

# fuse

april 2008 • **totally free**



imperial vipers



british standard

+ a history lesson from Electric Prunes

+ rutherfords



inferno



wishlist

# les savy fav



# we bite too.

2008 sees the return from a brief hibernation of everyone's favourite crawling king snakes, Imperial Vipers. The Bedfordshire based glam/punk ass-kickers are back with vengeance on their mind. This time they mean business, you can be absolutely certain with these boys, their bite is far worse than their bark.

So what've they been up to for the past year or so? Following a punishing nationwide gig schedule in support of their debut album 'Searching:Falling: Silence', the boys have taken a sabbatical to write new material and re-appraise the band's direction.

The live cobwebs were dusted off with a warm-up gig at Cheltenham's 2 Pigs prior to a London showcase at The Embassy. This was the perfect opportunity to exchange beers and words and get the story from the Vipers themselves. "Yeah, the Embassy, how did that happen?" laughs dreadlocked axeman Wevs.

"It's gonna be good though, loads of people have said they're coming, press, promoters, publicity people and all that. Even a bloke from the News of the World who's taken a liking to us. Better hope he's not been looking for any scandalous dirt to dig up though!"

"Ha! He'd get everything he needs to fill his paper for weeks if he has" smirked vocalist Ash, sporting a new raven black barnet. "F\*\*k, we've done some stuff in our time that even he'd be worried about putting in".

Naturally, Imperial Vipers haven't spent a whole year partying and doing rock n roll stuff just to keep the News of the Screws busy. Songs have been written and some have been recorded too, with a new album now in the planning stage. The new tracks seem spikier and more punkish in their feel. "We weren't really totally happy with the first album", explains Wevs. "But don't all bands say that? Ha, ha. We always felt we were led by the studio people in a more traditional

rock, even mainstream direction. I grew up listening to the Pistols, The Clash and The Ruts and stuff, so when I write songs, those are the sounds that I want to come through. The new stuff that's coming out is more like I intended us to sound. Hard yes, but punkier 'cos that's the music I love, along with the rockier influences too, like AC/DC and Led Zep".

The Ruts are finally getting a bit more recognition and their place in punk history has grown in status since Gallows re-worked 'Staring At The Rudeboys'. "I'm glad about that," says Wevs. "The Ruts version is so much better than Gallows, people should search for the original".

OK. We mentioned the new album is planned, when is it coming out? Wevs laughed into his beer. "It ain't even recorded yet mate! We've got a new single which we did with Steve Powells out soon though, to get things going again, we're really happy with it as well"! 2008 is the year of Viper, believe it.

[www.myspace.com/imperialvipers](http://www.myspace.com/imperialvipers)



# electrasy

*wired for  
dreaming...*

*the long anticipated third album simply released by our friends [pinkhedgehog.com](http://pinkhedgehog.com)*

**music  
without  
industry**







**Electrasy are having a huge gig in Beaminster, and you can read all the particulars below!**

Saturday 29th March 2008, Town Hall, Beaminster, Dorset

Cost : £10 advance (only 250 tickets!)

Electrasy headlining with support from Spoof + DJ. There is a licensed bar + huge big PA and lights. This is gonna be a full on gig, not to be missed. All proceeds (after costs) go to Beaminster Community Project (please don't expect any free tickets). Max capacity is 250 people - book early for guaranteed entry. Tickets available £10 each from The Red Lion, Beaminster: Phone 01308 862364 Looking forwards to a fantastic night. MUSIC WITHOUT INDUSTRY

Pink Hedgehog, the band's UK label, will be running a stall, selling lots of great music at special prices and giving away stuff to boot!

**Sunday, May 25, The Cavern Pub (Pink Hedgehog Records Showcase 3:15-7:30pm)**

3:15 Anton Barbeau  
4:00 Freak Circus  
4:45 Si 'Jubb' Carruthers  
5:30 Electrasy  
6:15 Roger Tarry  
7:00 Hamfatter

**Sunday, May 25, The Cavern Club Front Stage (Pink Hedgehog Records Showcase 8:00pm-12:15am)**

8:00 Si 'Jubb' Carruthers  
8:45 Roger Tarry  
9:30 Hamfatter  
10:15 Anton Barbeau  
11:00 Electrasy  
11:45 Freak Circus

To mark the occasion, Pink Hedgehog will be getting 100 DVDs made featuring all their artists who are performing at International Pop Overthrow Liverpool 2008, which will be

given away free to the lucky punters in attendance! so keep Sunday 25th May free and come join us in the Cavern Club! some of you might be saying who's si 'jubb' carruthers... sounds like a P.G. Wodehouse character or something, we'll he's not, he's a rather splendid singer-songwriter in the billy bragg/elvis costello sort of mould.

www.internationalpopoverthrow

Pink Hedgehog are also welcoming a new signing – indie-rockers Atomic – to the family and are getting ready to launch their new album coming up from the streets to the music fans of the UK. They have been doing great things over in Europe, including support dates with Babyshambles

**Youthmovies at the ICA**  
Youthmovies + Lovers + Foals  
DJs + Pillow projections  
3 April: 8pm

A very special and potentially extremely exciting end-of-tour, album-launching party-gig (the album is called 'Good Nature' and it's out now!). Described rather cunningly by Steve Lemacq as "a post-hardcore brainstorming session on where music should go next" and rather despairingly by Kerrang! as "sadistically unpredictable", Youthmovies tonight bring us their mathy synth rocky sounds, plus their friends Lovers, while Foals will DJ and Pillow projections will be taking charge of visuals.

theatre (standing): £7.50

**'Hesperus', 5ive's new full-length LP, prods and provokes the listener to ascend through a modulated mind muddle, in attempts to exhume the brimming melodic crest slumbering beneath a cyclic miasma of transformative sound.**



Ben Carr (Guitars) and Charlie Harrold (Drums) after seven years of relative anonymity, have graced us again with both their presence and a picture perfect record, which serves as a frame worthy summation of the band's past impressions and conceptual progression. 5ive, long-standing purveyor of the recently popularised metallic twosome, has, with 'Hesperus', generated a centripetal force to be reckoned with.  
www.tortugarecordings.com

**Oxford, MS gloominaries Colour Revolt are extremely excited about the release of their long-awaited full-length debut, 'Plunder, Beg, and Curse', the follow-up to their self-titled debut EP released in October, 2006.**

Colour Revolt has toured with Dinosaur Jr., Brand New, Black Lips, Okkervil River, Menomena, Explosions In the Sky, Malajube,



and Manchester Orchestra among others and will be performing at several showcases at SXSW before heading out on the road again in 2008.

"To be bludgeoned to death by sound, by music, says Colour Revolt. We have you and are not afraid."

www.myspace.com/colourrevolt

**Club Tromolo takes its brand of wonky cabaret, music and dancing on the road around Scotland. The List dubbed it "The most original club night in years".**



Witness amazing acts such as eccentric trombone-playing toff Sir Clifton Sainsbury; Miss Leggy P who charms her audience with easy listening classics and fashion circa 1933 and Cirque Du Twattes who perform static feats of derring-do.

The cabaret is hosted by Frank Percy OBE who got lost in Glasgow on a day trip from Macclesfield and decided to start the night off with his contacts in the ferret juggling world.

Foul mouthed usherette Dierdre will be on hand and you can get your fortune told by the Govan Seer (a psychic from Govan); mingle with Malcolm the thespian gorilla and Jazzbadger (a badger who plays jazz).

After the cabaret, Glasgow band A Band Called Quinn play. According to the Scotland On Sunday they might be 'Glasgow's greatest band'. This year sees the release of their album 'Sun, Moon, Star' which is hotly tipped...

To round the night off DJ Isambard Kingdom Brunel will spin some discs for people to dance to...

www.myspace.com/clubtromolo

- Wed 9th April  
Classic Grand - Glasgow
- Fri 11th April  
Harbour Arts Centre - Irvine
- Sat 12th April  
The Loft - Lossiemouth
- Tue 15th April  
Aros Centre - Skye
- Wed 16th April  
Lyth Arts Centre - Wick
- Thu 17th April  
Gable End Theatre - Orkney
- Fri 18th April  
British Legion - Lerwick
- Thu 24th April  
Eden Court - Inverness
- Fri 25th April  
Antobar - Mull



The iconic pioneers of metalcore, Converge, will kick off their 2008 UK tour on July 13th in London.

Since breaking out of the hardcore pack with the savage onslaught of 2001's 'Jane Doe', Converge have been the band to watch, pacesetters who have consistently set the next creative level in aggressive music.

Hard rock bible Kerrang! wrote, "There is no other band quite like Converge. Their music is possessed of a clawing desperation, a sense that any moment it can overwhelm the musicians and erupt into all-consuming chaos".

Converge's upcoming UK tour dates with Integrity and Coliseum, enjoy the chaos:

13-Jul London Underworld

14-Jul Nottingham Rock City

15-Jul Glasgow Ivory Blacks

16-Jul Southampton The Brook

17-Jul Sheffield Corporation

Creature with the Atom Brian - I Am The Golden Gate Bridge Released March 31st.

The creature, aka Aldo Struyf, was born when the 13th Floor Elevators were recording Bull Of The Woods, was still young when the Butthole Surfers wrote The Revenge Of Anus Presley, can't get enough of Barkmarket's Gimmick and is waiting for the new Ween album to come out.

While still best known as the guitar and keyboard player in Millionaire and/or Mark Lanegan's chosen one for synths on his last album 'Bubblegum' and European touring, the Creature is raising the stakes with his own project and very first full album 'I Am The Golden Gate Bridge'. Creature's melodic sensibilities tend to be shaped by the soaring pop of '60s and '70s bands like the largely forgotten but utterly fabulous 13th Floor Elevators and Butthole Surfers. 'I Am The Golden Gate Bridge' makes for a sharp, explosive yet strangely melodic album. Beware and enjoy!



[www.myspace.com/creaturewiththeatombrain](http://www.myspace.com/creaturewiththeatombrain)



Following the release of 'Unonou', Portland, Oregon's cosmic rock cadets Danava are to embark on their first ever UK and European tour alongside Witchcraft and Gentlemen's Pistols.

If epic sludge riffage and cosmically long, winding songs is your bag, then Danava will be playing the following dates throughout April.

10th – Pitz , Milton Keynes

11th – Underworld, London

12th – Sin City, Swansea

13th – Wheyland, Dublin

14th – Aunt Annie's Porterhouse, Belfast

15th – Ivory Black's, Glasgow

16th – Rio, Leeds

**Mannings Live Music Bar is North London's newest and freshest intimate venue with a full PA system, stage, lighting and late night licence. Situated just 5 minutes away from Hendon Central tube station.**

Deuce Management & Promotion is looking for 3 ambitious, professional bands and singer/songwriters who would like to play unplugged sets at these nights. If you would like to be considered to play Deuce Night Unplugged in London, please email Rob Saunders at [rob@deucecomp.com](mailto:rob@deucecomp.com)

# an industrial strength new noize fest from the pages of FUSE e-zine.

Cutting edge new metal, industrial and punk from some of the UK's hottest new talent featuring:

Nukchorris • Inferno • Scene Of My Demise • Puck • Anon • Melonfarmer • Drymouth • Wishlist • Twisted Wings • Blood Of Ash

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at [www.myspace.com/fuseweb](http://www.myspace.com/fuseweb)

# fuse





Deuce Management & Promotion has recently collaborated with the Ripley Music Festival in Derbyshire; a week long event comprising of a selection of bands and artists playing original music in indoor and outdoor venues.

The Ripley Music Festival is now in its seventh year, grown out of a desire to promote artistic diversity and creativity in the area. Last years event consisted of over 20 concerts with a large number of bands and artists performing at over 10 venues. The organisers are looking for bands and artists of all genres to play this year's event to be held from 14 July – 20 July 2008.

If you would like to be considered to play at the Ripley Music Festival, please email Rob Saunders at [rob@deucemp.com](mailto:rob@deucemp.com)

Sam Isaac releases a new single, 'Fire Fire; on March 24th. It will be available on limited 7" vinyl and on download, 'Fire Fire' is upbeat, optimistic pop at its best.

Sam's debut single 'Sideways' received impressive BBC radio coverage.

Sam has built a steady following, in 2007, he clocked up 200 shows, playing alongside The Pigeon Detectives, Edwyn Collins and Get Cape. Wear Cape. Fly and Ben's Brother, as well as doing gigs in fans' living rooms, kitchens and back gardens. In February, Sam heads out on tour with Kate Walsh, and will continue to play his own shows. [www.myspace.com/samisaac](http://www.myspace.com/samisaac)



Want a festival location that takes your breathe away and features over 600 performances on 25 stages?

Set within the walls of the 17th Century Petrovaradin Fortress, EXIT provides an awe inspiring backdrop for the biggest music and cultural event in South East Europe. The first acts to be announced include; Paul Weller, The Sex Pistols, Nightwish, Gogol Bordello, Ministry, The Hives, Sven Vath, Francois K, Ben Watt and Claude Von Stroke with many more to follow.

EXIT is the festival on everyone's lips, with over 10,000 Brits making it their festival of choice in 2007 and winning 'Best European Festival' at the UK Festival Awards. EXIT is your ticket to a once in a lifetime experience, celebrating music, life, freedom and friendship with like minded party people from around the world. Over 600 performances will take place on 25 stages connected by cobbled

streets, ramparts and tunnels - a walk through the mystical fortress is like a trip through a magical wonderland. The Dance Arena is regarded by many as the best in Europe and the experience of dancing with 20,000 people as the sun rises over the fortress walls is truly mind blowing.

Launched 9 years ago as a student initiated protest against the communist Milosevic regime, EXIT has proved that music is a universal language that can connect and bring people together to make the world a better place. EXIT is truly an amazing experience that has captured the imagination of festival goers worldwide and although it gets bigger each year, the sentiment remains.

