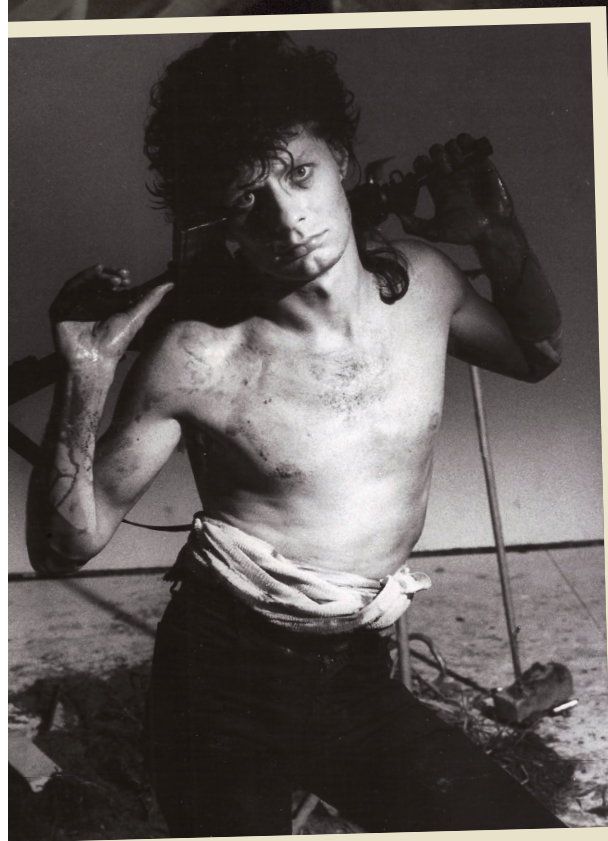
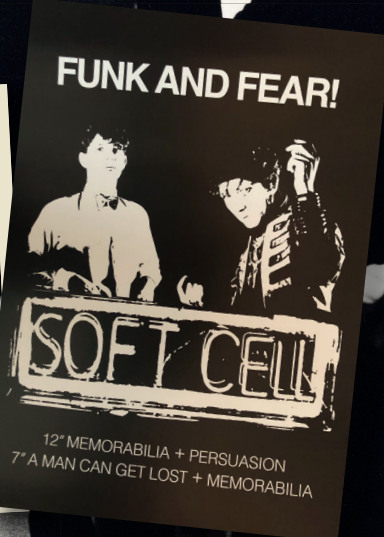


CONFORM TO DEFORM

The strange world of some bizarre



Disparate measures (clockwise from top left): Foetus' JG Thirlwell invents roadmender chic; Stevo in the Some Bizzare offices with Marc Almond; Test Dept enjoy a typical "ideas session"; Swans wake up the neighbours; avant-techno bods Cabaret Voltaire; The The's Matt Johnson gets beret intense; Soft Cell synth it up in Israel



This year sees the 40th anniversary of seditious electronic label **Some Bizzare's** *The Some Bizzare Album*, which not only featured some of the most important bands of the early 80s, from Soft Cell to Swans, but introduced music industry maverick Stevo, who took on the major labels and, for a short while, beat them at their own game. Weird scenes: **Wesley Doyle**

In the early 80s it seemed no independent record company was complete without an eccentric boss almost as famous as the bands on the label. There was Creation's Alan McGee, Factory's Tony Wilson, 4AD's Ivo Watts-Russell and Postcard's Alan Horne. All of whom were, to varying degrees, headline-makers in their own right.

One name that seems to have fallen off that list of late is Steven Pearce AKA Stevo, the man behind Some Bizzare, the record label and management company that not only brought the world Soft Cell and The The but also gave left-field acts such as Foetus, Cabaret Voltaire and Einstürzende Neubauten a decent crack at mainstream success.

Stevo's modus operandi was "Use the industry before it uses you", and he did that by brokering deals between his artists and major labels (including CBS, Phonogram, Virgin and Warners). He used advances from interested parties to fund the recording of an album which he then sold to the highest bidder. This approach was just one of many unorthodox tactics Stevo employed when dealing with the industry and is usually what he's remembered for. Yet there was method to his madness: by the mid-80s Some Bizzare had a roster that was both challenging and credible, yet still capable of serious commercial success.

