SOCKS  
A F# F  
HE TRIES TO KEEP HIS THOUGHTS CLEAN  
E Ab  
BY WASHING WITH LISTERINE  
A F# F  
A LITTLE PECK ON THE CHEEK  
E D Ab  
IN DAZZED PYJAMAS AND SHEETS  
A F# F  
KEEP THE LIGHT ON I'M NOT TIRED  
E  
I WANT TO READ MY DICK FRANCIS  
D  
DIRTY FRAULINES AND NASTY NAZIS

Chorus A G F E D  
THERE ARE NO MONSTERS IN ME

THERE ARE NO MONSTERS IN ME

A F# F  
CAR ALARMS LETTING OFF STEAM  
E D Ab  
GARY HEARS THEM IN HIS DREAMS  
A F# F  
PANIC OUTSIDE IS SEEPING IN,  
E D  
JUST EASY LISTENING TO HIM  
A F# F  
TURNS IN HIS SLEEP AND SMILES TO HIMSELF  
E D Ab  
THERE ARE NO MONSTERS IN ME  
A F# F  
'CAUSE GARY'S OUT ON THE GREEN  
E  
NO GROWING PAINS FOR HIM  
D  
GARY GOLF BALL EYES IS NOT IN

Chorus A G F E D  
THERE ARE NO MONSTERS IN ME

THERE ARE NO MONSTERS IN ME

Song - Albarn Music - Albarn/Coxon/James/ Rowntree.  
Lyrics printed by permission. MCA Music Ltd, 1996.

These lyrics are dedicated to Debbie Greenhaigh, who's 16 in December. Hope you like them Debs. Lots of love from Anna Sims XXX



BLUR blue

## LOGO-A-GO-GO!!



BLUR

BLUR



love and decorate our exercise books with today. Last year, on a visit to chat with Blur sleeve designer Chris Thomson (who's now parted with Stylorouge to set up his own company, but will continue working with the band) we were handed some rough original logos. So, never let it be said that we'd be afraid to nick an article idea, especially from such a fabulous and highly regarded music mag like Q (sorry about the crawling, but it's necessary in case they object to the theft). So for your pleasure here are the logos Q couldn't show ('coz we had 'em). Some interesting designs and some strange visual interpretations of where Blur were coming from. Sure, the swirly psychedelic logos in the top left make sense, but what with the medieval calligraphy style logo? Oh it's a shame Henry VIII isn't around today - he would have really dug Blur!





"Remixes are like giving your dog to someone to take for a walk , and when they bring it back, it's a different dog" - Alex James

Alex's fear of dog-knapping seems to have created a general feeling of mistrust in the past regarding re-mixers amongst the rest of the band, seeing as of the 112 Blur songs that have so far been released, only SIX tracks have been chosen for remix. The output has steadily decreased over the years too. The Great Escape and Parklife only had one track each meddled with. Modern Life was untouched, but Leisure had four of its tracks fondled and played around with.

Thankfully, it's been Blur's more dancier tracks that have always been remixed.

It's a blessing that no one has ever given Best Days the drum and bass treatment.

However, despite the bands' reservations, there are still some pro-remixing comments to be heard from the Blur camp. Surprisingly, the loudest voice comes from Graham, who's love of extreme load guitar music would hint at a possible loathing of such b.p.m practices. However, in this issue's interview he expressed interest in getting the new tracks re-mixed, and various artists have been approached already.