"I've never seen a better way to ruin a 18th century fortress, f\*\*k the past here's to the future!" Peter Hook (New Order)

[www.exitfest.org](http://www.exitfest.org)

## APRIL GIGS @ THE PIGS

[WWW.MYSPACE.COM/THE2PIGS](http://WWW.MYSPACE.COM/THE2PIGS)

<b>THURS 3RD</b>	<b>TEKNIQ</b>	DRUM & BASS NIGHT WITH DUB & HIP HOP UPSTAIRS	10PM-3AM STRICT 18+
<b>FRI 4TH</b>	<b>Century Man</b>	Local Britrock/Indie Rock	8pm-14yrs+ £4adv & NUS £5 door
<b>SAT 5TH</b>	<b>To Catch A Thief</b>	EMO/PUNK/POP ROCK MEKENSE, SHONDOWN CITY & KERFEN	7pm-14yrs+ £3adv & NUS £4 door
<b>WED 9TH</b>	<b>BATTLE OF THE BANDS</b>	KISS MY FACE PROMOTIONS PRESENTS A THE ROAD TO WYCHWOOD PT.3	8PM-LATE 14yrs+
<b>FRI 11TH</b>	<b>JUDDER</b>	P.J.'S, NIGHTIES SEXY UNDIES & PILLOWS A MUST	www.judder.org 9PM-3AM
<b>SAT 12TH</b>	<b>Fei Comodo + NATO</b>	Post Hardcore/Metal/Screamo	ALL CITY UPPACK & CRISIS BLESSED 7pm- 14yrs+ £4adv & NUS £5 door
<b>THURS 17TH</b>	<b>BATTLE OF THE BANDS</b>	THE ROAD TO 2000 TREES FESTIVAL ROUND 2	8pm-14yrs+ £3adv & NUS £4 door
<b>FRI 18TH</b>	<b>MY FIRST TOOTH, OXYGEN THIEF</b>	FREE ENTRY LOCAL ACOUSTIC TALENT SHOW-CASE CHRIS TAYLOR, CHRISTIAN WALSH & DAVID SAUNDERS	FREE 84 10-50
<b>SAT 19TH</b>	<b>Tubelord</b>	Post Punk/Nu-wave Indie	HEELS CATCH FIRE RICH HOWIE & FIRE IN CAIRO 7pm- 14yrs+ £3adv & NUS £4 door
<b>THURS 24TH</b>	<b>BATTLE OF THE BANDS</b>	THE ROAD TO 2000 TREES FESTIVAL ROUND 3	8pm-14yrs+ £3adv & NUS £4 door
<b>FRI 25TH</b>	<b>SWIFT FLASBY</b>	Pop/Indie Rock	ABSTRUSE GROUNDLESS & TUXEDO TUESDAY 8pm-14yrs+ £3adv & NUS £4 door
<b>SAT 26TH</b>	<b>INSTILL</b>	Power Rock/Grunge Metal	THE YOUNGBLOODS, SOULSMITH & BULLET TRAIN 8pm-14yrs+ £4adv & NUS £5 door

**\*\* EVERY FRI & SAT NIGHT AFTER GIGS \*\***  
**CLUB NIGHT TILL 3AM - WITH COURTYARD**  
**THE BEST INDIE/PUNK/ROCK/METAL**

ADVANCE TICKETS AVAILABLE FROM: **PITVILLE STREET, CHELT**

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ACCESSORIES

FOR MORE INFO CHECK OUT [WWW.MYSPACE.COM/MLCENTERTAINMENT](http://WWW.MYSPACE.COM/MLCENTERTAINMENT)





With soon-to-be unleashed album, 'Gods of the Earth' freshly laid to tape, **THE SWORD** continues to lead modern day metal's forward charge.

The Sword are set to tour the UK in March and April with fellow label heavy-weights Saviours as support. Dates are as follows:

- Tues 25th Mar NOTTINGHAM ROCK CITY
- Wed 26th Mar OXFORD ACADEMY
- Thu 27th Mar BIRMINGHAM ACADEMY
- Fri 28th Mar MANCHESTER ACADEMY
- Sat 29th Mar GLASGOW KING TUTS
- Sun 30th Mar STOKE SUGAR MILL
- Tues 1st Apr NEWPORT TJ'S
- Wed 2nd Apr PORTSMOUTH WEDGEWOOD ROOMS
- Thu 3rd Apr LONDON UNDERWORLD
- Fri 4th Apr COLCHESTER ARTS CENTRE

The first Brian Jonestown Massacre album in over four years, 'My Bloody Underground', is released on March 31, recorded with members of the band, Icelandic musicians, and Mark Gardener (Ride).



This is the thirteenth full length album from the Brian Jonestown Massacre, a psychedelic rock band originally from San Francisco, California, led by guitarist/singer Anton Newcombe. [brianjonestownmassacre.com](http://brianjonestownmassacre.com)

**IAMX playing a handful of dates before they release their next single, 'The Alternative' at the end of March.**

- March 25 Birmingham Barfly
- March 26 Leicester Princess Charlotte
- March 27 Sheffield Corporation
- March 30 Liverpool Academy
- March 31 Glasgow King Tuts
- April 2 Oxford Academy
- April 3 London Electric Ballroom



**Are you aged 14-25 and a musician/involved in making music, based in Gloucester?**

If you write songs, play in a band, sing, DJ or play in a community group, and no matter what sort of music you're into - we'd like to hear from you.

Complete our online survey to tell us about you and your music. You can also register your band/yourself to find out about things that develop to help musicians like you in Gloucester.

[www.myspace.com/gloucestermusicforum](http://www.myspace.com/gloucestermusicforum)

**Ingue Records presents, on Sunday 6th of April. At Mr Wolfs Noodle Bar, Bristol.**

**Fringes.**

Post Rock. Bristol based band with an energetic sound with the inclusion of a saxophone giving it an extra twist.

**Theo.**

Progressive Math Rock. Highly captivating and impressive one man band set up from Worcester. Building beautifully intricate math melodies using a loop. Theo then slings his guitar on to his back to play drums over the top. [www.myspace.com/theo1000](http://www.myspace.com/theo1000)

**The Jelas.**

Experimental Punk Pop. From near Bristol The Jelas play experimental pop songs in a brisk fashion for people with short attention spans.

[www.myspace.com/thejelas](http://www.myspace.com/thejelas)

**Koopa will join forces with Blink 182's Mark Hoppus to produce their debut album.**



Over the past year, Koopa has made music history by becoming the first ever unsigned band to make it into the UK Top 40. They have had three singles in 2007 chart in the UK top 40, most recently reaching number 16 with their latest release 'The Crash' in November 2007.

Their eclectic mixture of punk, pop and rock has seen them develop into the most exciting act in the UK music scene today, winning 3 awards at The Glasswerk Music Award in London late last year. Work on their album is due to start in early April 2008.

**South Coast 'experimentalists' Toupé have a few March gigs:**

- Expect much music, magic and madness...
- 28th - The Vic, Swindon
- 29th - The Wheatshaf, Oxford
- 30th - GRANT SHARKEY COMEDY MAGIC SHOW - The Talking Heads, Southampton



**TV Smith & The Bored Teenagers Perform Crossing the Red Sea with the Adverts At The 100 Club.**



Last year singer-songwriter TV Smith - former frontman of iconic '70s punk band The Adverts - performed a special set in front of a sell-out crowd at London's historic 100 Club. The gig was to commemorate 30 years since The Adverts played their first gigs at the Roxy and released their classic first single 'One Chord Wonders'.

Backed by Spanish punks Los Quattros (re-named 'The Bored Teenagers' for the occasion), Smith performed the Adverts' cult debut album 'Crossing the Red Sea' in its entirety for the first time since 1977. That night's blistering performance, featuring some of the strongest songwriting to have come out of the British New Wave, is presented on DVD in full.

**A word from Gallows:**

Most of you should know that Staring At The Rudebois is a cover of The Ruts. On the 21st October 2007 the guitarist of the Ruts, Paul Fox, lost his battle with Cancer. We dedicated our performance at the NME Awards performance to Paul Fox, The Ruts and anyone who has been affected by cancer. Frank gave out daffodils at the end of our set as a symbol of awareness. Not sure whether the cool kids who attended the awards last night are even aware of this but people like Billy

Bragg, Kate Nash, Manic Street Preachers, The Horrors and The Cribs all did a little bit to help by wearing one of the daffodils we gave out. A lot of people came up to me after the awards and said how proud of us they were and that meant more to me than anything that evening.

The Great Daffodil Appeal takes place throughout March and the idea is to get everyone across the UK to give donations for daffodils and wear them with dignity. Every donation means more time for Marie Curie Nurses to spend caring for terminally ill patients at home. Visit [www.mariecurie.org.uk](http://www.mariecurie.org.uk) for more information."

Laurent Barnard - guitar, Gallows



**Pennywise, one of world's most credible and influential punk bands release their new album 'Reason To Believe'.**

The album will be available on March 24th as a standard CD, with bonus DVD and as a limited-edition vinyl version with DVD and two bonus tracks. Pennywise helped define the Californian punk scene, 17 years later and over 3 million albums sold worldwide - the punk rock legends are as strong as ever.

[www.myspace.com/pennywise](http://www.myspace.com/pennywise)

## MELT! FESTIVAL 2008 FERROPOLIS, GERMANY 18TH – 20TH JULY 2008

[www.meltfestival.de](http://www.meltfestival.de)

With its unerring feel for the sound of now and its booking far from the standard fare, Melt! effortlessly mixes guitars, beatboxes and vinyl grooves so perfectly; indie boys dance with raver girls while hip hop heads wave their glowsticks. 2008 will be the 11th edition of the festival and due to great demand a third day has been added to the program. More than 80 live acts and DJs will perform on 6 stages, firing the crowd up from late afternoon until well into the wee small hours... and the last beats don't fade until long after the sun has risen over the lake again.

Melt! has established itself on the European festival landscape and is an unforgettable musical experience that transcends all genres. The festival was also voted most popular open air event by readers of top German music & style magazines Intro, Groove and De:Bug.

There is also a lot going on behind the scenes... Melt!'s professional area has long been the an established meeting point for the German music industry and is considered on of the summers fixtures by those in the know.

### THE COMPLETE LINE-UP SO FAR:

Alter Ego // Battles // Björk\* // Booka Shade // Boys Noize // Burger/Voigt // Cobblestone

Jazz // Crookers // dEUS\*\* // Does It Offend You, Yeah? // Editors // Efdemin // Ellen Allien // Franz Ferdinand\* // Friendly Fires // Fujiya & Miyagi // Gui Boratto // Gus Gus // Hercules And Love Affair // Kate Nash // Kissy Sell Out // Klee // Len Faki // Mathew Jonson // The Mitchell Brothers // Miss Kittin & The Hacker\*\* // Modeselektor // Renato Ratier // Sascha Funke // Stereo MC's // Supermayer // Róisín Murphy // The Teenagers // Tobias Thomas // Tomas Andersson // Turbostaat // Uffie & Feadz // The Whitest Boy Alive // The Wombats

\*only show in Germany 2008

\*\*only festival show in Germany 2008

### MELT ON SUNDAY:

Due to the great demand Melt! have decided to add a third day to the festival. It will now end on Sunday, 20th July 2008 at approximately 11 p.m. after Björk's performance. The new Melt! Sunday has a limited capacity of 12,000 visitors and is also available as a separate ticket. We therefore recommend that visitors choose one of the three ticket categories on offer early on. The rest of Sunday's programme will be announced soon and on Friday and Saturday, Melt! will take place in its usual form, spread across six stages and with a capacity of up to 20,000 visitors.

DOORS OPEN: 3pm every day

FIRST ACTS ON STAGE:  
5pm every day

### TICKETS:

Tickets start at 45 euros (plus booking fee) and are on sale now:

1-day ticket Björk + 4 more acts tba (Sun 20th July 2008): 45 euros (plus booking fee)

2-day ticket (Fri 18th & Sat 19th July 2008 + free Sleepless Floor on Sunday 20th July 2008): 65 euros (plus booking fee)

3-day ticket (Fri 18th & Sat 19th & Sun 20th July 2008): 85 euros (plus booking fee)

[www.mirkomarken.de](http://www.mirkomarken.de)  
(via paypal)

[www.TixForGigs.co.uk/melt](http://www.TixForGigs.co.uk/melt)  
(via paypal)

[www.lastminute.com](http://www.lastminute.com)

TRAVEL: Ferropolis is near Grafenhainchen in the heart of a triangle between Leipzig, Dresden and Berlin. Nearest airports are Berlin Tegel or Schönefeld (80 mins shuttle bus ride), Helle/Leipzig Airport (60 mins shuttle bus ride). For guests from abroad arriving at Berlin airport there is a shuttle bus service from Berlin Alexanderplatz.

Cool-Tours: Tickets in combination with transport from point of departure and/or accommodation  
[www.cool-tours.de](http://www.cool-tours.de)

Cool Tours: Berlin shuttle from the Berlin airports Tegel and Schönefeld, the main train station and Alexanderplatz from 24 euros! There are also great deals when you buy your hotel + ticket + shuttletogether.

# Gloucester Guildhall

Box Office 01452 50-30-50

BOOK ONLINE! [www.gloucester.gov.uk/guildhall](http://www.gloucester.gov.uk/guildhall)



## The Automatic plus Viva Machine

We're thrilled to welcome Wales' finest guitar/pop/post-punk/rock act The Automatic, making their Guildhall debut.

The band rocketed to the nation's attention thanks to a huge pile of finely crafted tunes, most obvious being the sing-along inducing Top Ten hit 'Monster'. Their album 'Not Accepted Anywhere' was one of the biggies of 2006, and sent the band into orbit and on tour all around the world.

They hit 2008 with new horizons, however. Gone is keyboardist, vocalist and headline grabber Pennie, and in comes formidable former mycodename:milo singer and guitarist Paul Mullen. Reports are that the band's new album is fantastic, and that this will be the year that they finally crush 'Monster' underfoot with an army of bigger tunes. Expect a turbo-charged live show, featuring the best of the old and the even better of the new... please visit [www.theautomatic.co.uk](http://www.theautomatic.co.uk) for more information about the band.

**Thursday 3rd April. Tickets £9 advance. Doors 7.30pm. Over 14's only. This is a standing event.**

## Club Breed

Club Breed: Alert Your Senses! Back in the heady days of the mid nineties, Breed was a clubbing institution in the region. With club nights in Cheltenham, Gloucester, Glastonbury and Bristol, the Club Breed brand created a sensory overload of music, visuals, performers and a truly inclusive vibe.

The main hall hosts Banco De Gaia and very special guests, club theatre, dynamic visuals and an immersive environment. The Cinema plays host to the World Café, a chilled and sumptuous space that comes together like Buena Vista Social Club jamming with the most laid-back dub heads. Expect a rollercoaster for your senses, as Breed returns to remind us how much fun it was the first time around!