"Stevo exerted huge energy in creating what was – for two or three years at least – the most exciting independent record company in the UK," says Matt Johnson, The The mainman and one of the first artists to sign to Some Bizzare. "When I met him, I was in my late teens and he was even younger than me! Apart from his enthusiasm and passion, he guaranteed a major label deal and a decent standard of living. And he was good to his word."

SCI-FI DISCO

Stevo, a dyslexic who left school with no qualifications, had a love of the eccentric electronic music being made in the late-70s/early-80s by artists such as Fad Gadget, Dalek I, The Residents and Chrome. The

17-year-old juggled working as a delivery boy for Phonogram with DJing at London venues such as The Chelsea Drugstore and Clarendon Ballroom, terrorising the dancefloors with his non-mainstream taste.

As the early 80s tide began to turn towards the synthesiser, Stevo soon found himself in demand as both a DJ and promoter, and two different music papers asked him to compile weekly "Futurist" charts.

Increasingly, Stevo would populate his charts with demos sent to him. It was through these demos that he discovered many of the bands featured on the *Some Bizzare Album*, a compilation that demonstrated the teenager's preternatural ability to identify musical talent.

"Stevo was incredibly enthusiastic about Soft Cell," recalls keyboard player Dave Ball in his autobiography *Electronic Boy* (Omnibus Press). "And was probably the only person who'd actually bothered to listen to the demo cassettes we'd sent him."

As well as the Leeds duo, the *Some Bizzare Album* also featured Depeche Mode, Blancmange and The The – all key bands of the 80s and beyond. While Depeche Mode famously signed with Daniel Miller's Mute and Blancmange also went elsewhere, both Soft Cell and The The threw their lot in with Stevo's new label and management company.

After a couple of false starts, *Some Bizzare* hit platinum with Soft Cell's cover of *Tainted Love*, which in 1981 went to No 1 in 17 countries, selling 1.3m copies in the UK alone, eventually becoming the year's biggest-selling single. This success gave Stevo carte blanche to pursue his vision for the label.

Part of that vision was to make the majors really jump through hoops when it came to licensing Some Bizzare artists' work. Whether summoning Maurice Oberstein of CBS at midnight to sign a contract while sitting astride one of Trafalgar Square's lions, or insisting the chair used by WEA's managing director was included as a contractual gift, Stevo's demands became the stuff of music industry legend. He sent 9"

brass dildos inscribed with the legend, 'Psychic TV Fuck the Record Industry' to all the major labels and, rather than attend a meeting with Phonogram, despatched a teddy bear with a cassette recorder taped to its chest that played back his demands. "You can't negotiate with a teddy bear," was his reasoning.

"Initially, all that crazy stuff was quite amusing," says Ball. "But the joke started to wear a bit thin."

WAVE GOODBYE

While having a clause put into a band's contract entitling them to a weekly supply of sweets must have amused at the time, it hardly ensured the deal had the artists' long-term financial interests at heart. Soon bands started to distance themselves from the label and Stevo in particular. Those whose contracts were more binding found themselves frustrated by their manager's perceived lack of professionalism and standing in the industry.

"We felt that if we stayed with Stevo the next record would be more about him than us," says Stephen "Mal" Mallinder, one of the founder members of Cabaret Voltaire, "While there was something quite Dadaesque about him, it was always about 'the deal' with Stevo. Daniel Miller at Mute wanted to have a label that worked with the record industry, while Stevo regarded it as something you exploited. He just enjoyed arm-wrestling labels and getting money out of them."

The Mute comparison is an apt one. While Miller's label thrived, *Some Bizzare* floundered and, one-by-one, artists started to drift away.

"The sad thing is that although Stevo knew how to build something he just didn't seem to know how to maintain or sustain it," says Johnson. "He was someone who saw the big picture rather than be bothered with the details. But the devil is in the detail. He certainly had a clear creative vision. He just couldn't back it up with the efficiency essential to longevity."