So, what follows is a run down, in the order they were released, of all Blur's remixes. It does not include re-recorded versions and extended versions. The latter of these I don't really consider as remixes as generally they just offer a few extra instrumental bars. There's no other way's extended version to be found on the 12" (12FOOD29) basically stretches the instrumental intro to twice its length, and Graham's guitar riff appears more frequently whilst Alex's bass line is left to boogie with the funky drumming for a wee while. Bang's extended version (12FOOD31) is even less interesting, with just an instrumental verse at the beginning and a few more "aaah aaah" bits after the chorus. Still, if you are a multiple format buyer, it's good of the band to go to some lengths to make the lead track a little different. More impressive is the extended I Know (12FOOD26 and CDFOOD26- also on Indie compilation "Forever Changing", EVER 001). Alex's bass line on this track is well funky and the 12" makes use of this extremely well, with lots of choppy guitar and wah- wah playing Graham was never again to repeat in such an outrageous fashion. It's superior to the edit, and you can imagine all the baggy kids sweeping the hand- bags from the dance floor with their flares. Perhaps the best though, is the Primrose Hill version of For Tomorrow (12FOOD40) with a brand new section of the song created for the Kick Horns. This version is probably preferred by the band also, as it's the one they reproduce on stage.

## THE REMIXES.

There's No Other Way (the Blur re- mix) 5:03 (12" 12FOODX29, and 12" Promo 12FOOD-DJ29)

A quite brave move by Food to let the band do their first commercially available re-mix. As the band are calling the shots, Alex manages to keep his original bass line. This is one of the few instances he would be so lucky.

However, this mix is quite experimental and still sounds great today. The song remains pretty much

intact, but the verses and chorus are interspersed by great psychedelic disorientating synth and percussion. We're treated to Graham's guitar solo twice (my, he must have been proud of that one) and generally it gets yo' ass movin'. Fonkaaaay.

Bang NOW MIX (from the US only promo "Blur- ti- go") 5:19

Despite Blur detesting this track, I've always had a fondness for it. Amongst the many baggy indie clones that appear on Leisure, Bang is probably one of the most distinctive, largely because of Dave and Alex's chaotic rhythm section that knocks the listener from side to side (sort of like standing up in an "underground train" I suppose). Here, the remixers (Scott Christianson and John Debo) are sympathetic to the Clubbers, and the bass line is far simpler and the funky drumming is pushed to the fore. This sparser version starts with the chorus - presumably so that the discerning clubber can decide in the first 30 seconds whether they "like this one" or not. There are some splendid guitar effects at the start, and the song itself is pretty much intact. However, what spoils it is some revolting and very dated 'scratching' effects and Damon's vocals of "bang goes another day" are repeated over and over after the first verse (this effect doesn't really translate to paper - try remembering "I should be so lucky - lucky- lucky- lucky"). Not a complete disaster, but the original's superior. Far better is....

Bang TREND MIX 4:07 (from the US only promo "Blur- ti- go")

Bang, the second remix. The sequel if you like, and as far as sequels go, this is The Godfather Part II. It's superb.

If, indeed Bang was a dog, and a remixer had taken it for a walk, they didn't even have the courtesy to bring it back as a different dog. The Trend Mix (yeah, dreadful name I know) is an altogether different animal altogether. Let's say it's a monkey, and a very cheeky monkey at that.

All the bagginess is stripped away by the same remixers as above. The only thing that remains of the original track is Damon's vocal. Those of you who were rather upset by the Pet Shop Boys synthesized re- working of Girls & Boys should stay well away from this. The mixer uses very antiquated keyboard sounds that make it sound like Soft Cell. However, there's lots of new keyboard melody layered on top of the basic track. At first listen I was a little shocked, but if you appreciate kitsch value, you will soon grow to love it. A truly Richard & Judy style make- over.

The "Blur- ti- go" promo also features four live tracks recorded in Chicago (probably at the November '91 gig at the Cabaret Metro gig which was broadcast on US radio). These tracks are: She's so High; Come Together; Fool; Popszene.

cont'd. over





High Cool EASY LISTENING MIX 4:22 (12" Promo 12BLUR4, Food Xmas Party Tape TCFOOD34, and bootleg "Magic America" Chelsea records CFC 024).

Bad Day LEISURELY MIX 4:22 (12" Promo 12 BLUR4, and bootleg "Magic America" Chelsea records CFC 024)

Two fairly unadventurous remixes by Stephen Street of two fairly unremarkable tracks from Leisure. Originally appearing on a 1000 only 12" promo released in November 1991, High Cool then resurfacing on 2,000 giveaway cassettes at the 1991 Food Xmas party gig at the Brixton Academy.