**Friday 4th April. Tickets £8 advance, £10 on the door. 9pm – 2am. Over 18's only.**





Word of Mouth and the Guildhall presents  
**Acoustica: Ian McNabb +  
Special Guests**

A very special Acoustica show to celebrate the Guildhall's 20th anniversary.

The Liverpool Echo once called Ian McNabb "one of the people who make Merseyside great". He rose to prominence fronting the hugely successful 'Icicle Works'. His 1993 solo release 'This Way Up' was voted by Q readers as one of the best

albums released during the magazines lifetime, and he's collaborated with the likes of Neil Young's Crazy Horse and The Waterboys.

Since the year 2000 Ian has been prolific, releasing a number of albums which all displayed his uncanny ability to craft winning songs, a knack for melody, and a pop sensibility that always shines through. 2008 began at a pace with a performance at 'The Number One Project' concert, an event celebrating 56 number one hits by Liverpool artists. Ian also appears on the project's album, performing a cover of John Lennon's 'Woman'. Come and see him live and acoustic. Expect great things.

"The sweetest guy in rock 'n' roll. A legend as far as I am concerned" Alan McGee

Friday 11th April. Tickets £10 advance, £11 on the door. Doors 8pm. This gig is open to all ages – see our booking details page for further information. This concert features unreserved seating.



**4ft Fingers plus guests**

Prepare for a high-octane lesson in muscular, infectious, melodic, fast-paced Brit punk rock as county heroes 4ft Fingers make a very welcome return to the Guildhall. Bristling with energy and enough musical firepower to destroy a planet, the 4fts boys now have four albums' worth of classic tunes to whip up their audience, and with a new album out soon, there'll be some new stuff to be unleashed too. This is double-barrelled punk rock blasted out with energy and zeal.

No wonder 4ft Fingers are still one of the UK's best live acts.

[www.4ftfingers.com](http://www.4ftfingers.com) [www.myspace.com/4ftfingers](http://www.myspace.com/4ftfingers)

New Beginnings of Old Stories - Album out 7th April 2008.

Saturday 19th April. Tickets £7.50 advance. Doors 7pm. Over 14's only. This is a standing event.

# Gloucester Guildhall

Box Office **01452 50-30-50**

BOOK ONLINE! [www.gloucester.gov.uk/guildhall](http://www.gloucester.gov.uk/guildhall)

**Bounce! – Gloucester's Indie Club**

The Guildhall's indie club returns with a big night of tunes from all across the indie/rock/dance spectrum. Our 'early doors' event is strictly for the under 18s, while the over 18s get their indie fix from 10.30pm until 2.30am. Always lively, always loud, Bounce! is one of Gloucester's biggest and best nights out!

[www.myspace.com/gloucesterbounce](http://www.myspace.com/gloucesterbounce)

Request songs, win tickets and see photos at [www.bouncegloucester.co.uk](http://www.bouncegloucester.co.uk)

Friday 25th April. 7pm - 10pm (13 – 17 yrs), £3 entry.

10.30pm – 2am (18+), £4 entry before 11pm (£2 NUS), £5 after. This is a standing event.



**Dividing The Line  
Plus special guests Linchpin, MCM and  
Throwing Paper Aeroplanes**

Dividing The Line are a six-piece screamo band from Worcestershire. If you liked them last time they came to Gloucester then you'll be amazed this time, thanks to a few line-up changes and loads of new songs. Energetic, jaw-dropping and intense, they give you a live show you won't forget! Linchpin are the most exciting young band in Britain (average age 17), mixing up rock and punk sounds. Their first video was downloaded 33,000 times, their first pressing sold out in 48 hours and they've been praised by Kerrang!, Metal Hammer and Rock Sound magazines.

MCM return to the Guild Hall after performing at a sell out Wired gig in February 2007. These boys guarantee a fun, unmissable and energetic performance, with a blur of influences giving them a fresh, original sound and style. Completing the line up are Throwing Paper Aeroplanes, a five-piece pop punk band from Wiltshire, making their Guildhall debut. Expect to be impressed! [www.myspace.com/dividingtheline](http://www.myspace.com/dividingtheline)

Saturday 26th April. Tickets £7 advance. Doors 7.30pm. Over 14's only. This is a standing event.



Langhorne Slim "A mad strummer from the heartland, a yelping choirboy looking for love and sexual healing..." will release his self-titled album on April 28. A national tour will be announced shortly.

On the recording of the album Langhorne states, "This experience in Maine with Sam, Malachi and Paul led us to our most comfortable, cohesive and soul-shaking music to date." Langhorne Slim began his musical career in Brooklyn and has recently completed tours with The Avett Brothers, Lucero, Murder By Death and Rocky Votolato.

[www.langhorneslim.com](http://www.langhorneslim.com)

**MelonFarmer from Bristol have made it through from over 10,000 singers and bands to perform at the live stages of Live & Unsigned.**

MelonFarmer made it through the auditions at St. Georges,

Bristol amongst hundreds that queued patiently for their turn in front of the Judges.

The band are now preparing for the Live stages where they will compete amongst fifteen other hopefuls in their Live show on the 29th March for a place in the Regional Final. For more information go to the website [www.LiveandUnsigned.UK.com](http://www.LiveandUnsigned.UK.com)



Witch is no 'indie metal super-group' or side project. After their self-titled debut in 2006, Witch returned to the studio to work on their sophomore album, 'Paralyzed'. The new album, to be released this spring on Tee Pee Records, remains true to the classic heavy rock sound of the first, but has evolved as the band has learned to play to each other's strengths.

The Vermont based band's new songs highlight the rhythm section of Dave Sweetapple (bass) and J Mascis (drums) who return to their punk roots and attack with a more aggressive tempo. This foundation allows Kyle Thomas (guitar/vocals) to construct wailing vertical melodies of guitar and sinister vocals. Witch has turned out a record that burns with hostility.

At the heart of the album is still the heaviness that dominated the last record, this time though Witch is creating a style more their own. The exciting part Kyle feels for the band and fans is that "they are still developing a sound that fully hasn't shown itself." The band play their first UK show on May 5 at Underworld, London.

Stroud based band Superjuice has over the last few years seen a number of changes but this year looks set to see its biggest changes. Following the sad departure of two members who left due to other commitments the band has had to start rebuilding itself again.

Rather than see this is a hurdle the remaining members are looking at this as a chance to entirely re-launch. They have already found a new drummer in the form of the very talented Stephan Meester and are now start the search for a new bassist. The band are looking for submissions by sound file or e-mailed cv to [ultrascarlet@live.co.uk](mailto:ultrascarlet@live.co.uk). All details must be received by 19th March 2008 and hopefuls will hear by 26th March 2008. The deadline is very firm as Superjuice will be relaunching under a secret new name with the new line up on 30th May 2008. Always mindful of their local fans the relaunch party will take place at the Golden Fleece in Stroud. Anyone applying should take note that the band is expected to be very busy over the next 12 months and 100% commitment is essential.

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#### Tuesday 1st April 2008

DOORS 8pm, ADM £5/£4 flyer  
 Staying South.

The Computers + The Scrape +  
 Small Mercies + We Are Power

#### Friday 4th April 2008

DOORS 8pm, ADM £5  
 Fundraiser for Anchor Project.  
 The Cedars + Stanley +  
 We Used To Make Things +  
 Opaque

#### Sunday 6th April 2008

DOORS 5pm, ADM £5  
 Sunday BBQ #2  
 The Low Lows + Simon Breed  
 + The Johnny Parry Trio +  
 Show Without Punch +  
 Urb Scrunting

#### Saturday 5th April 2008

DOORS 8pm-2am, ADM £4  
 Ratty Rat Rat present  
 'A Night of Vermin'  
 Special Guests + Ratty Rat Rat  
 + Gypsy Girl Filth + Rum  
 Shebeen DJs: The Rats,  
 Wednesday's Wild Bunch

#### Tuesday 8th April 2008

DOORS 8pm, ADM £4  
 Hreda + Theo + Pictures +  
 Dascha

#### Wednesday 9th April 2008

DOORS 7pm, ADM £5  
 Oxjam Fundraiser  
 Apples For Everyone + Green  
 Phoenix + The Samanas + Ben  
 Williams Band + Pyepi & Friends

#### Thursday 10th April 2008

DOORS 8pm, ADM £4  
 Windie Miller's Music Club  
 Windmill + Lonely Ghosts +  
 A+E Line  
 DJs: Windie Miller

#### Friday 18th April 2008

DOORS 8pm, ADM £5  
 Champions of the World  
 Danny George Wilson & The  
 Champions of the World +  
 Indigo Moss + The See See +  
 The Garden City Project

#### Sunday 13th April 2008

FREE BBQ at 5pm  
 ADM £5adv/£6 door  
 Six Nation State + Screaming Tea  
 Party + The Duloks + Olympians  
 + Reflections Of A Bull + The  
 Chiara L's + Spilt Milk

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DOORS 8pm, ADM £6 adv  
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 Gabriel + Treecreeper + Dan  
 Raza

#### Wed 23rd April 2008

DOORS 8pm, ADM £3  
 Jlesh Munce  
 Iron Pirate + Male Poo Woman  
 Shoe + B.C.  
 DJs: Datashat and guests

#### Thursday 24th April 2008

DOORS 8pm,  
 ADM £5adv/£6 door  
 The Research + The Tailors +  
 Monica y Carlos

#### Monday 28th April 2008

DOORS 8pm, ADM £5  
 Monday's We Salute You!  
 Frightened Rabbit + Sukilove +  
 Stage Sages



Hamfatter have a newsingle released in April called 'Do Something Stupid Tonight'... it will be limited to 1000 cd singles, which will also feature 3 superb and exclusive new b-sides. do we prefer Eoin with his beard, lets take a vote!

The Garfields Birthday album is finished and pressed and looking pretty good. Its out on 19 May, and four brand new tracks are now available as the (digital only) 'Mollys Eyes' EP, which can be found at iTunes or most other digital music providers (every 79p counts, seriously!): The album is called 'Let Them Eat Cake'.

Pink Hedgehog are already organising this years IPO festival in Liverpool... which looks to be a real bumper event with several pink hedgehog artists taking part. Should be a stonker!

[www.pinkhedgehog.com](http://www.pinkhedgehog.com)



# Heaven's Heathens



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<http://www.heavensheathens.co.uk>

<http://www.myspace.com/heavensheathens>





The Subways made their new single 'Girls And Boys' available for download on the evening of March 25th. The song made its debut on Zane Lowe's radio show and is then to be made available on the band's official site - [www.thesubways.net](http://www.thesubways.net).

The Subways are poised for a sensational return this year when they release their second album 'All Or Nothing' on June 16th. The album, produced by Butch Vig (Nirvana, Smashing Pumpkins, Sonic Youth), will be preceded by the singles 'Girls And Boys' (March 25th - download only) and 'Alright' (June 2nd) as well as two nationwide tours of intimate club venues.

In early 2007, Billy, the Welwyn Garden City trio's, lead singer was forced to brave surgery on his vocal chords, thankfully he was given the all-clear after a long lay-off and spent the rest of the year with The Subways re-engaged, refocussed and

ready to produce their finest work to date.

Recorded in Los Angeles, the twelve-track album marks a tremendous progression for the band since the 'Young For Eternity' debut. Freshly inspired by bands including Death Cab For Cutie and Refused, the result is an album that recalls the exuberance of 'Young For Eternity' while embarking upon an adventurous sonic progression. The vehement opening riff of single 'Girls And Boys' is a bold reintroduction to the band and is followed by the dynamic 'Kalifornia' that contrasts the band's most vitriolic moment to date with an infectious, summery hook.

Track 'Girls And Boys' will be available free to download at [www.subways.net](http://www.subways.net) from March 25th. The download will then be available from selected websites on March 31st. Single, 'Alright', will receive a full release on June 2nd with the album 'All Or Nothing' out on June 16th.



Gay For Johnny Depp are coming back for their second UK tour of 2008.

New York's hardest working and most sexually ambiguous band will be supporting 65daysofstatic at the following sordid little glory holes:

- April 9 Bristol Thelka
- April 10 Nottingham Rescue Rooms
- April 11 London Indigo O2
- April 12 Leeds Cockpit
- April 13 Brighton Concorde II
- April 14 Wolverhampton Wulfren
- April 15 Manchester Academy II
- April 15 Portsmouth Wedgewood Rooms

Errors are also on the bill. It's going to be loud and it's going to be mint.

Gay For Johnny Depp also release new single 'Belief In God Is So Adorable' on April 14 through Captains Of Industry.

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THE FIGHT JUVIES

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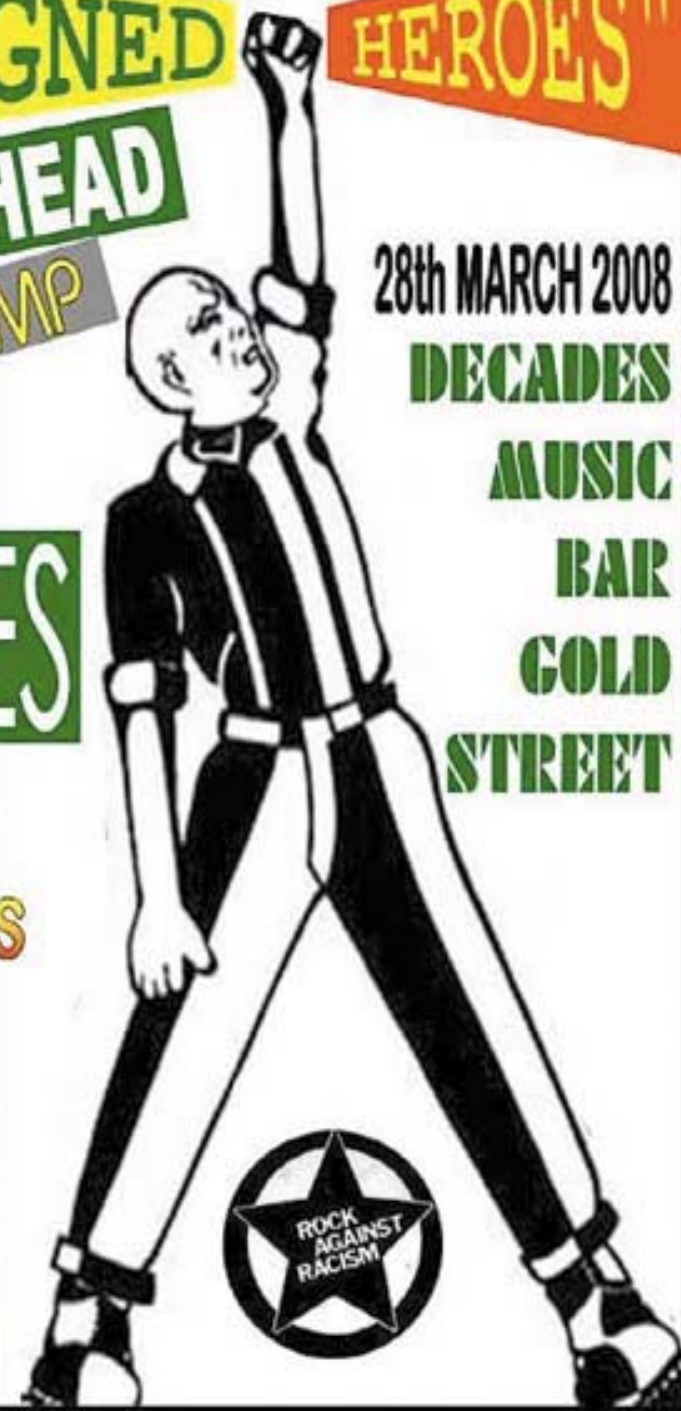
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# les savy fav

friends for life

The new darlings of the US underground Les Savy Fav are our new best friends. Their clattering, Pixies-esque art-punk vignettes are the freshest sound from Uncle Sam in years. Epic, concise, beautifully weird and sneaky too...