Stevo's business practices continue to cause friction between him and his former charges, although according to the label boss, not to the point of legal action. Talking to *The Independent* back in 2011 he said, "I've never been sued by an artist, a publisher or a record company. And I've never sued an artist, a publisher or a record company."

That may be the case but, while some former *Some Bizzare* artists are sanguine about their time working with Stevo, others

"STEVO EXERTED HUGE ENERGY
IN CREATING THE MOST
EXCITING LABEL IN THE UK"

Photos: UG Thirlwell; Peter Anderson; (Test Dept) Kenny Morris; (Swans) Catherine Ceresole

refuse to talk about him to this day.

That shouldn't detract from the golden period between 1981 and 1989 when, due to the energy and enthusiasm of one man, a bunch of disparate artists from around the world found a home, with a record label that genuinely wanted to change the music industry, to "conform to deform." Stevo may have ultimately failed, but as the following dozen records show, he was responsible for getting some incredible music out into the world.

"The best music comes from anger, from paranoia, it's the way out of a situation," he told *The Independent*. "You have to be prepared to go into the armpits of society to find great music. I've found unemployable reprobates and given them a tax liability."



VARIOUS *The Some Bizzare Album* (Some Bizzare, BZLP 1, LP, 1981) **£30**

Released in January '81, *The Some Bizzare Album* was a compilation featuring embryonic tracks from a number of bands that would go on to define electronic music for the next decade. Tony Mayo, singer and founder of Naked Lunch, one of the first acts Stevo got involved with, was instrumental in the choice of tracks for the album.

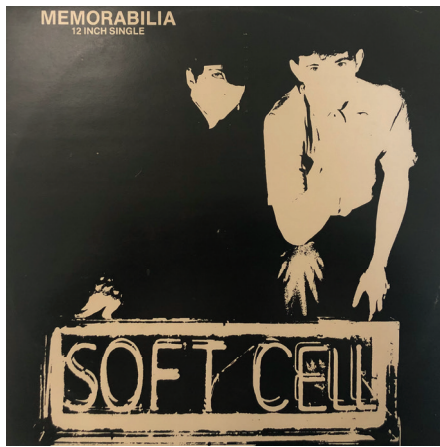
"We'd done the *Electronic Indoctrination* tour with Stevo as DJ," explains Mayo, "and we started talking about a compilation. Stevo arranged a session at Stage One studio in Forest Gate, East London for us to record our track La Femme. Depeche Mode were down there recording Photographic and Soft Cell were in and out, too, both working with Daniel Miller."

Mayo was friendly with The The's Matt Johnson and had met Neil Arthur from Blancmange at a party and convinced them both to contribute tracks from their respective bands. The track list was completed by another band Stevo had his eye on, B-Movie, as well as a number of other contemporary electronic acts.

"Stevo was in two minds whether to distribute the album independently or to give it to a major," says Mayo. "Miller advised him to keep it 'pure', while I suggested getting it out to as many people as possible. In the end he decided to license it to Phonogram." It was the first of many fruitful

but antagonistic relationships Stevo was to have with major record labels.

Mayo's involvement with Stevo ended after too much of what he calls "chaotic behaviour", but he feels the impact of the *Some Bizzare Album* is still being felt. "Back in 1980 we first used the words 'electronic dance music' and now that term is everywhere," he says, "The legacy of that album is all around us."



SOFT CELL *Memorabilia* (Some Bizzare, HARD 12, 12", 1981) **£15**

After the self-released *Mutant Moments* EP, Soft Cell looked to the dancefloor with their first proper single for Some Bizzare. Recorded at the aforementioned sessions with Daniel Miller (which also produced early versions of Bedsitter and Tainted Love), *Memorabilia* took Dave Ball and singer Marc Almond's minimal electronica and combined it with a simple repeated synth part based around an old James Brown bassline.

