



**No, old stuff. It's from *So Far*, their second album.**

I prefer *Faust Tapes* or the first one to this.

**Are there any other Krautrock groups you appreciate apart from Can and Faust?**

I really liked both versions of Amon Düül a lot when I first heard them. Especially Amon Düül I, I thought they were very inventive.



### EMINEM

**"Kill You" from *The Marshall Mathers LP* (Interscope) 2000**

**Any thoughts?**

Is that Eminem? It sounds very tinny to me. I've heard rap stuff where the

production has been much better and thicker, where it's really sub. Where you can switch off from the lyrics, like. This is like pop rap, white soul. Those rap artists, even though they ramble on about killing people most of the time, some of the levels they've got are really brilliant. Even Snoop Doggy Dogg, his lyrics are boring, but the music is really good. It's like a Stevie Wonder production or something, it's rich. This is Tonka toy rap compared to that.

**He's popular and controversial. . .**

It's probably because he's white. It's like Ali G or something [laughs]. There's some good black stuff like this, though.

**Tell me some.**

You never know their names, do you, but the radio stations in Manchester play some really good stuff. In a way this is like NWA, isn't it? When a lot of that early stuff came out it was also tinny and weak sounding, but now it's developed a lot where it's like really slow and rich. It's lovely to listen to. Now it's got a different kick to it.

**Didn't you go and see Eminem perform live recently?**

I was supposed to. A couple of the members of [The Fall] have got computers so they tell everybody on the Internet what they're going to see, and because it's The Fall a lot of it goes out under my fucking name. That's the trouble with the Internet: it's a Tower of Babel. Doesn't he remind you of The Monkees, though?

**Who, Eminem?**

At the time you'd have The Rolling Stones, Howlin' Wolf and John Lee Hooker, and then The Monkees were the nice bit weren't they?

**You think Eminem is nice? He's currently in prison for pistol whipping some guy.**

[Snorts derisively] Pistol whipping some guy! 'Cause you know that sort of publicity is worth a quarter of a million dollars, that's what they said to me in America. You stay in jail in America and it's worth that amount in PR. Do you get my drift?

**Didn't you spend some time in a New York jail once during a recent US tour?**

It was while Puff Daddy was in there, he was supposed to have shot some people or something. The trouble was that his real name was Smith [sic — his name is Combs] and I was in the same jail. I was only meant to

be in for a night, but they kept stopping my bail because they got my forms mixed up, that was just my fucking luck. He was sending in impostors dressed as him. It was quite funny actually, because they [the NYPD] don't notice, to them they all look the same. I got out of it though. I wouldn't like to be him, he was looking at seven years.

### CHARLES BUKOWSKI

**"A Trainride In Hell" from *At Terror Street And Agony Way* (King Mob) 1969**

Is it Hunter S Thompson?

**Close.**

Bret Easton Ellis? Tom Wolfe? Who is it?

**Supposedly, one of the tracks on your new record ["Dr Buck's Letter"] is about him.**

Bukowski.

**Do you like his writing?**

I like it very much. He sounds sprightly here, doesn't he?

**It was recorded in the 60s by [Barry] Miles. I picked this track because it has a real rhythm to it.**

He sounds really good here. The ones I've got he sounds pissed out of his head all of the time. If you go for a walk on the other side of LA, this is what it's like. The LA streets used to interest me. I used to split off from the [ex-] missus [Brix Smith] when I stayed there and go see people like Kid Congo [Powers] on the other side of town. Me and him used to tear the place apart. There's the arty side of LA, there's the film section of LA, and then there's this section that makes Salford look sophisticated. They'd be living in these flats where the big old Hollywood stars used to live, only now they were wrecked. There are all these people there that don't want to conform. Claude [Bessy — aka punk rock journalist Kickboy Face] was like that. Good people.

**What do you like about Bukowski?**

I can't read him, but I can hear him. I've only got tapes that my mates gave me. Kid gave me some tapes of when he was reading at a university. He'd be on stage with a fridge full of beer, which is really revolutionary. You play gigs in California, even in the hippy places, you can't have beer on stage. Yet he had a fridge full! You'd hear him deliberately open the can in front of his audience, drink the beer down and go 'Blarrp!' They had to put up with it because it was all part of his act.

**Do you think Bukowski's audience are drawn to him because of what he wrote or what he sounds like?**

It's the delivery, isn't it? I liked Burroughs a lot more when I saw him live in Manchester. I always liked Burroughs, but when I saw him live I thought he was knockout. He delivers it like a Southern sheriff. You could listen to him all night, just the way he was saying it. You read *The Naked Lunch* and it's good stuff. You hear him reading it out loud, with all the pauses, and it sounds like a press conference or some presidential address. It was surreal, yet it made his writing make a lot more sense. The old school of writers were like that too. Bram Stoker and Charles Dickens used to read out their novels to an audience, didn't they? To see how they worked before they published them. It would have been great to hear them read it out.

### IGGY POP

**"Shakin' All Over" from *Avenue B* (Virgin) 1999**

[Taps empty lager can with pen to the beat] "Shakin' All Over". It's a fucking sacrilege, whoever it is. Who is it?

**Iggy Pop.**

Really? When did he do this?

**It's from his *Avenue B* album which came out last year.**

He can't get [the sound of] Mick Green [from Johnny Kidd And The Pirates] on the guitar. Mick Green did it [much better] on the original. Sacrilege.

**Were you an Iggy fan?**

Yeah, I still am. I'm surprised that it's him. It's a very British song, that. I once did a cover of "I Wanna Be Your Dog" and I got a note from Iggy saying that he thought it was a great version.

**What do you think is the great divide which separates British rock 'n' roll from American rock 'n' roll?**

It's like people who see [and hear] Cliff Richard as a British Elvis Presley. There's a big difference, but a lot of people don't seem to see it. To me there's a big fucking difference between Elvis and Cliff Richard.

**You recently played in London with 60s American surf rock legend Dick Dale. How did that go down?**

It was all right [laughs]. All you heard all night was Dick Dale. He was on before us and we couldn't get away from him. Everywhere you went back stage at the QEII it was Dick Dale this, Dick Dale that. We went to the hotel and all his people were there. You turned on the radio and it was talking about Dick Dale. Everywhere you went he was there. According to Dick Dale he invented Link Wray, The Beach Boys, psychedelic Frank Zappa music, Elvis Costello. . . Dick Dale invented every sort of music, according to him.

**Did you meet Dick Dale?**

[Laughs] I didn't want to meet him. We were all trying to avoid him. He was Dick Dale!

### APHASIC & DJ SCUD

**"New World" from *Mash The Place Up* (Ambush) 1998**

**What do you think of this?**

It sounds like The Fall backwards actually.

**Was this kind of music the influence behind "Cyber Insekt" and "Dr Buck's Letter" on the new album?**

You've just got to encourage the musicians until they get it right, until it's in sync.

**Where did the germ of the idea originate, though?**

I'm not going to tell you because it's a secret. I don't need to listen to stuff a lot of the time, I just need to work.

**Do you purposefully block out influences, then?**

You've got to. The group turn up with tunes and then you change them. You say, 'That's not right, you've got to do it this way. It's a good tune, but you've got to do it in this swing.'

**Yet despite your influence blocking each Fall record manages to sound in tune with the times. How is that?**

You hit it sometimes. But you get no thanks for it.

**So Mark, out of all these records, which did you like best?**

The Prince Jazzbo one was the best, I just got fed up with it [laughs]. □