But Tim Harrington hates sneaks. "In art school, there are these text-book critiques," explains Les Savy Fav's frontman, who met his bandmates at the seemingly awesome-music-conducive Rhode Island School of Design (RISD).

"'Expose the Apparatus' is a particularly ridiculous one, but it describes what we're trying to do pretty well. We're striking a balance between being direct and putting a lot of thought into something – being analytical, but not being sneaky."

Harrington's antics – humping furniture on stage, dressing like a cat, and massaging the feet of his adoring fans – don't so much read as attempts to transcend overt intellectualism as spasms of psychic instability. But in true art-student form, the members of Les Savy Fav have put far more thought into their shows and music than a casual fan might surmise.

Over the course of five albums and countless singles, Les Savy Fav's music ranges from the outright abrasive to the contagiously poppy. The latter variety has been greater cause for concern from the point of view of its members, who hail from what Harrington describes as a world of "heavy, punk-noise art-school bands."

"At RISD, people thought our band was cheesy compared to other art school bands," he recalls. When paired with a track like 'The Equestrian' (from their recent album, 'Let's Stay Friends'), which



invokes nearly maternal worry for Harrington's suffering vocal chords, concerns about being too mainstream seem misplaced – unless, of course, you've ever been to a RISD party.

"There were no prospects for a straight-up rock band," he says of the late nineties, when grunge-era leftovers appeared to have missed the memo that hard rock was on its way out. "But that's what made it sweet in a way. When your only prospect is free beer, there are very few possibilities for sneakiness. Maybe someone in the band would get laid – that's about as sneaky as it got."

"I'd rather be 'that crazy jackass' than some pompous guy. When pressed, I can get analytical, but I need to get worked up into it."

But the stage diving and crotch bearing doesn't spring from a need to stand out as much as from needing to fill in the blanks, Harrington reveals.

"When you're up there on stage and you don't have an instrument, you feel like you have to do something." Conveniently, Les Savy Fav strives for an authenticity to which total insanity in a performance is well suited.

"There can be a disconnect between three guys playing some sweet music and then one guy going crazy. But the thing that pulls it together is to try to do things that are non-repeatable."

"You work really hard to do something and hone something – try to maintain and be original – and then be prepared to be totally casual and throw it all away. That's the whole idea – make a fortune and then

burn it. Not a real fortune, of course," he laughs, "but a creative fortune. Then throw it away."

The first track of their incredible singles album, 'Inches', 'Meet Me in the Dollar Bin,' aptly describes the band's central dissonance. Over grinding guitars, Harrington sings, 'There is no incident; there is no incident; there's nothing incidental in this song. There is no accident; there is no accident; there's nothing accidental in this song. There's no coincidence; there's no coincidence; there nothing coincidental in this song.'

The idea of something perfectly composed yet ultimately defined by circumstance verges on the Buddhist; it also pervades beyond just the music and stage presence of Les Savy Fav. 'Inches', was released in 2004 as a compilation of the various singles the band had released over nearly a decade – another example of playing with time and intention to create a product that is equal parts careful planning and happenstance.

Despite the band's significant evolution over the intervening years, the albums falls together as though it were composed in the same time frame but in different moods or seasons. The resultant product is variegated but far from disjointed.

Their slow and steady rise to their status as 'godfathers' of the Brooklyn post-punk scene (to the extent that men in their early 30s can be godfathers of anything) bears the same conspicuous signs of avant-gardism.

"We have gone out and found people on tour in our own way," Harrington explains.

"Very rarely do you hear someone say, 'Oh, I heard you guys on your MySpace page.' Usually someone tells someone that they have to come to the show."

Notoriety by word of mouth is peculiar to Les Savy Fav. Although they make their music for a certain type of fan – few would accuse this band of pandering to the market – circumstance has complemented and played a part in their master plan.

By colonising the New York scene before iTunes and Pitchfork muddied the waters, Les Savy Fav had a chance to spread their wings when people were still just talking about music.

"I think that is part of the reason why there is such a tenor to our shows. Not to sound snobby, but it creates a kind of private party feeling. It's not like everyone is there because they read about it in Entertainment Weekly."

And without a doubt, it's the shows that cement Les Savy Fav's (often fanatical) fans' devotion to Harrington and his crew. Often described in online forums as one of the best live bands of its kind, something about Harrington's cultured lyrics and guy-next-door voice – and the way he lays it over the band's hard-rolling chords – brings out the gleefully unrestrained in the most jaded onlookers.

Harrington characterises his shows as small pieces of performance art: "In a live performance, you want to have one big thing – the show – but you also get infinite details. I go out into the audience and maybe I give someone a foot rub, and I know that only a few people are going to

see this, and then maybe five other people will see something else. It's impossible to document something completely."

The spontaneity of the live show is at the heart of their slapdash aesthetic.

In response to the question of why so many journalists seem to miss the subtext of Les Savy Fav's shows, Harrington giggles, "For the most part, I've learned to turn my ears off to the 'that crazy jackass' stuff" (a somewhat apt description that, in various forms, pops up in nearly every piece written about the band).

"On the other hand, I'd rather be 'that crazy jackass' than some pompous guy. When pressed, I can get analytical, but I need to get worked up into it."

For the last few years, Harrington has largely avoided getting 'worked up into it,' at least in the context of Les Savy Fav. Along with his bandmates Syd Butler, Seth Jabour and Harrison Haynes, Harrington has lately taken time to work on other projects.

Harrington and his wife Amy started Deadly Squire, a design company that creates everything from baby bibs to pot holders bearing versions of mid-century Swedish textile designs.

Syd Butler, the bassist in the band, steers Frenchkiss Records, which now in addition to Les Savy Fav, represents bands like The Big Sleep, Thunderbirds are Now!, and The Hold Steady.

Haynes runs an art gallery in North Carolina with his wife Chloe and continues to paint prolifically.





But the band seems to be back together, and is playing more shows in support of last year's acclaimed 'Let's Stay Friends'. Coming as their first album in two years, Harrington perceives more prospects on this one than what Les Savy Fav faced in the past.

"There are prospectors digging around now," he speculates about the current marketability of bands of Les Savy Fav's persuasion, "so there are possibilities. The album's title, 'Let's Stay Friends', is in some ways a defiance of our professionalism," he says, implying that Les Savy Fav may not remain such a well-kept secret, circulated quietly amongst friends.

Putting their mixed feelings about the potential for commercial success aside, Les Savy Fav are forging ahead with the same mix of art-school erudition and effortlessly raucous rock and roll that has driven them to tour and record for the last twelve years.

And right now it seems clear that if pressed to decide, they would probably go with the latter. "Let someone else say the dirty words – aesthetic, authentic, all that artsy crap. And we'll pretend like we're just partying."

Whitney Kassel

# **fuse**

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**INFERNO** are a hard rocking three piece from Holyhead in Wales featuring **Joe Harvey – bass/vocals, Liam Jepson – guitar/vocals and Jay Lee – drums. They are a young band who been together for four years but with an uncanny knack of sounding like they have been rocking for years. In a short space of time they have built a reputation for themselves with white hot live performances, both in the UK and Europe.**

Typically, in conversation, the band come across as being deeply sincere about their wildfire brand of heavyweight rock, Inferno genuinely care...

"The name Inferno represents a passion and strength we feel about our music. It stands for honesty, commitment and hard work, explains guitarist Liam. "We believe all our live shows are as important as each other. We treat them all as if they could be our last ever gig. It's easy to look at the big 'important' gigs with more excitement, but we try and make every gig a night to remember."

"For that reason it's hard to single just one gig out, but there was a gig we had in Turku, Finland that was a lot of fun to do. No reason in particular, it just felt really good."

Inferno first came to our attention late last year when we had the pleasure of hearing their awesome 'Suicide Pact' 6-track EP. A collection the boys are rightfully proud of.

"The Suicide Pact is the best thing we have ever done as a band, it sounds like we imagined our music to sound back when we started, but 100 times better. It represents the way we feel about everything that affects us in our day to day life. It's raw emotion, we wouldn't know how to write about anything else except what we know and feel. But the best, as they say, is yet to come..."

The sheer frenetic simplicity and honesty of 'The Suicide Pact' EP is what made it stand out on first hearing, loud and very proud.

"Simple, energetic, passionate, rock n' roll," Liam offers as the driving force behind Inferno music. "We try not to complicate things and clutter up our music. There are only three of us, so there is no hiding place. We really don't understand why some bands have six or seven members, keep it simple!!!"

But for all their desire to stay true to their ideals and sound, Inferno are an intelligent band who write from the heart.

"Emotions inspire us. The art of trying to put your emotions and feelings into three and a half minutes has come a long way over the years, and it's hard to try and better the things that have been written in the past, but it's not impossible. We just put everything we can into a song and try not to repeat history, but sometimes we're just saying things in a different way to how it's been said before."

"The music we all listen to is quite a mix sometimes, right now collectively it's bands like Down, Clutch, Johnny Cash, Nine Inch Nails, music that's written and played with honesty and passion."

Inferno are arriving into a metal and rock scene that is at present driven by bands with something to say, and bands who dare to be different too. Metal bands in the recent past have often been accused of being hoary old cock-rock, or rather pretentious, Inferno are optimistic for the future though. "It's quite healthy at the moment, there's a massive increase in the amount of new bands on the gig circuit. Not all of them are good, but at least they are out there doing it."

"Is the world ready for Inferno too? Hell yeah, it should be, If not, tough!!! We're coming ready or not!!! You're either with us or against us."





On the back of a clutch of increasingly well-received gigs and the success of 'The Suicide Pact' EP, Inferno are ready to burn into 2008.

"Yeah, target number one is to record our debut album and tour it to death." laughs Liam. "A wake up call is needed, and that wake up call is Inferno. We want to achieve all the things a good band should want to achieve. Why settle for anything less?"

"We want people to believe that a good band can still come out of Britain. Everything seems to come out of America nowadays, we want to shift the focus back to this side of the pond. And we want to show our audiences a good time. We've got everything you need and more. Come get your fill!"

"We don't see getting signed as the only thing to strive for. 'Music people' are beginning to take notice little by little. But it's not enough, we will carry on regardless of what the music industry does. Our time is near. Why? Just come see us live, that will say it all."

[www.myspace.com/inferno](http://www.myspace.com/inferno)





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# electric prunes

**As you know, FUSE doesn't really do the past, the future of music is our prime concern. However, when the chance of some words of wisdom from seminal '60s garage-psychedelics The Electric Prunes came our way, we had to relent. So here begins today's history lesson... Look and learn pop kids.**

Pop music, or rather the modern pop music that started in the mid to late fifties, was always considered to be a disposable commodity; a fad among teenagers that would soon be forgotten and, as far as the parents were concerned, the sooner the better.

Well, it's still here fifty years later. While the music has undergone many transformations over the years each new generation of teenagers gets the chance to have a soundtrack to accompany them into adulthood and beyond.

New idols rose to prominence, some more palatable than others, but the accompanying music was evolving at a slower rate. It was still either an R&B/blues/country hybrid or a super smooth 'Tin Pan Alley' style slick ballad. By the time of the British Invasion, there were still elements of these musical styles in the repertoires of The Beatles and The Stones, et al. All that had really happened was that these bands had managed to bring the true R&B roots of rock 'n' roll to the fore with the grit and sassiness of the performers who originated the style way back when.

However, by the middle of the sixties there were signs of a change of style and approach to making music though, at first, the changes scattershot and unfocused. Technology available for music making was beginning to change the sound of bands and so came the rise in prominence of the drug culture.

Whether you like it or not, drugs had an impact; sometimes for the good of musical progress and sometimes just turning it into nonsense. The casualty list that succumbed to their excesses during this period is a long and depressing read, but drugs were a major part of music at the time.

As bands became more musically proficient their music skills advanced and the desire to experiment became a major focus for some. The general public however, appeared to either show little interest or little understanding of what was being presented. There are a number of significant 45's released during the latter part of 1966 that were indications of what was on the horizon, but they were just not getting the vital airplay on radio stations required to generate sales and exposure to a wider audience.

There is one exception – a garage band from sunny California, of all places. They bucked the trend when they issued a single that had all the sonic experimentation wedded to a dark, but nonetheless very commercial song that caught the attention of the US record buying public and vaulted onto the charts toward the end of the year. The band was (The) Electric Prunes. The song in question was 'I Had Too Much To Dream (Last Night)'. From that point on there was a template for a different style of music that was commercially viable and, at the same time, satisfying to the discerning population of the burgeoning 'underground scene'.

The release and subsequent success of this song was a major contributor to the underground movement and musical genre that would, a few short months later, become known as 'psychedelic'. But for the band the opportunity to capitalise on this success was subjected to so much restriction by the





powers that be, working behind the scenes, that they were denied the chance to become the major figureheads for this new music. They were virtually forced to watch from a distance. But for a short while they were a guiding light.

