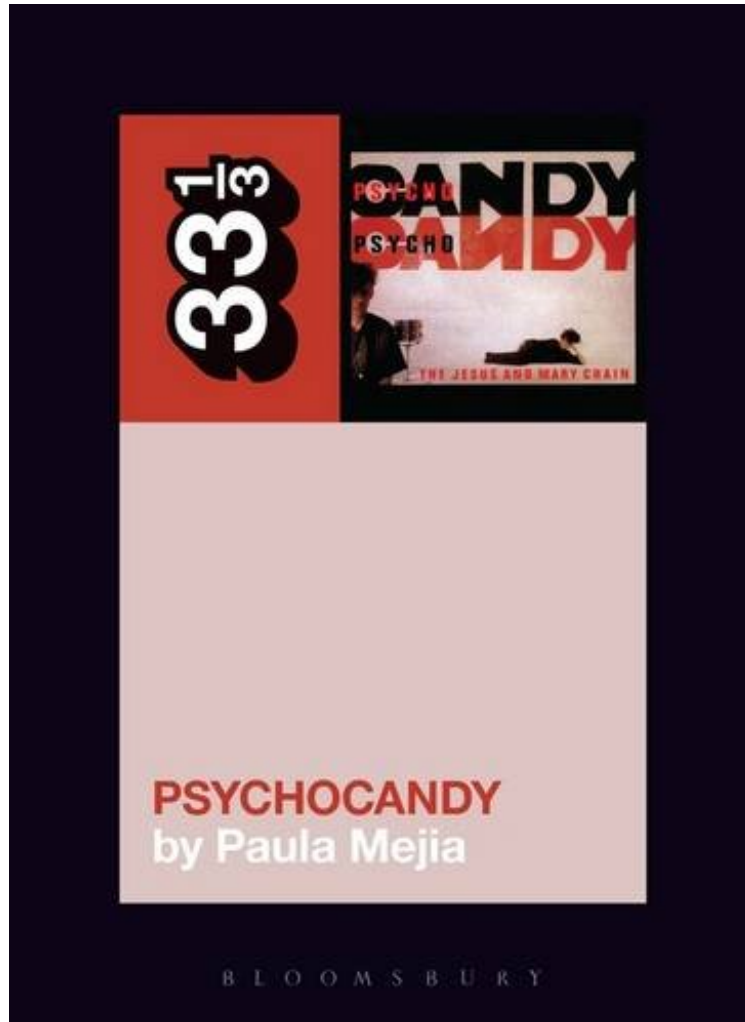


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## The Jesus and Mary Chain's Psychocandy (33 1/3)

*Paula Mejia*

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**Paula Mejia : The Jesus and Mary Chain's Psychocandy (33 1/3)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Jesus and Mary Chain's Psychocandy (33 1/3):

The Jesus and Mary Chain's swooning debut *Psychocandy* seared through the underground and through the pop charts, shifting the role of noise within pop music forever. Post-punk and pro-confusion, *Psychocandy* became the sound of a generation poised on the brink of revolution, establishing Creation Records as a tastemaking entity in the process. The Scottish band's notorious live performances were both punishingly loud and riot-spurring, inevitably acting as socio-political commentary on tensions emergent in mid-1980s Britain. Through caustic clangs and feedback channeling the rage of the working-class who'd had enough, *Psychocandy* gestures toward the perverse pleasure in having your

eardrums exploded and loudness as a politics within itself. Yet Psychocandy's blackened candy heart center calling out to phantoms Candy and Honey with an unsettling charm makes it a pop album to the core, and not unlike the sugarcoated sounds the Ronettes became famous for in the 1960s. The Jesus and Mary Chain expertly carved out a place where depravity and sweetness entwined, emerging from the isolating underground of suburban Scotland grasping the distinct sound of a generation, apathetic and uncertain. The irresistible Psychocandy emerged as a clairvoyant account of struggle and sweetness that still causes us to grapple with pop music's relation to ourselves.