Of the two, High Cool is the most interesting, but this is like comparing Call my Bluff to Countdown anyway. It starts with some totally tropical percussion and the Alex' bass is more prominent than Graham's guitar. What follows is pretty much the album track until we come to the obligatory "la-las" towards the end of the track where it's stripped down to just percussion and vocals.

The Bad Day mix on the flip is presumably called the Leisurely mix, because Street's hardly done anything. Twiddled a few knobs and sat back with a cup of tea. It's like a musical spot the difference. If you have a few holes in your Blur collection, and think you must be missing out by not having this rare 12" promo, you're very mistaken.

Also, a member of a band called Nixon once remixed Bad Day, as Food boss Andy Ross explains - "Either he volunteered or I asked him to mix it for free and if we used it he'd get payed. So he took the tapes and did something but Damon didn't like it. But, he put it out as a bootleg in Japan anyway. I thought it was alright."

Although there were no actual remixes of Modern Life tracks issued, Blur's management recall that The Beatmasters were asked to remix some of the tracks. It's alleged that Dave Balfe was big mates with The Beatmasters and that they did actually complete work on some tracks. However, again the band apparently were not overjoyed with the finished results. However, when Blur called Dave Balfe to ask for confirmation of this story, he had no recollection of it whatsoever.

## TOP 10 SIDES - REVISED



1. Theme From An Imaginary Film (Parklife Cass & CD1)
2. Explain (Bang 12" & CD)
3. Tame (Stereotypes 7", Cass & CD)
4. Young & Lovely (Chemical World 12" & CD2)
5. Ultranol (The Universal CD1)
6. Magpie (Girls & Boys 7", Cass & CD1)
7. Supa Shoppa (Parklife 12" & CD1)
8. No Monsters In Me (The Universal CD1)
9. Into Another (For Tomorrow Cass & 12")
10. I Know (She's so High 7", 12", Cass and CD)

Bubblin under:

The Man Who Left Himself (Stereotypes 7", Cass and CD)

Peter Panic (Girls & Boys CD2)

One Born Every Minute (Country House 7", Cass and CD1)

When The Cows Come Home (For Tomorrow CD2)



Girls & Boys PET SHOP BOYS 12" REMIX 7:14 (To the End 12" 12FOOD50, and CD2 CDFOOD50 - G&B 12" Promo 12FOODGB1, G&B CD Promo CDFOODGB1, and US G&B CD single K2 58155 on SBK records and other European releases)

Girls & Boys PET SHOP BOYS 7" REMIX 3:59 (Formats as above and also To the End cassette TCFOOD50)

Reviewed together as the 7" is basically selected highlights of the 12" version. It was Neil Tennant's (of the Pet Shop Boys) idea to remix the track. After getting approval from Damon over the phone, the duo set about adding their techno know-how to the track. Alex's bass line disappears and a lot of the wonderfully archaic keyboard sounds of the original track have been replaced by state of the art synths, but luckily the guitar remains to counter-balance the over-polished PSB sound. Despite much of the original track remaining, the distinctive PSB sound is present. Neil Tennant recently spoke about Damon's reaction to the mix. Upon hearing it Damon apparently told Neil, "It sounds like you wrote it now". PSB performed what was essentially the 7" remix (minus the guitar) on their '94 tour and you can hear their version on the band's Paninaro '95 CD2 single.

Generally, there seem to be nods of approval all around for these remixes, which is evident from the amount of formats they eventually appeared on, and Blur likes 'em too, despite the fact that Girls & Boys now sounds like PSB's "Go West".