The band came together as Jim And The Lords in 1965 and then subsequently became known as The Sanctions. Following a chance hearing of a rehearsal in bass player Mark Tulin's parents' garage by Barbara Harris, an acquaintance of an RCA recording engineer Dave Hassinger, she recommended to him that they were worthy of his attention. A few months later, the band signed on the dotted line at Warner Bros and recorded a set of songs at the home of Leon Russell for possible single release.

A change of name was deemed necessary, one idea was 'Electric Prunes', in reference to one of a series of wacky jokes doing the rounds at the time. Hassinger thought the idea was stupid and reportedly showed it to Mick Jagger at a Stones recording session laughingly saying something along the lines of, "I asked the band to suggest a new name and look what the bozos came up with!" To his shock, Jagger told him he thought that it was a great name. Hassinger immediately did a 180 and decided it was a great name too. So great in fact that only he could have thought of it and claimed the idea for himself!!

The first single to appear was 'Ain't It Hard?' backed with a band composition called 'Little Olive'. While both were great slices of proficiently played mid-sixties R&B, they

weren't a success. There were too many other bands competing in that musical arena and the band were subsequently dropped by the record company. However, amongst a set of demos presented to the band by the songwriting partnership of Annette Tucker and Nancy Mantz was a song titled 'I Had Too Much To Dream (Last Night)'. In its original form it was a slow tempo ballad intended to be a country ballad sung by a crooner with an orchestral backing. Dave Hassinger liked its oddball title and suggested that the band have a go at working up an arrangement and recording their version of it.

At the recording session, a 'happy accident' occurred. A tape reel was turned over to be used again and accidentally the tail end of an earlier recording was played back in the studio. It was the sound of guitarist Ken Williams' Les Paul sustaining through a tremolo unit to a fade which, when played backwards, sounded like some buzzing monstrosity that was coming to get you. This piece of tape was kept and added to the start of the song. This sound barrage set the tone for the rest of recording, wherein the band concocted a sonic collage of weird backward sounds that took the finished song far and away from the 'I Wanna Hold Your Hand' style of music making that was de-rigueur at the time. The finished article, deemed too strange to find favour with the public at large, was put to one side and referred to only as 'the odd song'. However, without a song that could be regarded as suitable material to release as a single, 'the odd one' began to look like the best shot for the band, so Hassinger approached Warner Bros once again and, miraculously, they agreed to release it and re-signed the band.

After the resounding success of 'Too Much To Dream', the band set about finding a follow-up single. They came up with an inspired arrangement of a Tucker/Jones song, 'Get Me To The World On Time', which continued where 'Too Much To Dream' left off with a host of studio created sounds from another world. Its success, although not to the same degree as its predecessor, brought about the need to record an album, which subsequently was released as 'I Had Too Much To Dream (Last Night)'.

When Tucker and Mantz were again called upon to provide material for the album it was then beginning to become evident to the band that their vision of sonic experimentation was not really what Dave Hassinger had in mind for them. They wanted to boldly go where no band had gone before and he wanted it to be more like 'hey hey we're The Electric Prunes'. The album was the beginning of a tug of war between band and producer, resulting in a mix of both killer and filler tracks. The killer tracks have stood the test of time but the filler sounds like the work of another band entirely, very lightweight and almost vaudeville. The band contributed songs but, by all accounts, it was an extremely difficult task to get them accepted by Hassinger for inclusion on the album. They did not conform to his vision of pop 'loveliness'. But some slipped through the defences and for that we must be thankful.

Further single success eluded the band. Not because of a slip in the quality, but merely because the difference of opinion in the direction both sides thought the band should be heading meant that Hassinger began to lose interest. He rather foolishly thought that they were scuppering their chances of becoming a teenybopper sensation!





There was still sufficient momentum to allow the band to record a follow up album. Once again there was the power struggle over song selection, even to the degree that songs

written by the band were presented to Hassinger under a pseudonym, in order to quell his aversion to what they were coming up with. But at least this way it meant more of their material would get included and the album that was released as 'Underground' was all the better for it. It has been suggested that the band was allowed to 'have it their way' on 'Underground' because Dave Hassinger felt that he could do no more with them and if he simply let them sink themselves it would all be over. 'Underground' is a great album. There are a couple of examples of Hassinger intervention but it hangs together pretty well and demonstrates that the band's inventiveness was in full flow and getting better all the time.

As a last ditch attempt at exercising some sort of control over the band, a plan was hatched between Hassinger and celebrated composer and arranger David Axelrod to record an orchestrated musical Catholic mass. Written by Axelrod, it would use The Electric Prunes as the front for the project to be titled 'Mass In F Minor'. Rightly or wrongly the band agreed to go along with the idea. Sessions commenced in earnest but it soon became a source of annoyance to Axelrod that, with the exception of Mark Tulin, the band could not read the written score in front of them (they were a garage band for heaven's sake, what was he expecting?).

The two Dave's soon set about using back up musicians to take the place of band members. So, although the resulting album starts with the whole band performing the opening track, one by one they fell away until the album closes with very little in the way of band contribution.

The album was released to a largely indifferent public. This was more or less the final straw. One final slap round the face for the band was the requirement for them to perform the 'Mass' album live with only a few days to rehearsal. After the release of one last single, a 'poppy' offering called 'Everybody Knows You're Not In Love' the band crumbled and eventually called it a day. History states that there were two more Electric Prunes albums, but they were made by Axelrod and some of the hired hands from 'Mass' on the first offering, 'Release Of An Oath', and then more hired hands assuming the name of the band for 'Just Good Old Rock 'N' Roll'. There is nothing intrinsically wrong with either of these albums, but they had nothing to do with the original band and their pioneering musical vision.

At the time of their initial success they were highly regarded by bands who were to become some of the biggest names on the planet. Jimi Hendrix, when he met up with them on their arrival for a tour of the UK and Europe, was eager to question them on how they achieved their sound on record. Syd Barrett was lifting their ideas wholesale to help him define the psychedelic sound of Pink Floyd on their 'Piper At The Gates Of Dawn' album. Just listen to the intro of lead track 'Astronomy Domine' and compare it to the intro of the

Prunes' 'Are You Loving Me More (But Enjoying It Less)' for evidence.

In the ensuing years, the band's legacy has been a source of inspiration for countless other bands and their cult status has just grown and grown. After the release of the 'Stockholm '67' live album in the mid nineties and the onset of the possibilities for communication offered by the internet, the band members gradually reconnected with one another. A reunion album, 'Artifact', was released followed by two more releases 'California' and, most recently, 'Feedback'. These releases offer a modern day take on their classic sound and allowed them to be themselves and produce their music in a manner that was actively discouraged all those years ago.

The Electric Prunes are a vitally important link in the progression of pop music to the more serious forms of music of the late sixties. Their contribution is often overlooked or, more cruelly, their pioneering ideas are often attributed to other more well known acts. They stand up on their own and have earned a rightful place in music history. Just listen to their albums and you can hear for yourself. Or better yet, this seminal band is still out and about. Catch an Electric Prunes live show if you want to experience some musical history first hand.

Go google the Prunes kids...

With thanks for the history lesson to:

Janet Cairncross (journalist/photographer)  
co-written by Kevin Wallbank

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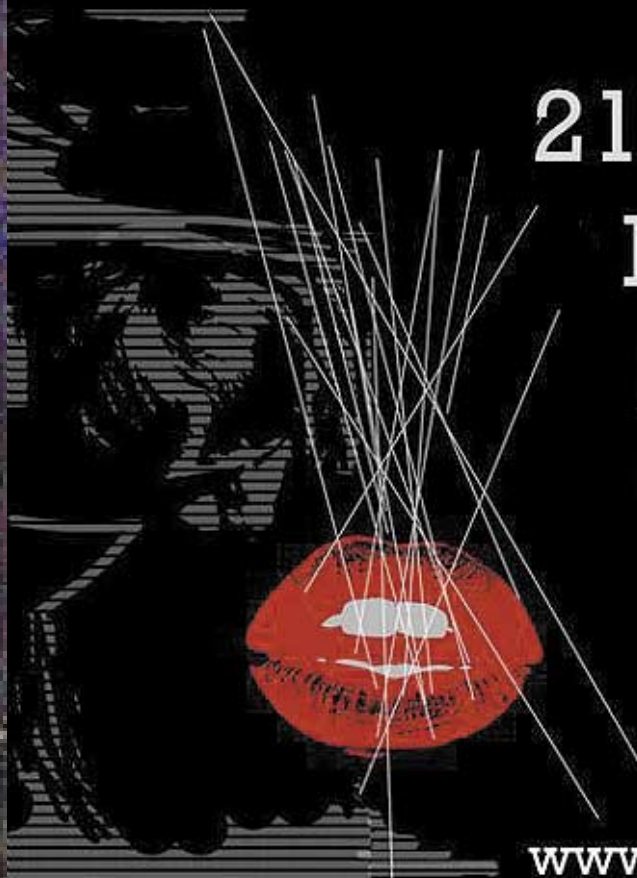
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# british standard

**BRITISH STANDARD** are to paraphrase pub landlord Al Murray, a beautiful British band with a beautiful British name. They also make their music in a beautiful British tradition. Great songs and guitars, plenty of them too.

So who are British Standard? "Matt, Rob, and Phil! I suppose that's it really!!! No, seriously we are just three guys who all share the same love for music and get on really well AND have fun playing music! Matt is the vocalist and guitarist, Rob the bassist, and Phil bangs things that make pleasant sounds!!!"

"Our name is more of a quote than a statement. Some of the greatest bands of all time have been British, from the Yardbirds, Zep, Floyd, Cream etc through to the Sex Pistols, The Jam, Stone Roses, Oasis, Radiohead to name but a few. So we saw it as Britain has set a standard in music history, and we are proud to aspire to be one of the thousands of great bands that have become a British Standard. We also saw the kitemark on a plug and liked the whole 'Seal of British Excellence' thing !!!"

In time-honoured British band style, the boys from British Standard are building their reputation for quality on live performances, with plenty of tyre rubber being burned throughout 2008. "We will be playing various venues in Essex, Suffolk, Norfolk and London, with plans to do a small UK tour in the summer. "We will be doing the coach thing for the London gigs, Dumblin Castle, Barfly, Purple Turtle."

"We played London before at Dirty South in Lewisham supporting Bonehead (formerly Oasis). Great crowd, good sound system and a good night had by all!"

"We currently have our debut e.p 'Scoundrel' out with Brevan Records, available from our website, myspace etc or independent record stores around the country (including Virgin megastore). "We hope that people think that we are in an unclassified genre of rock!!! We think that unfortunately new



bands seem to be so hung up about looking like the current chart bands and developing an over bearing accent from where ever they originate from and then go out buying fender guitars that sound twangy and fashionable. We have no issues with those bands as we listen to some, but we would like to think that British Standard are different and non-conforming! We like to hear rock with a bit of balls and strong melodies, and in all of our songs and live performances we aim to deliver! Think The Who vocally with Pearl Jam, Foo Fighters and a twist of Fratellis... you might be near it, but still half the world away!"

For British Standard, it's all about a great song well-written and played, but where does their inspiration come from? "It could be someone we meet in everyday life, or it could be

someone close to us that has had an impact in our lives. What is important is not to get too bogged down in the trials and tribulations of love! There are songs that are written about things close to us but also things that amuse and inspire us, but all in all, things people can relate and listen too!"

"We are ready for the world so let's hope it's ready for us too! At least we have a different sound from most of our peers in the music scene, so its a bit of a gamble to go against conventional fashion, but we can only produce the songs that we do and write naturally, never forced to mimic the current trends. 'The more 'Now' you are... the more 'Then' you'll be."

"We are hoping for plenty from this year, we are currently looking for a lead guitarist/ keyboard player, no rush as we like the three piece deal, but if the right man comes along ... well.....never say never. We have a few a few gigs lined up in Camden and Islington and we should also be on this year's festival scene. We will be releasing our debut single and promo video around mid-May, which will be chart registered. With the management and record deal, 2008 should be a busy but prosperous year for us indeed."

"We'd like people to believe when they come across us that they are watching three guys who are having fun making and playing music that is not written to be fashionable or to make up the numbers in an ever increasing indie pop culture! We also aim to include our audience and give them a performance that makes them go away thinking 'bloody hell ... I'm knackered"

"It's important for us to really raise the bar when we play live, and you never hear the same song performed in the same way

twice" People can believe in us too, we love music and go to gigs like everyone else does! We get excited by other bands music and just want to have a good time performing and getting to meet people and bands at all of our gigs!"

With a busy year in prospect and a nationwide release in the offing, will it matter to British Standard if the music industry and radio take no notice?

"Yeah, we do kinda care, otherwise we would not have signed to Brevan Records. There are 100's of indie deals out there, and being 'unsigned' seems to be fashionable at the moment, but surely all bands have to aspire towards getting paid for their work, which means getting signed. The phrase is 'Music Business'. Half may be music but the other half is most certainly business!"

"So far, in our first year we have achieved a lot, this year we shall achieve a lot more hopefully. We have a whole new set of tunes for our next e.p and a great little tune lined up for our single release!. I think our name can have connotations to some people that we are some right-wing skinhead band, but that is becoming less of a problem once people have either heard or seen us play. As we said before 'British Standard' is more of a quote, but we will let the people decide for themselves.

"Hopefully you'll be seeing a bit more of British Standard in 2008. We also like iced ring doughnuts ... and cheese too, but not at the same time ... that's just wrong, ha ha!

Check the band at [www.britishstandard.net](http://www.britishstandard.net)  
[www.myspace.com/britishstandard](http://www.myspace.com/britishstandard)

or email the band at  
[britishstandard@btinternet.com](mailto:britishstandard@btinternet.com)





**WISHLIST** are Tim Clarke – Vocals, Dan Couch – Guitar/Vocals, Matt Epps – Drums/Vocals and Matt Couch – Bass. A ferocious, almost progressive, hardcore quartet from Plymouth, they are a band of many dilemmas and are not short on band crises either...