"It was really our take on disco," says Ball, "with its repetitive, four-to-the-floor electronic dance groove, monotone-filtered synth bleeps and dubbed-out vocals. Over the years various DJs and critics have said that it was a precursor to house music."

The single was a massive dancefloor hit both here and in the US, but limited to 10,000 copies, it was never intended to be a chart single. That job fell to the duo's next release, a cover of an old Northern soul standard made famous by Marc Bolan's girlfriend Gloria Jones. Phonogram wanted a hit and Tainted Love fulfilled the role admirably, and then some.

PSYCHIC TV *Force The Hand Of Chance* (Some Bizzare PSY1, LP/12"/poster, 1982) **£80**

Stevo wasn't just interested in signing up-and-coming talent, he was also keen on adding his own musical heroes to Some Bizzare's growing roster. Having been a huge Throbbing Gristle fan, he jumped at the chance to work with former members Genesis P-Orridge and Peter "Sleazy" Christopherson on their new project, Psychic TV.



"Those were very heady days for Some Bizzare," says Jim Thirlwell, the Australian ex-pat who recorded under the pseudonym of Foetus. "There was a lot of success: Tainted Love was a worldwide smash and Soft Cell had given Stevo a Golden Ticket." Stevo used this leverage to broker a deal for Psychic TV's debut album with WEA, far removed from his charges' previous independent releases on their own Industrial Records imprint.

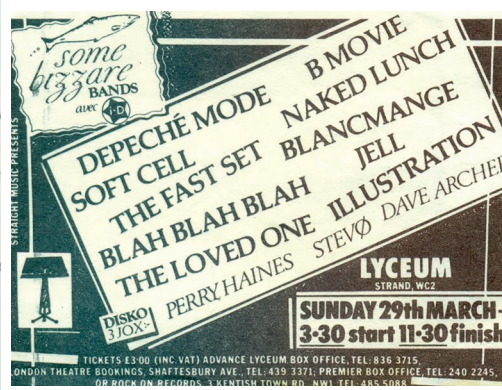
Likewise, the music P-Orridge and Sleazy produced had little to do with the sonic terrorism of their alma mater. If anything, the majority of *Force the Hand of Chance* could best be described as chamber pop, simple songs augmented with bucolic strings and acoustic arrangements, with a few drone experiments to keep fans of their previous incarnation happy.

Commercially, the project didn't quite pay off and the band were dropped after one album. Stevo swiftly brokered them another deal with CBS, a label who had also signed another Some Bizzare act that actually stood a chance of some mainstream success.



SOFT CELL *The Art Of Falling Apart* (Some Bizzare BIZ3, LP/12", 1983) **£15**

Tainted Love and its parent album (1982's *Non-Stop Erotic Cabaret*) may have made Soft Cell an overnight success but the pair were struggling with their new-found role as pop-stars. "We desperately wanted to go back to our roots and make a darker, heavier album without thinking about commercial success," says Ball. "But the record company screamed out for more hits."



Bizzare Inc (l-r): the NME's "Futurist" chart, compiled by Stevo in his record shop days; a Some Bizzare showcase at London's Lyceum; a Stevo-curated bill at The Clarendon in West London

Like their debut, *The Art of Falling Apart* was recorded in New York and produced by Mike Thorne, although there the similarities end. Where *Erotic Cabaret* was a celebration of the city's nightlife, their follow-up highlighted the flipside. Lyrically it focused on the grime, squalor and emptiness Almond saw around him and Ball couched the singer's observations in slabs of sound that built to filmic crescendos. There was no Tainted Love, no Bedsitter; there wasn't even another Sex Dwarf. It was all a bit too real and near-the-knuckle for Phonogram.

One track that was, for some reason, deemed single-worthy was Numbers, a song loosely based on a John Rechy book about casual gay sex. To help its limited chances in the charts, Phonogram double-packed it with a copy of Tainted Love, which so incensed Almond and Stevo they went straight to the company's offices and set off fire extinguishers, smashing all the platinum, gold and silver discs that adorned the corridors.