Entertain Me LIVE IT! REMIX 7:14 (Universal 12" Promo 12FOODDJ69, Cassette TCFOOD69, CD1 CDFOODS69)

Live it! is in fact Blur's guitar and keyboard technician, Jason Cox. He asked to re-mix it and the offer was taken up. If this re-mix fails, it's because it takes the song to Club Land like all previous mixes before. It's a little predictable when the dubious dance beat dominates the proceedings a minute into the track, again removing Alex's already funky bass line. The "Girls! Boys!" chants on the Pet Shop Boys mixes are the inspiration for some rather mystifying chants of "No! No!" that proliferate the track.

The original Entertain Me is quite a dark and menacing track. It would have been great if they'd taken the industrial overtones of the music to extremes and made it into a Front 242 noise fest. Live It! is a good mix that appeals more with every listen, but it takes the easy option and misses a great opportunity.







Way back in the sunny days of summer 96 we were able to see Blur twice in two weeks - when most people hadn't seen them since at least the Dublin RDS show.

*The lesser-spotted Blur (bluross spotyloss) : an outcome of festival commitments abroad, album- recording jaunts, and some well-deserved breaks.*

With the second time of trying we're sitting in the company of Graham & Alex, doing a 'chit-chat' thing. Sporting an extreme rendition of a short-back-and-sides, Alex especially seems to be enjoying himself. Graham is more reticent, but then talking about you and your life for the umpteenth time can't be the most engaging occupation. We ask, they reply, and it's all down on tape as evidence...



# THE GRAHAM & ALEX INTERVIEW

## PART ONE

Alex: Are we going to do this chit-chat thing?

**Blurb: Hows the recording going?**

Graham: It's done. We had quite an intense period of recording everything and then we've been doing festivals as well, so obviously we couldn't mix them. So overall....

A: There's one track with 18 vocal tracks on it and it's still got the guide guitar on it, it sounds amazing.

**B: Which ones that?**

A: It's called "On your own." Possible single

G: It's called 'on the bone.'

**B: Are you all supplying vocals on this album?**

G: Yeah, we do coughs and splutters.

**B: Are you singing Alex?**

A: Only the odd stuff really, the shouty choruses. Stephen says the hand-claps get better every album.

**B: Did you try and get any songs on the album at all?**

A: I don't know, not yet I haven't. Because I've not really had time to write anything.

**B: Do you write songs Graham?**

G: I write instrumental works.

A: Opus's...

G: I draw diagrams actually of music. Instead of using recording equipment I draw diagrams. So I'm collecting diagrams, I've got about 10. Then I'll transpose them into the audible format later.

**B: When will that be? Will it be solo work.**

G: I don't know, it's something for fun on my own. Some solo fun.

A: You should have some solo fun. It's good.

**B: Will you just play guitar, or will you do the whole shebang on these tracks?**

G: Yeah everything.

**B: Have you learned any new instruments since you had the banjo on The Great Escape?**

G: I'm trying to learn the didgeridoo but I'm finding the circular breathing a bit hard. I can get the tone and then my lungs empty out.

**B: Is it an authentic, aborigine, wooden one?**

G: Absolutely Chris! They're actually brilliant because all they do is go out into the bush mate (with Oz accent) the outback and chop it. They're ready made. The inside's eaten by termites, and what they do is cut sections of it and put their spirituality on the outside in paint. And there you are. My Mum and Dad brought it back from Australia and I unwrapped it from its bubbly stuff and put it to my mouth, and started blowing, and this bloody big beetle came out. It looked like a coin rolling around because it moved that smoothly. It went under the fridge. It looked horrible. In fact I think that if it had gone in my mouth I'd be in a mental institution.

A: *You'd be digeridone!*

**B: Dont you like creepy-crawlies?**

G: No but I never kill 'em. Only flies - they don't count. I'm just giving my spiders a



helping hand.

A: Spiders are cool.

G: Spiders are cool but I'm still scared of them. But I don't kill 'em.

A: Or they'll come back and get you.

G: I used to put a bit of a card and a glass over the top, but I still got too scared of it. So I had to use a beaker [Alex laughs] so you couldn't see through it.

**B: But you never swat them?**

G: No. My old flat's covered with carcasses of mosquitoes all over the walls. Because I never bothered to clear-up, as a warning.

