



# IRASCIBLE MUSIC



## ALIEN STADIUM (SCOT)

Album: Livin' In Elizabethan Times

Label: Double Six

Release Date: 01.12.2017

Web: [www.alienstadium.com](http://www.alienstadium.com)

EPK: [irascible.ch/releases/alien-stadium/living-in-elizabethan-times](http://irascible.ch/releases/alien-stadium/living-in-elizabethan-times)

Only two Earth men have heard the brain-mangling bass and cloud-parting melodies that play through its celestial speaker stacks. They're the only ones to have visited its plentiful badly stocked bar concessions and looked back at the spinning Earth. And they're the only people to have ever seen the stadium's anticlimactic headline act – a simple drunken man from Mars backed only by a beatbox, clutching a huge bag of astro-strength lager. Now, those men – Steve Mason and Martin Duffy – have returned to their adopted hometown of Brighton to relay their fantastical tale to the beat of the two musical forms they know best – rock'n'roll and acid house. Collected together on a joyous, righteous, semi-paranoid, fully weaponized concept mini-album, the duo's first recordings are due for release as “Livin' In Elizabethan Times” on Double Six (just in time for Christmas).

Wrapped in a sleeve depicting the duo looking as if they've just walked out of a time travel jumble sale and named as a nod to modern day serfdom, “Livin' In Elizabethan Times” is something all too rare in 2017 – a record that actually sounds like it was fun to make. Unforced and out on a limb, it's clearly come together through a mutual sense of humour and a collective need to vent. Each artist brings half a lifetime or more of hard won experience to the record - Steve from the Beta Band through King Biscuit Time to his rightly lauded solo releases; Martin, from the teenager who drove Felt's gloriously autumnal instrumental album Train Above The City before becoming the musical backbone of Primal Scream for the best part of the last three decades.

Said mini-album comes with one hell of a backstory - a tale best left for the duo themselves to explain...

Steve Mason: “The songs on the album are in a specific order; they tell a story that we are characters in. “This is for the Humans” is us deciding to send a message into space which is essentially ‘We've fucked it up down here; could anyone up there come down and give us a hand, we're struggling a bit’. “The Visitation” is when they come down and their judgement is not good. They don't want anything to do with us, they don't like us and all they really wish is harm on us. All the human

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beings are gathered in this field waiting for them to arrive. They come out and open fire on everyone, but me and him escape. So then we build our own ship to go up and have a look at what's going on out there. There's a guy who comes down in "The Visitations" called Ang-gog-nu. The lyrics to "Titanic Dance" have him as 'A simple drunken man from Mars, he's had a few on every star/galactic tramping in your face/must reach further if you're looking for the higher race'."

Martin: "The first track we wrote was "This Is For The Humans". From there we wondered where we could go. Then the idea came about everything being a massive galactic disappointment. This idea of this vast majestic universe and it's just a drunk alien with access to huge amounts of artillery. We think he's an enlightened being but he's just a tramp. Just like us."

If this all sounds like the excited ramblings of two men on the wrong side of several pints, then "Livin' In Elizabethan Times" probably isn't the record for you. If, on the other hand, it sounds like two of the country's most consistently interesting musicians describing an all-too-rare-in-this-day-and-age work of visionary pop music, then you're in luck as the mini-album is total joy from start to finish.

Musically, they journey from the pensive acoustic stomp of the opener ("This One's For The Humans") through to a glimmering, horn heavy four/four shuffle that acts as the backdrop the human race's sentencing on "The Visitations". "The Moon is Not Your Friend" offers a moment of respite, sounding something like the Beach Boys playing space shanties on the edge of the Sea of Tranquility, while "Titanic Dance" (the only track with any outside influence, having been given a toughened up mix by Brendan Lynch) fires off into the outer reaches with one almightily demented Balearic dancefloor earthquake.

It's a record that effortlessly echoes key points from each musician's back catalogue – from the Three EPs to Weatherall's Nine O'Clock Drop take on Airstream; "No Style" to "Screamadelica"; Felt and Steve's recent solo releases – yet it never gets bogged down in the past. Instead, it creates its own world and comes with its own left-of-centre internal logic.

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