“Thinking up the right name for your band is a horrible process” says bassist Matt casually. “We’d gone away from a rehearsal one week and decided we’d all give it some thought and see what ideas we could come up with by the next week’s practice. I guess at the time we weren’t really looking for the name we’d go by forever more, just something we could call it for the time being. We very cautiously started to read out the names we had scribbled on bits of paper, ‘nah, too metal, too punk, too... crap... there’s already a band called that’ etc etc. then our drummer, who’d been sat there very quietly throughout this, who didn’t have any ideas written down and had clearly put in no effort whatsoever said ‘what about Wishlist? I’ve always thought that’d be a good name’ it was just the kind of name that didn’t suggest any one thing so it seemed perfect for us.”

“I have a love/hate relationship with it...” continued Dan, singing guitarist. “Rather like an unwanted ginger step child, ha!. I Hate it, because it sounds more like either a fashion-conscious boy band, whose lyrics deal with the topic of selling sex to the underage female chart music buying public, or a nu-metal band. We are neither. I love it, because it makes the band sound like it could be all of the above and more - it doesn’t tie us down to any particular genre, unlike all of my suggestions which would have made us sound like gore-hungry death freaks... I doubt we’d even have had the chances we’ve had if I’d gotten my way and called us ‘Crab Smasher’...”.

The bands latest dilemma is how to take Wishlist forward to the next level, a process not without it’s pain it seems.

Matt explained more. “At present we’re trying to sort out exactly what we all want from the



band in 2008. We did a two week tour last Summer and for some of us that was the way we should be taking the band, getting on the road as much as possible, playing in new towns to new faces and pushing the band as far as it will go. Certain members however, are letting life get in the way! They have mortgages and partners." Dan leapt to his own defence at this point, "nope, for me it's all about my job demanding more and more from me, I have a very understanding girlfriend who would like me to go on tour... or is she trying to get rid of me".

They have to put commitments before the band", continued Matt. "So for them being in a band is about rehearsal once a week and a couple of local gigs a month. So we're currently in the process of finding a new drummer and possibly a new guitarist!"

This seems a crisis that has dogged the band throughout the past few months. Matt reminisced about the last date of their most

recent tour. "We decided to do a tour to promote our debut album, as we'd just finally finished it, had the CD's pressed, we made some T-shirts and sorted out another band we could go with who had a driver and a van! Then that band pulled out. Typical. We weren't sure about our singer at the time though as he seemed to be getting better in the studio but worse live! So we had a band meeting, which just basically involved drinking a crate of Budweiser and a bottle of Jaegermeister, and decided we knew someone who would definitely give us what we'd always been missing. Wishlist has had a few singers but we'd never really had a great frontman. So we asked Tim Clarke to join, he also happened to know the van driver the other band had in mind so he was on board too. We had three practices then played Tim's debut gig at a venue in Exeter, then a week or so later we set off around the Southwest. Tim did a great job, despite our lack of rehearsals, and really made a difference to our

live show. All in all it was a real success and it was great playing every night, but the highlight really was the last date/homecoming show in Plymouth. We played a great set, to a busy venue. It was Tim's first gig in Plymouth with us and everything just fell into place".

Dan picked up the story of great Wishlist live moments too, "We've supported quite a few great new bands, such as Architects and Midasuno, but supporting Byzantine was awesome, especially as they told us they'd rather tour with us than the bands they'd been lumbered with in the packaged tour they were on... nothing like a bit of ego masturbation to brighten up your day... Either that, or on our 2007 tour literally playing to one man and his dog in Bournemouth, every band has to have a gig like that to 'ground' them... stops any remote semblance of ego making us too big for our boots. Oh, the stark contrasts offered up by the live music scene..."

The first FUSE exposure to Wishlist's caustic yet majestic cauldron of sound was the aforementioned debut album, a record Dan is especially proud of!

"The most awesome debut album ever recorded by an unsigned band! Entitled 'Failure Is Not An Option', it sports more inventiveness and variety than you could possibly imagine, all wrapped up in the most deliciously dark artwork out there. And all for the unfathomably low price of £5... How can anyone resist? We also had an EP 'A Blot On The Soundscape', but it sold out in seconds. A hell of a lot of seconds admittedly, probably millions of them, but a unit of time measurable in seconds none the less... There was also an un-released EP, featuring a friend of ours from another local band called Quarantine on vocals, of which one of the tracks features as a hidden bonus track at the end of our album."

Not wishing to miss out on any promotional opportunity, Matt explained more. "You can get 'Failure Is Not An Option' from our

myspace page, for £5 plus a couple quid postage. We also have T-shirts and badges available from the myspace! They're pretty sweet too."

Leaving dilemma and crisis behind, Dan flew into an expansive summary of just what Wishlist is all about. "Imagine a world where bands, instead of writing one song that becomes their 'trademark sound', and playing shows where they might as well just play their 'hit' over and over again, actually dared to blend a multitude of musical stylings into their repertoire, so that no one song or gig ever seemed the same, and their recorded output was refreshing and dynamic and challenging, and a finely balanced blend of aggression and melody... If that world appeals to you, then go check out Wishlist. If you must insist on lazy genre classification then I guess you could liken us to a ceaselessly inventive, alt-metal attack, that gets off on taking the more interesting musical styles to have emerged over the last three decades, and twisting them to suit our own nefarious purposes..."

Matt was irritated by our request to define Wishlist. "I hate this question! It's the one thing no one ever agrees on! Reviewers always call it something different from what the last guy did which I guess is a good thing... I dunno. It's just down to the people in the band not liking any of the same bands but still wanting to play together! I'm more into rock music, Dan's mainly into death metal stuff and Epps is just into whatever the 13 year olds are listening to this week, seriously, he's currently into '30 Seconds to Mars' in a big way..."

"We get likened to a really odd mixture of bands. I think it's cool that people are listening so intently and thinking about it but why they're so desperate to work out what bands it may or may not sound like I don't know. Normally they reel off a list of 5 or 6 bands we sound like and half of them we've never heard of. Put simply I'd say it's a mix of Rock, Metal and Hardcore with progressive leanings!"



"Our bassist Matt kind of defines our songwriting, continued Dan. "Cos if we dare to write anything that sounds like another band, he gives us an F- and puts us in detention until we write something more worthy of inclusion in a 'List song..."

"Our influences are so varied, the sound of me typing sounds like a great new rhythm to write a riff on top of... Bands that don't 'do' the standard 'verse-chorus-verse-chorus-middle eight-chorus' structures... We are driven by all the crap bands we've ever heard, and an all-consuming desire to not become like them!"

"I guess the songs are mainly inspired by a desire to keep everyone in the band happy!" offered Matt diplomatically. "Being that none of us really like the same stuff you have to keep skipping from style to style slightly to ensure everyone gets to be playing something influenced by the genre they're most interested in. It's great because each of us will be adding things to the songs that the others would never have thought of adding. Also it's a desire to keep the band from sounding like other bands. You find with most music these days that once a band has been successfully pigeon holed if they stray from that at all people are on their backs about it straight away. So they end up releasing albums where it's like a different interpretation of the same song 11 or 12 times."

That's got Dan started again now..."I think we're on the verge of a whole bunch of Myspace bands exploding into the public eye, the way it has happened in America already with bands like Job For A Cowboy. Sadly, the number of 'Friends' you have and how many plays on your page doesn't reflect a good band, just a band that spend too long sat at a computer. But these are the bands that the industry has an eye on and will get signed, as they have the 'right' image and a 'virtual' fan base. Also it seems as if anyone can get their music out there these days, the comparatively low cost of recording and equipment compared to yesteryear, plus schools actively encouraging kids to take part in such activities

means that we're swamped with young bands, some admittedly extremely talented... however, it's questionable whether they'll 'stay the distance', as what does a young kid know about writing music that's lovingly crafted to last when they're brought up on the most disposal and commercial trash ever released onto the record buying (or should I say record downloading) public? There should be an enforced apprenticeship period, whereby these young bands aren't allowed to play their music to anyone outside of kids of their own age at a youth club, until they've either gotten bored of music and moved onto the next trend, or sufficiently honed their chops and songwriting abilities so as not to offend my ears... "

"Having said that, I'm pretty sure my parents and their parents said the same thing about the kids of their generation... There also seems to be a proliferation of Enter Shikari style band wagon jumpers, merging hardcore and trance music, two musical styles that seem to appeal to completely different crowds... Not my kinda thing at all. Anyway, 2008 for us it's about tour, tour, tour and record new stuff".

Dan is at great pains to make sure the Wishlist philosophy gets out there. We want everyone to believe that we're not like other bands. That we're not trend hopping, image-obsessed, demographic casualties or marketers wet dreams. That we don't spend our time felling other bands on the scene to curry favour, and that we show respect to bands that deserve it. That we're four honest, hardworking (well, two of us anyway!) guys, who just want to write great music, and that should be enough to impress anyone..."

Matt was equally adamant. "Just that music doesn't have to be so dumbed down... especially heavier music. People have said we're a 'bands band' and act like its kind of over the heads of most people but I don't agree at all. There's nothing overly technical in what we're doing there's just a bit more thought gone into it."



"People should love us because Wishlist loves the people, and it's only fair that they extend the same courtesy to us!" explained Dan.

"Yeah, cos we're more angular than a textbook full of snooker shots and heavier

than a bronze statue of James Hetfield falling down a mineshaft." Metal Hammer. – That's why!" quoted Matt. "We've had some smaller independent labels interested but to be honest we haven't really even started yet. You can't sit around in your hometown waiting for people to seek you out. There's thousands of other bands expecting that and getting nowhere. We need to get out there and play as much as possible and make people listen."

"I'm beginning to think that image is more important than music" sighed Dan. "If we had some kind of 'look' then people would give the music more of a chance. You have to care about what the 'Industry' thinks, but not to the point where you beat yourself up constantly for not being 'noticed'. After all we do this for the love of it, and the occasional kind words and reviews (and interviews, such as this one) gives us a satisfaction that's unparalleled. Wishlist are looking to go on tour in a big way in 2008, after a successful tour in 2007. Unfortunately, due to work and family commitments, not all of us will be able to take part in this to the extent that we would like to. Therefore, we are looking for musicians to fill these two positions, who can cope with life on the road and really make a go of the band."

"It's sad that that's what it comes down to' reflected Matt, "if we want to have a decent go at this we have to replace half the band... I dunno, we'll try and sort out a line-up to do it, but if we can't I guess we just keep plugging away and make music for ourselves and play local gigs. Seems a waste... but then I would say that!"

"Tons of bands have had to do it, some replace their entire lineup every time they record a new album. It's not the end of the road, not by a long shot!" finished Dan ruefully. Let's hope 2008 is the year Wishlist emerge from the shadows.

[www.myspace.com/wishlistrock](http://www.myspace.com/wishlistrock)



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# rutherford's

RUTHERFORDS hail from Nottingham way, bringing with them an eclectic blend of bubblegum punk-pop delivered with liberal doses of power-chords and broad grins, a kind of Ramones for the East Midlands... Tash Jones sets 'em up with a Q&A to find out more.

**Since you guys are from Nottingham, and I obviously don't know a great deal about the scene up there, what's it like – highs and lows?**

"Nottingham's a great city, it's got some great venues and we like living here. The punk scene here is pretty small for a city of its size, but it's a cosy, friendly little group where everyone pitches in and supports each other. The style of music we play isn't exactly flavour of the month and the majority of Nottingham venues tend to cater to the popular indie-rock that the students lap up. It can be tough to get a look-in but the few promoters/venues which have given us a chance have seen us go down really well."

**What venues do you play the most in, and why?**

"We play at the Victoria Inn in Derby all the time, it's an absolute gem and Derby would be lost without it. We all grew up watching our favourite bands play there and then cut our teeth there ourselves when we started out in previous bands. Derby's got a great music scene with lots of intimate little venues and really innovative and diverse bands. It's always seemed to have this great creative relationship across the entire rock/alternative scene: the bands, promoters, venues, labels, studios and even the alternative shops in town all come together to make and promote great events. We always seem to be on the train to Derby to watch something or other."



**What's the furthest North and South you've played?**

"Getting to gigs is a serious issue with us at the moment as only Glyn can drive and he doesn't have a car, so playing anywhere either far away or remote is riddled with problems. We're very happy to jump on a train and play somewhere far away, but it's not always a viable option for us. Hence the furthest we've been is the lovely town of Droitwich."

**How would you describe your music, and what influenced you to make this mix of music?**

"We play a mixture of late 70s/early 90s punk rock and 50s bubblegum-pop/rock 'n' roll.

The band started out from the breakup of the Dodgems who were a Derby-based melodic hardcore band with Glyn and Greg on guitars. Glyn wanted to start up a new band doing a different style from anything they'd been involved with before, the only rule was that it still had to be fun music that we could play aggressively. Glyn had been getting heavily into the Ramones at the time and was being inspired by some great UK bands like Raggity

Anne and Derby's own, the Atoms. Glyn had his first proper try at song writing and came out with Rocket Ship which is still considered by the band (and most of the fans) to be our best song to date."

**If you could hop on tour with any band (who are alive and gigging at present), who would you choose?**

"That's a seriously hard question! We're lucky enough to be playing a few gigs soon with one of our favourite bands, the Apers from Holland. They were one of the original influences when the Rutherfords first started out. We've also got the possibility of a tour coming up this summer with Darlington from the USA, which we're all incredibly excited about. In the end though, I think we'd all agree that above all we'd love to play with the Queers from New Hampshire. The Rutherfords are named after their original lead singer and he still joins them every once in a while. A while back he actually messaged us saying he'd like to play with us sometime – I think we're still reeling from the shock! Just need to scrape a few bob together for three tickets to America and we're sorted."

**I'll assume the band like comedy because of your 'about the Rutherfords' section, would you ever incorporate that into your set?**

"Well, kind of. Our lyrical content isn't exactly serious ('She's from outer space, fifteen earlobes hanging from her face') but that's about it. Even though the music we play is simple and light-hearted, we do want to be taken seriously for that music, so I doubt we'd ever do any joke songs or piss around on stage."

**What would you say to aspiring musicians from Nottingham, how would they go about possibly getting a gig with you, or just at a well-known venue?**

"As for getting a gig with us, we're more than happy to speak to people at gigs and if they want us to check out their band by either handing us a demo, a myspace address or anything like that then we'd definitely check them out. We love meeting new bands and helping out people who deserve it. Our general advice with getting gigs is that there's nothing like the personal touch. You really have to get out there and talk to the bands, talk to the promoters. Don't be afraid to promote your band, if you're good enough and nice enough you're bound to be given a chance."