**B: Is that the house that Andy Ross had? Did you ever find his cat?**

G: No. Very nice with a bit of red wine sauce...No I never knew what happened to that cat. Andy's still a bit miffed with me about that.

**B: Is it true that the whole place was very sparsely furnished?**

G: There was a bed, a settee and some cushions really. And a stereo. And a sink and a fridge. And just CDs and toys and a TV.

**B: What's the new place like?**

G: Spacious. More Spacious. I've got a futon now, and table and chairs.

A: [Dryly] Have ya?

G: I want to get some mad eccentric maniac in there to design all the interior for me, and a gardener. The garden's that big it's cutting all the light out from my windows.

**B: Is this album just a band effort then, with no other musicians?**

G: No there's one with strings, using The Dukes [String Quartet]. And there's a lady harp-player on the same track.

**B: What songs that?**

G: "Look Inside America" it's called so far isn't it so far? [to Alex] Like America is something that you can look into.

**B: Alex, why do you think that all the 'Blur To Split' stories at the start of the year centred around you?**

A: I think it was chaos really. There was that Q thing. But if you travel with a band on the road like this guy did, for a week, it's a very emotionally charged thing touring, with all sorts of things happening and you're usually quite tired and you do become a self-centred selfish child, and *everyday there's a roller coaster of happiness and sadness*. You wake-up feeling absolutely

crap...which continues until you get to catering and you start to feel good again at about midnight. You feel like you're flying. And this guy just seemed to focus in on the bad side of it. But if you've got a dynamic and real relationship between four people who all say what they think, there's going to be arguments, and there are horrendous arguments. But we've all known each other for long enough to really work things out. So he just went off on that, and the tabloids really picked up on it. I said something to the effect of "You feel really good each day, and you feel really shit each day," and the next thing you read in the tabloid is "Alex says he feels shit all day." And then another tabloid editor reads that and says "Alex is feeling suicidal". And it's just absolutely chaotic and there's nothing you can do about it. But I think the kind of symmetry with Oasis gradually starting to sell more records than us, they wanted to make us look like we'd completely messed up.



But in actual fact we were probably stronger then than we had been for years because it's horrible when everyone's telling you you're great. *It just makes you think "Yeah. Let's go down the pub."*

**B: So are you enjoying the anti-Blurness in the papers?**

A: I think the Blur-revival has started again, the back-lash is over. Apparently we're the hippest band in America.

**B: Will this album make you great again?**

A: I think The Great Escape's a great album. I mean we've had an album in the charts for two years. It's just good to get on to something new. This is the best stuff we've done. *Blah Blah Blah*. It surpasses everything.

**B: Is it healthier for you to be in the studio rather than on tour?**

A: Oh, definitely.

G: I hate being away.

A: Do Yah? I wouldn't mind not touring this album.

G: I'm dreading going away.

A: Well you don't have to.

G: I don't think I can do it.

**B: Do you think you have to tour to sell records?**

A: No. REM didn't tour with the album that broke them world-wide. But Europe's brilliant. We were in Spain at the weekend - the album's just gone platinum there - and it was just absolutely crazy. [To Graham] Iggy [Pop] was nice wasn't he?

G: Iggy-buenos-nochas...We were playing this festival in Denmark and he was leaping around doing his thing getting really annoyed at the Danes because they didn't seem to be getting really into it. And he shouted "Get down you Danish Hams."

A: There's quite a lot of Iggy in this album actually, it's not a britpop record.

**B: What sort of Iggy?**

G: There's a bit of Stooges.

**B: It does sound a crazy album so far, I think were going to be shocked by it aren't we?**

G: You've heard a bit of extreme stuff. But I suppose even the more Blury stuff is the more left-of-Blur stuff. It's a pretty lefty album.

