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The world's finest  
punk-jazzers.

### **Acoustic Ladyland** 'Last Chance Disco' *Babel*

You could put together a pretty mean C90 of 'punk jazz'. Side one might kick off with the MC5 covering Sun Ra; followed by the honking funk of James Chance, or the rabble-rousing horns of Pigbag and Rip Rig & Panic. Side two might mix the free-jazz flirtations of Spiritualized, Sonic Youth, Yo La Tengo and My Bloody Valentine with some punkier tracks by Ornette Coleman, John Zorn or Art Ensemble Of Chicago.

And you'd probably want to put a few tracks from 'Last Chance Disco' on there too. Pete Wareham's London quartet started out four years ago playing jazz versions of Hendrix songs, but have since mutated into the world's finest exponents of punk-jazz. Track titles like 'Iggy', 'Ludwig Van Ramone' and 'Nico' broad-

cast their references, while the junkyard jazz of 'Om Konz' is, according to the sleeve note, 'a tribute to Olivier Messiaen and the Yeah Yeah Yeahs'.

Much of this album's dissolute swagger recalls the '90s Bostonian trio Morphine (who featured a baritone sax and a two-string bass), while 'Thing' and 'High Heel Blues' are closer to thrash metal. Oddly, it's one particularly punky vocal track - 'Perfect Bitch' - that reminds you of the band's jazz pedigree, if only because it's written in the arcane time signature of 15/8. Otherwise they've largely jettisoned the cerebral M-Base sensibility of their other F-IRE Collective incarnation Polar Bear. Both bands are fantastic, but it's the wilfully, blissfully dumb Acoustic Ladyland who are guaranteed to blow any 'post-punk' revivalists off the stage.

*John Lewis*

**Acoustic Ladyland play the Spitz on Sat.**