

Alternative-dance's Primal Scream set to turn pop world on its ear again

By Michael Stock
Senior Reporter

Bobbie Gillespie's Primal Scream arrived amidst a storm of fluffy Brit pop on Andrew McGee's sporadic and often eclectic Creation label.

The origin of Creation Records is so eclectic, in fact, that the first twenty singles were wrapped in hand-folded sleeves by McGee himself.

Creation Records announced a couple of unknown bands that ended up putting the pop music world on its ear, including such no-names as The Jesus and Mary Chain, The House of Love, and more recently My Bloody Valentine, Ride and Slowdive.

At the center of the Creation storm in 1983, a certain member of the Jesus and Mary Chain decided to pursue a perfect pop world where feedback had not yet been invented.

Sound ridiculous? Promising? McGee gave the young Bobbie Gillespie and James Beattie a nod. The prime popsters adopted the moniker Primal Scream and smiled back, flashing a lot of teeth.

Primal Scream unleashed two shining singles that sort of swooned and shivered McGee and anyone else with enough sense to listen.

Apparently Warner/WEA records had heard the whispers or felt the earth shake at the promise of the first single, "All Fall Down," or "Crystal Crescent" and "Velocity Girl" on the second single.

Maybe they saw Alan McGee smiling.

Whatever the case, some Warner Brother, be it John, Paul or Ringo smiled too, and declared "Let there be a Scream . . ."

And there was. Of the sort that's heard around the world.

In 1987, "Sonic Flower Groove" was revealed, and a world of musicians has since tried to be worthy successors to the dream of Primal Scream.

"Sonic Flower Groove" created its own niche in the pop world, incorpo-

rating the straight-forward lovepop harmonies of the Beatles with a healthy Byrdian pinch of 12-stringed godliness.

"Imperial," the single taken from "Sonic Flower Groove" is the penultimate Primal Scream song — chock full of rattling cymbals and tambourines shaking all over the song with a gentle undercurrent of guitars. If that wasn't enough for you, Gillespie "whoa-oh-oh-ohs" much of the chorus in grand fashion.

Many of the current pop voices, big and little, give a pinch of credit or a healthy dose of acknowledgement to Gillespie and the Screamers, particularly their work on "Sonic Flower Groove."

Two years following the release of "Sonic Flower Groove," Primal Scream changed direction, adopting the punch and power of electric guitars for more electric music.

Moving back to Creation Records.

Primal Scream released their self-titled LP and accompanying single, "Ivy Ivy Ivy." This move proved to sadden Scream fans and the music press. The heavy thump and grind of the new Primal Scream seemed a bit sacrilegious compared to the delicate and precious pop that "Sonic Flower Groove" created.

Apparently, the band wasn't satisfied either. The release of "Loaded" and "Come Together" in 1990 found a new Groove for Primal Scream. Combined with the release of My Bloody Valentine's "Glider" EP, the world of psychedelic alternative-dance music was ushered into existence.

And considering the impact that 1991's Primal Scream singles, "Higher Than the Sun" and "Don't Fight It, Feel It" are creating, this fall's "Psychodelia" LP promises that Bobby Gillespie will once again set the music world on its ear.

We can only hope.



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