**IN PART TWO - REVEALED!!**  
**WHAT IS LIAM'S FAVOURITE BLUR SONG?**  
**HOW DOES ALEX STAY SO TRIM?**  
**WHAT WILL BLUR BE DOING NEXT CENTURY?**







Whilst keeping a low profile in the U.K. this summer, Blur have been playing the occasional gig abroad. Iceland seems to be their favourite place at the moment

with the band visiting there to work on the album, and then to play a 'thank-you' gig for the Icelandic people.

Unfortunately our expense account doesn't stretch to weekend trips abroad, so we're grateful for these reviews.

If anyone is contemplating doing a 'Multinational' review for us, don't be put off if you don't command Shakespearean English. We don't either, and any idiosyncracies you use add flavour to your thoughts. We'd love to hear from you!!

## BLUR MULTINATIONAL

The songs Blur played here were mostly the same as on the Great Escape tour. For me, this was a problem. I have seen the band 3 times in a few months this year, and it was nearly the same songs each time. Why not play Best Days? Why not play B-sides? The majority of the audience wouldn't care if they played Tame and Ultranol rather than Coping and Jubilee. Fortunately, the band did play 2 new songs, Chinese Bombs and Song II, which is definitely a new hit with a ska influence. The band played really well,

but the audience was really low. People hit me when I was dancing in the front row - incredible. Nobody seemed enthusiastic for an encore, but they did it anyway. It wasn't Blur's best gig ever, but I was happy to hear the new songs.

Nicholas  
Nerrant,  
France.

STEREOTYPES  
TRACY JACKS  
CHARMLESS MAN  
IT COULD BE  
END OF A CENTURY  
JUBILEE  
CHINESE BOMBS  
MR ROBINSONS QUANGO  
POPSCENE  
GLOBE ALONE  
BANK HOLIDAY  
THIS IS A LOW  
SONG II  
GIRLS AND BOYS  
COUNTRY HOUSE  
HE THOUGHT OF CARS  
FOR TOMORROW  
TO THE END  
PARKLIFE  
THE UNIVERSAL



DOCTOR MUSIC FESTIVAL, SPAIN 13/7/96.

Thursday 4th July at 23.30 c.e.t. Blur gave their fifth gig in Denmark!! 8 months had past since their last unforgettable gig in Copenhagen. This time Blur were going to perform at the Midtfyns festival, the island Hans Christian Anderson grew up on. And it was the first time ever that Blur did a gig outside Copenhagen and Roskilde.

The first obsessed teenage girl fans arrived the day before the gig, and camped in front of the stage to be sure to get a place in the front row.

The concert kicked off right on time with the superb hit single Stereotypes, which broke into Charmless Man, It Could Be You, End Of A Century. The

huge crowd went mad and we all sang along. Then one hit after another got played and two new aggressive songs, Chinese Bombs and Song 2, a brilliant gig.

Damon seemed very excited. He had grown a beard, and his live performance was more aggressive and sexual than ever before! And that really excited the audience! It was a superb show, not quite as good as their last one in Copenhagen 95 but pretty damn close.

After the show Blur got a platinum disc for the sales of The Great Escape which went to No.2 in Denmark.

Mr. Kim Jessen.

DENMARK, MIDTFYNS FESTIVAL, SUMMER '96.

## COMPETITION RESULTS

**ISSUE 4 WINNERS** - "Live at the Budokan" Comp. Answer - The Small Faces. Winners: Laura Altlee (1691), Hednesford; Nico Sweeney (1693), London; Lisa Nutter (1881), Preston; Laura Hughes (3440), Ashbury NSW, Australia.

"Spot the Ball" Comp. (solution below). First prize to Liz Smeaton (1489), Wiltshire; Runners-up prizes to Samanta Rombola (2644), Argentina; Kelly Reilly (3510), Leicester; Sarah Robinson (225), Doncaster.