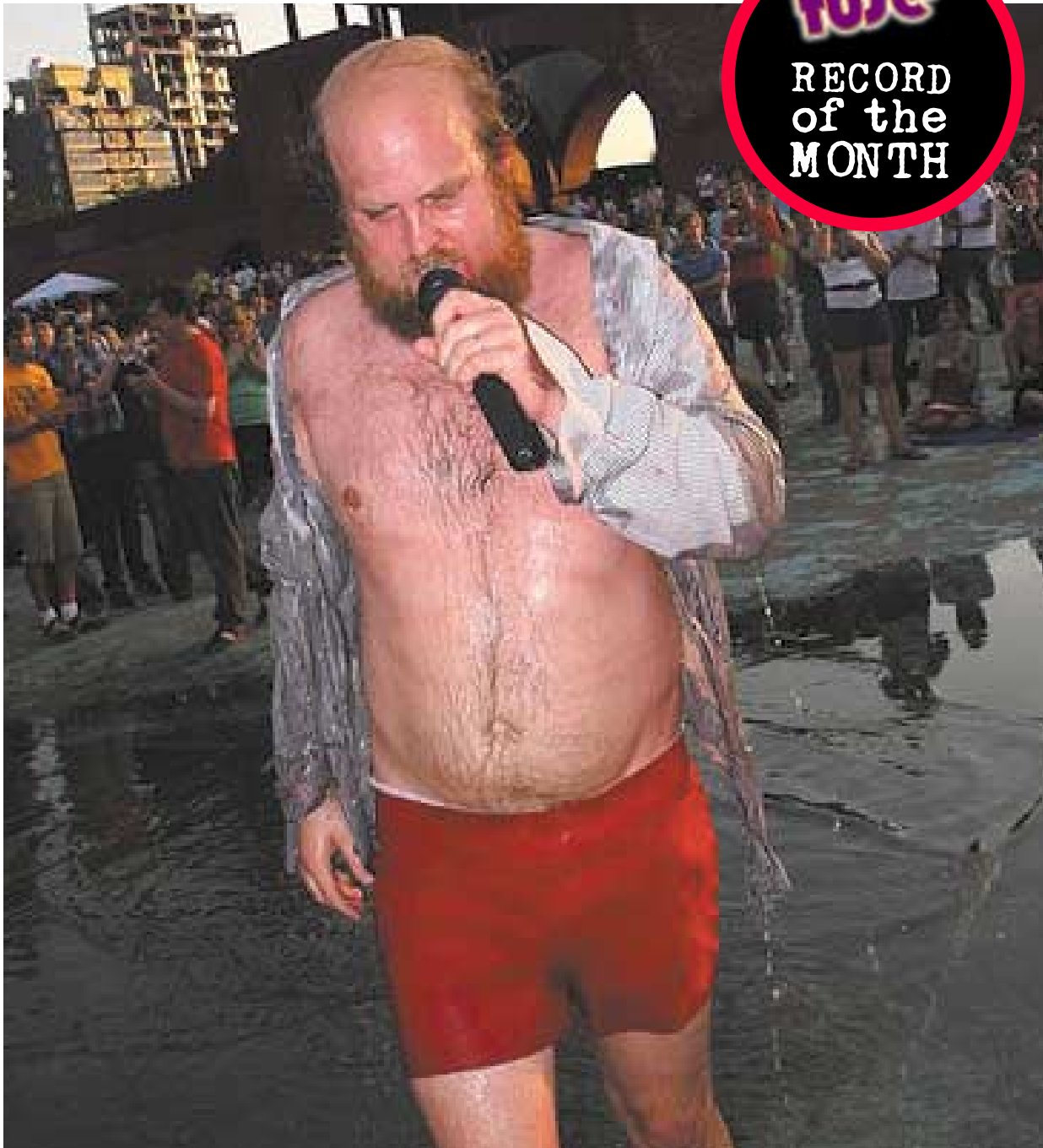
**Finally, what do you hope for the band in the next 12 months!**

"We're releasing our debut EP soon on Knowhere Records, just putting the finishing touches on the recording now. We've got the material ready for an album too, so watch this space! Fingers crossed we'll be touring the UK and Ireland with Darlington later this year, and finally, I think we'd really like to try and get a couple of gigs over in Europe for a mini tour if we can pull some money together in time."

[www.myspace.com/rutherfordsband](http://www.myspace.com/rutherfordsband)







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**RECORD  
of the  
MONTH**

**LES SAVY FAV – INCHES**

[www.myspace.com/lessavyfav](http://www.myspace.com/lessavyfav)

Brooklyn's Les Savy Fav are pure inspiration. A real-time art-punk splicing of the very best in American music, driven deep underground by maniacal tendencies and aggressive, angular tunes that every band reading this wishes they wrote. The influence of albums well listened to are there for all to see, the experimentation of early Devo, a warmer Fugazi, the wilfulness of Pixies and the energy of Bad Brains, distilled, re-interpreted and made brand new again by creative minds. Now there's an interesting thought... being creative with music rather than blindly following hollow leaders. Those smart enough to own a copy of last year's seminal album, 'Let's Stay Friends' will already know Les Savy Fav are the leaders. Those who want a way in look no further.

Compiling all of the Les Savy Fav 7" singles that have been recorded over the last 5 years, 'Inches' features many songs that have been unavailable to even the most diehard fans and this 18 track compendium serves as the perfect introduction to Les Savy Fav as well as a much sought after piece by collectors. In total it features nine seven inch singles released on 8 different labels and a magazine covermount (Monitor, Cold Crush, Tiger Style, DeSoto, Self-Starter Foundation, Sub Pop, Suicide Squeeze, X-Mist and Chunklet Magazine.)

But it gets better! Included in the initial pressing is a bonus limited edition DVD featuring videos, live footage, pictures and audio commentary featuring David Cross, Les Savy Fav, Fred Armisen and more.

The band are fresh from a return to London in February for an appearance at the Astoria as part of the NME Awards Tour and their star is well in the ascendancy. Why? Easy, this is just one hell of a record.

Right from the liquid synth intro of 'Meet Me In The Dollar Bin', the ideosyncratic American alt-punk genius of Les Savy Fav is firmly to the fore. The sonic experience of the Fav's is like shaking a snake by the tail, wildly unpredictable in the sense that it may turn, bite and impart it's venom at any time. Or it may just fix you with its glassy 'I'm in control stare'. Les Savy Fav are an uneasy experience, glorious, euphoric guitars turn sharply at right angles into dexterous angry vocals. The opening guitar hook that heralds 'We'll Make A Lover Of You' feels like its been borrowed by everyone from Hard-Fi to The Ripps and back again. As a result some songs have a familiar sound until you appreciate they pre-date their borrowers by several years.

'The Sweat Descends' is simply awesome and inspirational. An angular twitch through David Byrne via a Bad Brains rabble-rousing chorus. But that is Les Savy Fav, a stark, dangerous journey through the US underground.



**THE ALPS – SOMETHING I MIGHT REGRET**

[www.planetofthealps.com](http://www.planetofthealps.com)  
[www.slicethepie.com](http://www.slicethepie.com)

March 10 saw Greenwich band The Alps make music history as the first band to release an album via Slicethepie, a website which turns every music fan into a record label.

Released on the back of a year that has seen the band gain rave reviews for it's live shows, including a Mighty Boosh a after-show bash and heavy support from the likes of Steve Lamacq and Zane Lowe, 'Something I Might Regret' is a pin-sharp debut.

11 cuts of uber-cool indie-pop which recalls the early street muses of Hard-Fi and at times the song-craft sensibilities of The Jam, The Alps cut loose with a mature, exuberant, urban pop sound that neatly balances deft, contagious melodies with an intelligent angst.

The best bit is this album is completely fan-funded and through Slicethepie, you can be part of the action too. As the advertising says, 'Wish you'd put a tenner on the Arctic Monkeys' well, put on The Alps instead.



**ODD ZERO – ODD ZERO**

[www.myspace.com/oddzeroy](http://www.myspace.com/oddzeroy)

Odd Zero are an aggressive hard rockin' bunch of punks from New York, their intense heavy duty sound has seen them become regulars in the US punk listings.

They can boast a clutch of East Coast gigs with US punk's finest, including Backyard Babies and the Smithereens. Odd Zero look mean and sound mean, definitely not to be messed with!

Singer Mike Friedman is blessed with a voice that grinds glass on sight, wrapped in a 'hope I die before I get old' attitude that is swallowed whole by massive, beefed up riffs. The Odd Zero sound is almost unique to US bands, all the punk sensibilities of Bad Brains or Black Flag neatly wrapped in the intuitive song-craft of American metal. Oddly subtle are Odd Zero, inticing, melodic songs that draw you close, beat your brains out and break bones. Love new Punk, love Odd Zero.



**SOULAR – LOVE CRASH HEAL**  
[sparklepromotions.com/soular](http://sparklepromotions.com/soular)

Following airplay on more than 130 college radio stations in the US, Soular return with "Love Crash Heal", an ambitious, inspired collection of melodic structures and spacey sonic dins define Soular's distinct brand of atmospheric rock.

'Love Crash Heal' is a big album in every sense of the world. Huge spiralling sounds that hint at the darkness of 30 Seconds To Mars or the gravity-defying soundscapes of Absolution-esque Muse, but with an overdose of blissed out space rock that drives straight at the solar plexus.



**STATE RADIO – YEAR OF THE CROW**

[www.myspace.com/stateradio](http://www.myspace.com/stateradio)

In a time where music is seen as a way to sell cars or mobile phones, State Radio scream loud with a single-minded mission to make people think for themselves again.

When once underground music provided voice for the subvert, the disengaged and disenfranchised it is now dangerously becoming a corporate teenage tone of voice, preaching conformism and mainstream commercialism. With few exceptions, music has lost its power to shock and promote radicalism.

State Radio are steadily returning the balance of power with a gritty fusion of rock, US punk and reggae dance beats underpinned with bitter vignettes against the American Empire. Aggressive diatribes against the crimes perpetrated at 'Guantanamo' or by 'CIA', State Radio are the voice of the politically aware, who can dance and party but who also want to think as well.



**JACKDAW4 – BIPOLAR DIVERSIONS**  
[sparklepromotions.com/jackdaw4](http://sparklepromotions.com/jackdaw4)

Two years after the critically acclaimed debut album 'Gramophone Logic', Jackdaw4 release their follow up, titled 'Bipolar Diversions'. It's a beautifully constructed album, which combines vital energy with instantly memorable songs.

'Bipolar Diversions' is insane. It laughs in the face of super-serious pop shoegazers and smirks ironically at this year's pop darlings as they clutch desperately at pop's coat-tails.

Jackdaw4 grin from ear to ear as they reel off hook after hook, which float effortlessly around 70's pop kitsch, Blur style irony and even ELO style harmonies.



**OUR LAST NIGHT – THE GHOSTS AMONG US**

[www.myspace.com/ourlastnight](http://www.myspace.com/ourlastnight)

Our Last Night, the New Hampshire hardcore/screamo band is approaching the follow-up to their 2005 EP, 'Building Cities from Scratch', with a refined sense of direction and skill. The group's new material perfectly blends enthralling cathartic melodies and tight angular riffs with growls and brooding breakdowns, for one of 2008s most ferocious new releases.

Our Last Night make for an exhaustingly energetic explosion of brooding US hardcore. It builds from a groundswell of lush soundscapes with bloodpumping super-tight rifferama that effortlessly form songs with the cross-over immediacy of the UK's own Enter Shikari bound tightly inside near-death power-grunge.

'The Ghost Among Us' will quickly establish Our Last Night as genre heavyweights satisfying cross-genre moshers and adrenaline fuelled hardcore fiends in equal measure. The off kilter headrush of 'Recovery' with its disturbing timehifts or the awesomely irresistible 'Escape' will crush all who dare stand in their way.





**LAKI MERA – CLUTTER**  
www.myspace.com/lakimera

Laki Mera are a pan-European sonic collective who fell to Earth in Glasgow three years or so ago.

Their combination of talents draws together a former punk multi-instrumentalist from Rome in the guise of Andrea Gobi, the angel voiced Laura Donnelly and the diverse backgrounds of Kier Long, Tim Harbinson and Trevor Helliwell. Together they make electronica from the top drawer.

Lush, almost cinematically visual soundscapes build from spaced-out synths and carefully controlled percussion into spectacular ambient audio bliss.

The album's 11 masterpieces are served ice cold, and gently melted by Laura's spine-tingling vocals. Stunning, ambient electronica conjures shapes and textures occasionally hinted at by Zero 7 but not fully heard and appreciated since latter day Eno or ambient Japanese god, Ryuichi Sakamoto.



**ID GUINNESS – CURE FOR THE COMMON CRUSH**  
sparklepromotions.com/idguinness

**Id (rhymes with Syd) is a Canadian deep-thinking troubadour who somehow makes the sounds of his life fuse together and work.**

The big, intense production of 70s Pink Floyd, Roxy Music and David Bowie are invigorated by new wave invention and melded with white hot Asian and Eastern instrumental styles.

Id's songs are wide-open anthems, deftly layered and textured over bitter-sweet lyricism, the soundscapes evoke images of travel to the Earth's darkest corners, and beyond.



**STAN – LOST FOR WORDS**  
www.myspace.com/stanuk

STAN are a pop/rock/jazz duo from Hertfordshire, who play in a variety of styles from acoustic to full on rock. Their influences include classic Brit bands across four decades, add to this a jazz influence, with a touch of Northern Soul, then you might have some idea of where STAN are coming from...

Describing themselves as 'Internet-Café Jazz', Stan (great name!) build diverse sounds around off-kilter West Coast rock, Zappa-esque jazz breaks and even rap vocals sometimes.

Stan songs deal in dark, cohesive themes of obsession, compulsion, addiction, love and loss and over the past three years they have attained cult status on several internet sites.

On the face of it, Stan should not really work. Their strangely eclectic pot of sounds, on paper, belongs in the dark corners of real ale pubs. In reality their heady brew of internet friendly modern takes on classic themes is strangely engaging. Add some brooding Hammond organ and the result is uplifting music you'd love to accidentally find being played live in a week night bar when you want to chill out rather than party.