"The disc-smashing perfectly symbolised our feelings towards the music business at the time," says Ball. "We were at a point in our fledgling careers when we could have really benefitted from having an older, more sober and experienced manager to give us a bit of guidance, maybe even suggest taking a holiday, but it never happened."

That lack of guidance meant the next Soft Cell album would be the last the duo would record for nearly 20 years.

CABARET VOLTAIRE *The Crackdown* (Virgin CV DV 1, LP/12", 1983) **£20**



Another established act Stevo wanted for Some Bizzare were electronic pioneers Cabaret Voltaire. Formed in Sheffield in 1973, the band had a long-term relationship with Rough Trade but were looking for a change. "Stevo was really

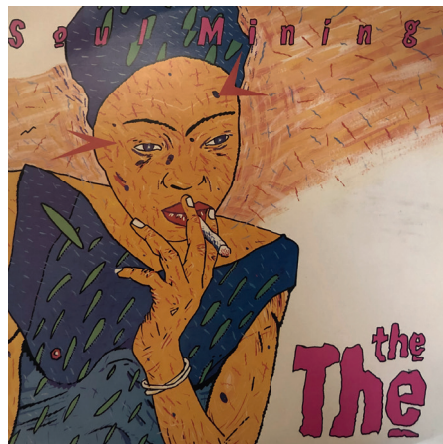
keen to sign us," says Mal. "We were making electronic music and felt it could have a wider appeal. As much as we were avant-garde, we were very rhythm-based and felt we had a synergy with what was coming out of New York, the whole electro, D-Train, George Clinton funk thing. Our stuff had that kind of feel."

The band signed to the management side of Some Bizzare and set about recording an album while Stevo negotiated a deal with Virgin Records via A&R man Rob Collins. The resultant album, *The Crackdown*, was, incredibly, made in just a week. "We arrived in Soho and tipped out into Trident Studio," recalls Mal. "We had nothing prepared but that was how we worked. The Some Bizzare office was above the studio and was like a little hub: we met Dave and Marc there for the first time, and Jim [Foetus' JG Thirlwell] and Matt were popping in and out."

As with most Some Bizzare acts, a collaboration was never far away. "We were a bit limited with the synths and Dave was kicking around the offices," says Mal. "He had a Prophet 5 and a DMX drum machine. He was into what we were doing and happy to come down and play some keyboards."

While a relatively modest commercial success by Some Bizzare standards, *The Crackdown* charted at No 31, 60 places higher than the band's previous highest placing. It also spawned two massive club hits: Just Fascination and Crackdown.

Cabaret Voltaire would stay with Some Bizzare for another two albums before deciding to move on. "Our relationship with Stevo was very different to anyone else on Some Bizzare, especially legally," says Mal. "Leaving was still a bit mad, though. We took him for an Indian meal to tell him and, after several gin and bitter lemons, he signed our release document on the back of a napkin."



THE THE *Soul Mining* (Some Bizzare/Epic EPC 25525, LP/12", 1983) **£75**

Despite being only 22 at the time of *Soul Mining's* release, Matt Johnson had already been around the block. In addition to the *Some Bizzare Album* track, Johnson had released a solo album and The The single for 4AD, appeared on three albums by The Gadgets, and put out another couple of The The singles for Some Bizzare before starting work on an album proper.

"The relationship with Stevo was still pretty fresh and exciting," Johnson admits. "We were close friends at that stage and went on a few holidays together to exotic places like Cairo and Mombasa. We also used to party a lot together in New York and London."

Soul Mining was recorded in re-gentrified Shoreditch with Johnson co-producing alongside Paul Hardiman and features contributions from electronic pioneer Thomas Leer and Some Bizzare labelmates JG Thirlwell and Zeke [Orange Juice] Manyika. The album is a beguiling mix of styles including contemporaneous synth textures, agit-funk basslines, African-inspired polyrhythms, folkish accordion, plus a grandstanding piano solo from Jools Holland, all held together by Johnson's

"I MET THESE COIL FANS AND THEY WERE GOING TO KILL ME"

singular vision and songwriting nous. Up to his usual tricks, Stevo licenced *Soul Mining* to one label before taking it to another – twice. Eventually settling with CBS, Johnson gave the midnight Trafalgar Square signing a miss. “Some of the shenanigans I found hilarious whilst others made me wince,” he says, “I’m never comfortable with people feeling bullied or humiliated but I didn’t have such a problem when certain people in the industry got what they deserved.”