We came to Laugardalshöllin at half past six on the Sunday night, and a few minutes later the first band started playing. There were three bands which played before Blur. Twenty minutes past eight, Blur finally came in and started playing Stereotypes and everyone went mad. Blur played for about 2 hours, many of their most famous songs like Tracy Jacks, Charmless Man, She's so High, etc. I think no Blur fan in Iceland is disappointed with this gig. I went with a few of my friends the night before to Kaffibar Inn and there we met Damon and Graham and we also saw Alex. Damon had a few more drinks than he could handle but that was alright. P.S. On the 17th of June, Damon sang Waterloo Sunset down town on an Icelandic Holiday (see below).

Steinnun Arnardottir, Iceland.



There were three bands before Blur, one called Botnledja that the members of Blur wanted especially. They started with Stereotypes, and as well as the usual songs they played three new ones, and Damon tried to play Lot 105 but he stopped because he couldn't remember or something. They ended playing The Universal. Most of the kids knew all the words of almost all the songs and they sang with them.

The concert was sold out and there were about 6000 people there. I don't think anyone was drunk or anything, I think that's great. I was very near the stage for most of the concert but I had to move because it was too hot and very hard to breathe. I think the concert was fantastic and would definitely want to go to concert with Blur again soon.

Gunny, Iceland.

LAUGARDALSHÖLLIN SPORTS HALL, REYKJAVÍK 8/9/96.



# SINGLES DISCOGRAPHY

## PT. II AUG '94 -

### SEPT '96'

Continuing from last issue, we follow our courageous group into the realms of super-stardom as we take a look at the bands' singles from Parklife onwards. All efforts have been made to ensure this discography is as detailed as possible. However, we apologise if you find any errors. Occasionally there are so many releases that it has been difficult to keep track. Hopefully it will be a good and reliable guide to all you collectors.

Date	Format	Cat. no.	Title	Chart Placing
Aug '94	7" Promo	FOODDJ53	A. Parklife B. Supa Shoppa	
	CD Promo	CDFOODJ53	1. Parklife	
	Cass	TCFOOD53	1. Parklife 2. Supa Shoppa 3. Theme from an Imaginary Film	10
	CD1	CDSFOOD53	1. Parklife 2. Supa Shoppa 3. Theme from an Imaginary Film	
	CD2	CDFOOD53	1. Parklife 2. Beard 3. To the End (French Version)	
	12" with poster	12FOOD53	A1. Parklife A2. Supa Shoppa B1. To the End (French Version) B2. Beard	
Nov '94	CD Promo	CDFOODJ56	1. End of a Century	
	7" Numbered	FOOD56	A. End of a Century B. Rednecks	19
	Cass	TCFOOD56	1. End of a Century 2. Rednecks	
	CD	CDFOOD56	1. End of a Century 2. Rednecks 3. Alex's Song	
Feb '95	CD Promo	CDFOODJ57	1. This is a Low	
June '95	12" Promo	12FOODSDJ63A	A. Country House	
	CD Promo	CDFOODJ63	1. Country House	
	7"	FOOD63	A. Country House B. One Born Every Minute	1
	Cass	TCFOOD63	1. Country House 2. One Born Every Minute	
	CD1	CDFOOD63	1. Country House 2. One Born Every Minute 3. To the End (with Francoise Hardy)	
	CD2	CDFOODS63	1. Country House (Live) 2. Girls & Boys (Live) 3. Parklife (Live) 4. For Tomorrow (Live) Recorded - Mile End '95	
Nov '95	12" Promo	12FOODDJ69	A. The Universal B. Entertain Me (Live it! Remix)	
	CD Promo	CDFOODDJ69	1. The Universal	
	Cass	TCFOOD69	1. The Universal 2. Entertain Me (Live it! Remix)	5
	CD1	CDFOODS69	1. The Universal 2. Ultranol 3. No Monsters in Me 4. Entertain Me (Live it! Remix)	
	CD2	CDFOOD69	1. The Universal (Live) 2. Mr. Robinson's Quango (Live) 3. It Could be You (Live) 4. Stereotypes (Live) Recorded at the BBC Sept '95	
Feb '96	CD Promo	CDFOODDJ73	1. Stereotypes	
	12" Promo	12FOODDJ73	A. Stereotypes	
	7" Pink Vinyl G/F	FOOD73	A. Stereotypes B1. The Man Who Left Himself B2. Tame	7
	Cass	TCFOOD73	1. Stereotypes 2. The Man Who Left Himself 3. Tame	
	CD	CDFOOD73	1. Stereotypes 2. The Man Who Left Himself 3. Tame 4. Ludwig	
Apr '96	CD	CDFOOD77	1. Charmless Man 2. The Horrors 3. A Song 4. St. Louis	
	7" Gate-fold	FOOD77	A. Charmless Man B. The Horrors	5
Cass	TCFOOD77		1. Charmless Man 2. The Horrors	
Sept '96	CD FC single	DEATH I	1. Death of a Party	-



## Phil Daniels and the Cross.



Following issues 3's attempt by Blurb to unravel the mysterious Phil Daniels enigma, we can now provide you with a full discography of his rather short term band, Phil Daniels & the Cross.

Whilst researching the last article, we mistakenly believed a rather old TV Times interview which described the band's music as 'Jazz'. Blurb stumbled upon an old 7" at a record fair recently and found the music to be anything but Jazz. Post-punk teenage angst music really.

The band's first single came one month after the Quadrophenia film was released. As these events are so close to each other, the cynics who would suggest Daniels only got his record deal due to the success of the film are proved incorrect. John Reed of Record

Collector recalls that the records were unsuccessful and that everyone interested in the seventies Mod revival and the Quadrophenia film were not compelled to buy them. Also, most of the music press at the time interviewed Phil, but focussed much of their attention on the success of the film and the whole Mod-revival scene. Something that annoyed him intensely.

Still, undaunted by the band's lack of success, Phil's interest in music continues. Damon once remarked in an interview that Phil had apparently claimed to have written a song for Blur, and during the 80's he had a recording studio in his house.

### Discography.

Nov '79	- Kill Another Night/ Stopwatch	7"	PB 5198
Nov '79	- "Phil Daniels & The Cross"	LP	PL 25259
Tracks: Penultimate Person/ The Pond/ Welcome to the Party/ Class Enemy/ Free You/ Lost Romance/ Shout Across the River/ Stopwatch/ News at Ten/ Wet Days in London/ Cromer Aroma.			
April '80	- Welcome to the Party/ Penultimate Person	7"	PB 5241



## Competition!

Win 4 copies of the new book "Blur - the whole Story" as reviewed in this issue. To win a copy, simply answer this question: Each member of Blur has one sister. What are their first names? Pop your answers on a postcard, and send it to the usual address. Closing Date - January 20th, 1997

## FAN CLUB SINGLE!!

A message to all members waiting for their Fan Club single!! Veterans of the FC will know from experience that the single is an un-predictable creature. Quite when it will emerge during the course of your membership year is a little mystery. Your F.C. organisers are waiting to see if Blur can record something new for release. Once the new album is out, Blur World will go crazy again, so the opportunities for recording will be few. If the band don't have time to record, we'll delve into the many treasures of the Blur archive for an unreleased track. All we ask from you is a little patience. Thanks.

**BLURB BACK ISSUES** - For all you new members who've realised that one Blurb magazine isn't enough, here's your chance to fill in the gaps.

**Issue 1** Including an interview with the band, Damon's views on The Great Escape, and a chat with Chris from Stylorouge.

**Issue 2** Sorry, sold out.

**Issue 3** Amongst other things there's a look at Blur in 1990, an interview with Andy Ross at Food records, plus an astute look at the career of everyone's favourite - Phil Daniels.

**Issue 4** Damon and Dave speak to us whilst recording the 5th album, we reveal your favourite Blur moments in our readers poll, and print exclusive pictures of Graham's birthday.

**Price per issue:** UK £2; Europe £2.50; Rest of World £3.

Please make all cheques (IMO's/ Eurocheques/ Bankers drafts outside UK payable to "Official Blur Fan Club"



ISSUE 1



ISSUE 2



ISSUE 3



ISSUE 4