SCRAPING FOETUS OFF THE WHEEL *Hole* (Some Bizzare/Self Immolation WOMB FDL 3, LP, 1984) **£20**

In many ways JG Thirlwell connected all the acts on Some Bizzare. He’d been recording under his various Foetus nom-de-plumes since the start of the decade, self-financing independent releases on his own Self Immolation label by working at Virgin Records on Oxford Street. It was there that he first met Stevo in his role as a delivery boy. “I knew he also DJ’d in the evening,” says Thirlwell, “and eventually became aware he was the guy behind Soft Cell.”

Thirlwell was also friends with Matt Johnson, who first exposed Stevo to Foetus. A deal was struck that included Some Bizzare also signing German industrialists Einstürzende Neubauten (see below) and Thirlwell found himself with a considerably larger budget than he was used to.

“Signing to Some Bizzare facilitated me moving from 8-track studios to a 24-track studio, which was a huge technological leap for me,” he explains. “I could finally realise the sounds that I had in my head and you can hear that on *Hole*. All of a sudden my music became technicolour and sounded the way I wanted it to.”

The gallows humour that led him to

name his project Foetus can be found throughout his work but seemed to reach some sort of apogee with *Hole*: puns and mixed-metaphors clash with musical and stylistic references, all driven by layers of percussion and Thirlwell’s deranged vocal stylings on top.

“I feel very affectionate towards *Hole*,” says Thirlwell. “It was a crystallisation of what I had been doing up to that point. It has a lot of energy and is full of ideas. It’s also really frantic, which is probably what I was like at the time.”



TEST DEPT *Beating The Retreat* (Some Bizzare/TEST 2-3, 2 x 12” box, 1984) **£30**

Like Neubauten, Test Dept were tagged as “industrial”, although the South London collective embraced the label more than most. They scavenged for scrap metal around the junkyards of their Deptford base, and forged what they found into a driving sonic battery of epic proportions.

“We had been operating independently, releasing cassettes through Rough Trade, but wanted to get our work out to a wider public,” says the band, speaking collectively. “We were quite taken by Stevo’s maverick approach, which had echoes of Malcolm McLaren, and Some Bizzare’s desire to shake things up and challenge the way the major labels operated.”

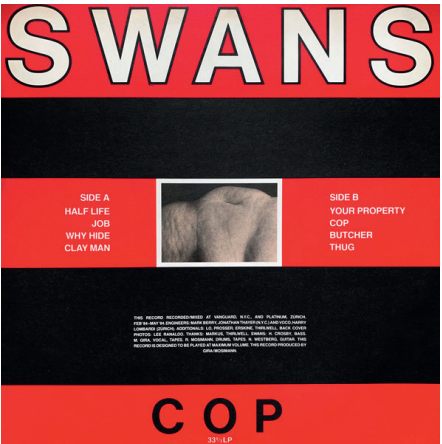
Stevo brokered a deal with Phonogram that gave the band access to studio spaces and technology very different from their New Cross squat cellar. The Some Bizzare association gave them access to the video studio that “Sleazy” Christopherson had set up in Stevo’s house.

The raised profile also gave Test Dept a platform to organise unique live events which avoided traditional music venues in favour of unconventional sites, such as disused railway arches and tube stations.

Translating their cacophonous live sound

to record proved tricky at first. “We treated the studio and live performances very differently as it was very difficult to recreate that live raw energy with the same intensity,” they say today. “Many people regard *Beating The Retreat* as our best album and there are certainly some powerful moments that capture the period well.”

Ever politically minded, as Test Dept’s activism increased so they began to move away from Some Bizzare. “It didn’t sit too well in the mainstream music industry,” they say, although Stevo has recently come back into the band’s orbit. “We’re now working with One Little Independent Records who are in “discussion” with Stevo about re-licensing Test Dept’s back catalogue. So, the Long March continues!”



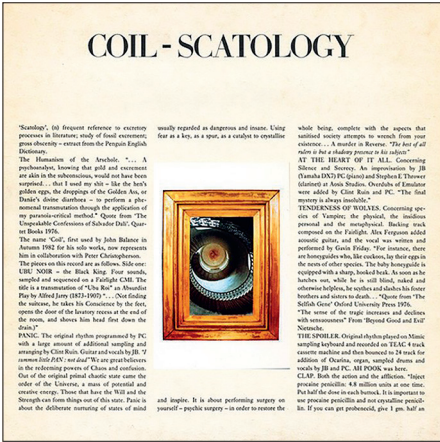
SWANS *Cop* (K 422 KCC 1, LP, 1984) **£90**

As the 80s progressed, New York became an epicentre for experimental music as musicians – inspired by the No Wave scene of the 70s and attracted by cheap rents – moved to the city. Led by the messianic Michael Gira, Swans were an uncompromising live act who used volume and repetition to bludgeon audiences into submission and, more often than not, right out of the venues they were playing in.

The Zelig-like Thirlwell had moved to New York in 1983 and had seen the band playing around the East Village and Lower East Side. On his recommendation, Rob Collins, who had left Virgin to work for Some Bizzare full-time, saw Swans supporting The Fall at Heaven in London and was an immediate convert.

Rather than sign directly to Some Bizzare, Stevo suggested Collins set up satellite label K.422 (named after the melting point of plastic on the Kelvin scale) to put out Swans music in the UK. The band’s first release was the album *Cop*, the unremitting nature of which Stevo likened to “a slave ship”.

Swans went on to release a series of EPs and albums for K.422, including the semi-official live album *Public Castration Is A Good Idea*, before Collins took the band with him to Mute in 1986 when Some Bizzare started to experience onerous financial difficulties.



COIL *Scatology* (K 422/Force & Form FFK 1, LP/postcard, 1985) **£200**

Concerned about P-Orridge’s cult-like activities with Thee Temple Ov Psychick Youth, Sleazy left Psychic TV in 1983 and, along with his partner Geoff Rushton (AKA John Balance), formed Coil.

Rather than go through Some Bizzare directly, Coil’s releases on their own Force & Form label were licensed to K.422. This arrangement was to cause much rancour between the band and label boss over the following years.

“The Some Bizzare office was very sociable,” says Thirlwell. “I’d hang out there and run into people, which is where I became friendly with Geoff. We talked about music and had a lot of common reference points. He really liked the way my records sounded and asked if I wanted to produce their first album.”

The music Coil were making was a mixture of baroque instrumentals, sonic experimentation and almost folk-like pop songs. “It was an interesting time for them,” says Thirlwell. “Their trajectory had been more instrumental but *Scatology* was a real mix that broadened their palette and appeal. They covered so many things in their time but I think this album is an essential chapter in their history.”

Thirlwell also worked with the band on their cover of Tainted Love, released later in the year and repurposed as an AIDS eulogy from which all profits went to the Terrence Higgins Trust. The video, directed by Sleazy, garnered much acclaim and became a permanent part of the collection at the Museum Of Modern Art.

The band’s relationship with the label deteriorated soon after and both members spoke publicly about their unhappiness with Stevo’s handling of their business. Rushton would refer disparagingly to their former label boss from the stage during Coil gigs and a 2001 CD reissue of *Scatology* (and its follow-up, *Horse Rotavator*) had the slogan, “Stevo, Pay Us What You Owe Us” emblazoned on the sleeve.

For his part, Stevo maintains everything was above board. “I met these Coil fans in a club and they went mental,” he told *The Independent* in 2011. “This guy was going

to kill me because he’d read this book that said they’d never signed a contract with Some Bizzare. I don’t know what’s in my filing cabinets – it must be Scotch mist!”



EINSTÜRZENDE NEUBAUTEN *Halber Mensch* (Some Bizzare/BART 331/BART 451, LP/12”, 1985) **£25**

“I was tight with The Birthday Party,” says Thirlwell. “Around mid-’82 they moved to Berlin and I was going back and forth from London to visit them. I was aware of Neubauten through their singles but I had no idea how phenomenal they were until I saw them live and they blew my mind.”

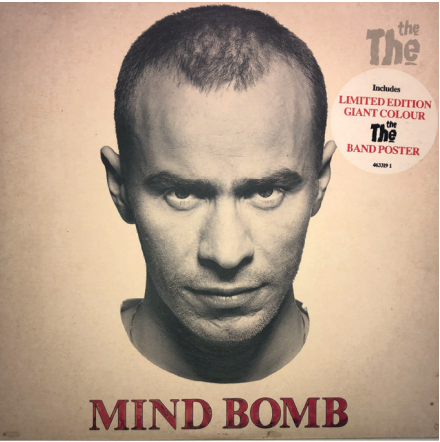
It was Thirlwell’s intention to license one of Neubauten’s singles to Hardt Records, a subsidiary of his own Self Immolation label, but the German band proposed doing a compilation of their early singles instead. “When Stevo was talking to me about signing I told him I was working with Neubauten and so they came along for the ride, too.”

Stevo decided he wanted something new so they recorded *The Drawings Of OT* album at a cost of £40,000, which was subsequently licensed to Virgin. It can’t be overstated what an incredibly subversive act this was. Neubauten had – and have still – a serious avant-garde approach to their “organised noise”, using found instruments and specifically adapted bits of machinery to explore the boundaries of what music can be. Unlike Test Dept, Neubauten’s aim wasn’t to celebrate the industrial world but rather to soundtrack its collapse.

The logical conclusion of this approach came during their Some Bizzare years at *The Concerto for Voices And Machinery* held at the ICA in 1984. Ostensibly an art performance as opposed to a rock gig, the band hired cement mixers and drills to complement their usual “instrumentation”, but when the show finished after only 25 minutes the crowd rioted. Stevo, never missing an opportunity for publicity, circulated a rumour that the band were attempting to dig through to secret tunnels under the venue that led to Buckingham Palace.

By the time of 1985’s *Halber Mensch*,

the band had started to explore traditional song structures and melody, which when placed alongside their sonic experimentalism, only made their work more powerful.



THE THE *Mind Bomb* (Epic 463319 1, LP/poster, 1989) **£20**

Johnson’s friendship with Stevo had soured somewhat while promoting 1986’s *Infected*. “Things started off well,” accepts Johnson. “Stevo was instrumental in persuading Sony to stump up the money for *Infected – The Movie*, and we also had a lot of fun together in Peru and Bolivia during the making of it. But by the time the very lengthy promotional tour had finished our relationship had become very strained and difficult.”

For the follow-up Johnson had decided to make The The an actual living, breathing band, the line-up of which included Johnny Marr. As Stevo’s behaviour became increasingly erratic, Johnson found himself confiding more in his new guitarist rather than his old friend.

“I was effectively managing myself by the time *Mind Bomb* was recorded,” says Johnson. “Some Bizzare had nothing to do with that album at all.” *Mind Bomb* was to be the last The The release to feature the Some Bizzare logo on the sleeve, and that was purely for contractual reasons.

As to what led to a parting of the ways, Johnson is honourably circumspect. “It was a very complicated situation, but drugs, paranoia and general chaos all played a part,” he confides. “There were a few particularly difficult episodes, which led to me making the decision to leave, but this is not something I have a desire to discuss publicly – or to hurt anyone’s feelings with – so it will remain ‘in the family’ so to speak.”

“But for good or bad Stevo was a larger-than-life character in an industry that’s now so grey, corporate and sterile that it seems like a lost world looking back.” 🍌

There will be a 40th anniversary reissue of Tainted Love later this year, and reissues of Some Bizzare’s Soft Cell albums in 2022.