**ELLE MILANO – ACRES OF DEAD SPACE CADETS**  
www.ellemilano.co.uk

Elle Milano are not what you expect. They are not a seductive Latin songstress, neither are they a supermodel, nor are they a magazine. Elle Milano are a very fine three piece Brighton based band formed at Uni a while back.

They are also very, very good, probably far too smart for the kind of dumbed down radio friendly indie the world seems to want to be spoonfed right now. This album, which features the new single 'Meanwhile in Hollywood', has a glorious one band, one room live feel to it. You know, the sound that Pixies got with 'Surfer Rosa' or Nirvana with 'In Utero'. Not that they sound alike, Elle Milano are very English, and their particular live sound was achieved in a Kent cottage! Their tales of confusion, disgust and sarcasm draw from the heritage of British music and finishes up as a kind of Suede for 2008.

Superbly angular, rewired indie pop for a smarter generation.



**MILLENCOLIN – MACHINE 15**  
www.myspace.com/millencolin

**Millencolin are in themselves a contradiction, a Swedish punk rock band! But they've shifted two million records and played with Foo Fighters, QOTSA and Blink 182.**

'Machine 15' probably owes more to the US brand of modern punk than the spikier, politically charged Euro predecessors, but it's crammed with floor-filling, flailing anthems, big on harmony and contagious tunes.

Each song, including the recent single 'Detox' is crisply punched out in a kind of Beach Boys meets Ramones meets recent Foo Fighters way – heavy-duty rock-hard punk-pop.



**PAUL HAIG – GO OUT TONIGHT**  
www.rolinc.co.uk

Paul Haig is a legend. Why? Because he is the former frontman of the legendary electro-punks Josef K, who were one of those bands destined to be largely ignored by all but the enlightened few, but who have subsequently become retrospectively acknowledged as being years ahead of their time. They've even got covered by Klaxons!

Buoyed by the success of last year's excellent album 'Electronic Audience' Paul himself went into creative overdrive frantically creating its follow-up 'Go Out Tonight'. The album explores the idea that simple actions can have dire consequences and is laced with Big Brother style irony (that's 1984 not Channel 4!), dislocation and shadowy underworlds. Musically, it treads angular, jerky electronic pathways that stand back and watch what happens when slashing new wave guitars meet bubbling techno synths.

The result? A creative genre-defining genius at his best.



**VOID – BALLADS FOR BEAUTIES AND BEASTS**  
www.myspace.com/voidwale

VOID are a young indie-rock act from Swansea who have enjoyed the input of Manic Street Preachers' producers as they look to set the world ablaze with their debut album.

This collection of swooning, dizzying, grand scale stadium indie marks out a band ready to take up the rock n roll challenge. Their gigs are populated by in equal measure by zealous teenagers, wide-eyed girls and die-hard hairy rockers. 'Ballads for Beauties and Beasts' is therefore an apt title for a record as far as VOID are concerned.

The album features the recent single 'Turn Away' which has burned ears via many a radio station recently. Essentially, VOID do massive songs in the mould of fellow Welshers Stereophonics, or the Manics at their most uplifting with a Feeder-esque ear for an anthem. Polished, top quality heritage rock with an engaging indie charm.



**ROADRUNNER – ROADRUNNER: THE ALBUM**  
myspace.com/roadrunneronline

**Roadrunner are young, very young. Average age 18 in fact. So what? The so what is that they play rock n roll as it is meant to be. Classic.**

Tight jeans, long hair and an abnormally large collection of mid-70s Stones, Bad Company and Free records are the staring points for Roadrunner. Good, honest rock n roll from a time when it was fuelled by Jack Daniels and blood, sweat and tears. It stands up very well and lies easily next to new retro-ists like Jet and Rooster. Let the good times roll.



**FIGHTING WITH WIRE – MAN VS MONSTER**  
myspace.com/fightingwithwire

Three lads from Derry City release their debut album with maximum strength songs which build bridges between Husker Dü and Foo Fighters.

It's a classic story. A would-be band with a hunger to play very loud music to as many people who will listen. So they wrote a load of loud songs and packed them into the back of a van with some big amps and hit the road.

The latest chapter in the Fighting With Wire story is taking those songs, honed, refined and sharpened to a razor's edge, into the studio and turning them into 'Man Vs Monster' a ferocious, explosive record.

But it's not just about kicking up a monster racket. There's a finesse and craftsmanship about their songs which reveals a band who've played hard enough and often enough to know what they want from their sound... absolute dynamite.



**CABARET RAT – SCARING LITTLE ALBERT**  
www.cabaretrat.com

Cabaret Rat is Matt Prozac, who grew up against a backdrop of freezing beaches, closed fun-fairs and fights on the North West coast. His bitterness was further developed listening to The Cramps and Pop Will Eat Itself.

His ceaselessly gigging one man band has existed for three years and refined itself (if that's the right word) into a sound buried deep in the mire of American sleaze and industrial new wave pop. The kind of bubblegum pop that you'd find stuck to the bottom of your shoe after a seafront stroll.

Matt loves his pop, and his natural cynicism means his goal in life is to deliver a number one hit that will drive you mad. There is little doubt Cabaret Rat is an acquired taste. Half of you will fall at his feet proclaiming a new musical messiah, the other half will walk from his gigs spitting his bubblegum back in his face. Your choice!



**NIZLOPI – MAKE IT HAPPEN**  
www.myspace.com/nizlopi

**Despite releasing the 'JCB Song' once, Nizlopi are an inspiration to new bands everywhere, genuine independent success in a corporate, volatile industry.**

Nizlopi are also a genuine live act, not a studio production at that is at the heart of this album's songs. A satisfying blend of easy vox, beatboxing, double bass and acoustic guitar makes for the kind of band that would gather crowds and stop you dead if you heard them busking in your High Street. In fact, their multi-cultural, message hungry tunes are probably at their best in that environment or late at night playing ad-hoc in a Festival field somewhere.



**TWISTED WINGS – A NATION'S TWISTED WINGS**  
www.twistedwings.tk

**Astonishingly, Gloucester based intelligent metallists Twisted Wings are on their third self-financed album, available form their website or out of a box at a gig near you.**

Across that three album timespace, the Wings have matured musically from a raw, heavy metal band to a more diverse, deeper sound. Still heavy and hard as hell but with a more accomplished, complex sound filled with intricate passages and time changes.

I guess musical parallels are there to be drawn with say Muse, but Twisted Wings are far more than Muse-alikes. In truth their burgeoning brand of crafted-metal hammers anvils halfway between the textured complexity of Muse or even Rush and the later years of Iron Maiden.

Yet the Wings retain a calm delicacy evidenced by the multi-layered title track, the brooding 'Digital Winter' or the incredibly dexterous intro to 'Lucifer Effect'. As each year passes Twisted Wings grow stronger.





**MOBY – ALICE**  
www.moby.com

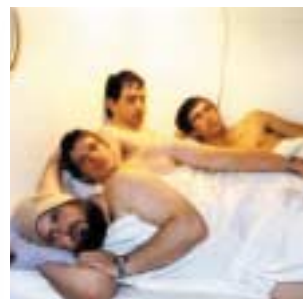
The ever creative NY electro-guru returns with a new single featuring the dual talents of Nigerian hip-hop band 419 Squad and the vocal dexterity of super-fast Aynzli.

Darker and heavier than usual Moby, with signature explorations of world sounds, it's a mammoth hip-hop groove.



**MILLION POUND GIVEAWAY – 3 PINTS FROM HAPPY**  
www.sparklepromotions.com/millionpoundgiveaway

Four lads with an abundance of talent, a love of 60s music and their won radio show. When you put that lot together you get a Million Pound Giveaway. Their new five-track EP brims over with energy and bristles with wry lyrics and sharp, spiky Brit-pop guitars.



**LES SAVY FAV – PATTY LEE**  
www.myspace.com/lessavyfav

One of the stand-out tracks for the awesomely good 'Let's Stay Friends' album, 'Patty Lee' is a signature slice of quirk-pop from the Brooklyn art-punks. All the ingredients are there, squealing guitars, a punky chorus and left-of-centre vocals. There's also strange wildwest/hispanic core to this song which recalls Pixies.



**THE BRIGANTIES – THE GIRL HEAVEN SOLD TO THE WORLD**  
www.thebriganties.com

The Briganties are one of those bands who created an instant buzz from the start. Record labels literally raced around Camden Town to win the right to sign them. 'The Girl Who Sold Heaven To The World' is a rollocking great rock n roll slow burner, just huge.



**THE PRETTY YOUNG THINGS – EYES**  
www.theprettyyoungthings.co.uk

Easy to dismiss as yet more pretty boys with guitars, The Pretty Young Things are in fact a taut ball of controlled noise who play hard and gig hard. A dark, full-fuzz growl lies beneath the surface of each song, snarling, biting and menacing. Rabbles everywhere will be roused!



**THE HOUSEWIVES – GETAWAY**  
myspace.com/hellohousewives

The Housewives got together late in 2006 to make hip-swerving dancefloor indie. They like geometric haircuts, very lo-fi pop music and have played with Young Knives and Belle and Sebastian. As you'd expect they make very good songs too – twisted stylophone vignettes.



**KUNG FU – CHEAP DISGUISE**  
myspace.com/themightykungfu

Fresh from a sell-out support at Glasgow's legendary King Tut's with The Enemy, Kung Fu release a self-funded single. 'Cheap Disguise' is a ballsy, choppy indie-rocker well-suited to an Enemy support gig. Pace, passion and assured delivery belies the band's comedy history! Nice and sharp.



**JAMES SEVERY – AT THE CIRCUS CIRCUS**  
myspace.com/jamessevery

A morning job on the London Underground gave James Severy whole afternoons to make songs. Calling on Tom Waits, Dizzee Rascal and Hunter S Thompson, this boy isn't afraid to go right to the edge. James Severy is a disconnected dance-floor troubadour.



**THE 7:21S – DISCO**  
www.myspace.com/the721s

The high-energy 7:21s delivery full-on post-punk power pop with verve and vigour. They've played gigs with Editors and done Channel 4 TV too. 'Disco' is their latest single, as sassy a chunk of power-assed pop as you'll hear. Hear feet pound deep into floors to the sound of the 'Disco'. Hot one this.



**CHAPTERXIII – VALENTINE**  
myspace.com/chapterxiii

Largely hailing from Bristol, Chapterxiii make super-sized muscular rock songs that have earned them support slots with The Stranglers, Diamond Head and Great White. 'Valentine' is an almighty track, building from a church organ into a riffed-up, powerful rock song, that bellows majestically to be heard.



**ISOSCELES – KITSCH BITCH**  
www.myspace.com/voidwale

Triangular music for triangular people. This type of exceptional art-pop can only come out of Glasgow and its usually on the Art Goes Pop label. A fabulous trip through off-beat pop that recalls illicit late nights with a transistor radio, the lo-fi world of Benny Profane and The Cardiacs is safe with Isosceles, thank god.



**BULLET FOR MY VALENTINE – HEARTS BURST INTO FIRE**

The Bullets are flying fast. Their final destination is to be the biggest metal act in the world, as a result their edges are a little smoother, their sound more polished. The latest single from the mega 'Scream Aim Fire' album is a surefire, radio-friendly stadium filler. The course is set enjoy the ride.



**LEVELLERS –  
A LIFE LESS ORDINARY**

[www.myspace.com/levellers](http://www.myspace.com/levellers)  
Now in their 20th year, the Summer still looks as busy for Levellers with every festival under the solstice due a visit. The new single is from their new album 'Letters From The Underground' due soon, and as always features the band's brand of breathless folk-punk. Still sound great though!



**IDA MARIA– STELLA**  
[www.myspace.com/idamaria](http://www.myspace.com/idamaria)

The Norwegian nihilist is back with a new single telling the story of God giving the world away in exchange for a night with a 43 year old NY hooker. Ida makes dirty, seedy noise a kind of garage-Strokes/PJ Harvey hybrid that fizzes and grunges through mean, dark drunken streets. Way cool.



**SAFE 2 SAY – LIKE IT OR NOT**  
[www.safe2saymusic.com](http://www.safe2saymusic.com)

Safe 2 Say are a Scots rock band who are about to celebrate their first anniversary of gigging. Their self-promoted demo single features a band in the raw, but one that's driven by pure Celtic energy. Their developing sound is a diverse kind of indie-rock that's tastefully discordant and with a stylish verve.



**SIXPEOPLEAWAY –  
INTERMITTENT FAULT EP**  
[www.sixpeopleaway.co.uk](http://www.sixpeopleaway.co.uk)

Sixpeopleaway are an angular acoustic and vocal duo built around digital beats and sounds. Their music is precision engineered, super-honest acoustic charm flavoured with clattering clip-beats, Scotland and heartfelt emotion. Their star is flying higher and higher.



**COBWEBS –  
I'M YOUR DISEASE**  
[myspace.com/cobwebsinmymind](http://myspace.com/cobwebsinmymind)

Sheffield based hard-rockers Cobwebs and cast from shiny steel, honed to a point and ready to do business. Their immense, dark rock sound recalls latter-day Cult, The Mission or Sisters of Mercy watered down by Velvet Revolver's Jack Daniels!



**PRIESTESS – BLOOD**  
[myspace.com/priestessband](http://myspace.com/priestessband)

Canada's finest hard rockers stormed the UK last Summer at Download and on the Megadeth tour. Some of you will have heard them on many a video game too. Their new single stonks big time. A great bear of a track, jaunty yet dark, understated yet hard as nails. A real fuzz-fest.



**COHEED & CAMBRIA –  
FEATHERS**  
[www.coheedandcambria.com](http://www.coheedandcambria.com)

The New York prog rockers follow up their US Top Ten placing with a special UK release featuring 10 live versions of the song recording at each venue on their Kerrang! tour. 'Feathers' is a new band anthem following their especially incendiary show in Southampton.



**THE HUMANITY –  
BASSLINEAR**  
[myspace.com/thehumanity](http://myspace.com/thehumanity)

According to the band 'Bass Linear' is the soundtrack to a cultural recession, messaging a generation who have remortgaged their souls amid the credit-ability crunch. According to FUSE it's yet another prize, lo-fi arty piece of inventiveness from the Happy Release label. Seriously good.



**VESPERTINE – RED**  
[myspace.com/vespertineband](http://myspace.com/vespertineband)

The alternative rockers from Bristol are back in FUSE with their latest release 'Red'. Vespertine are deeply intense, their music is volcanic in the sense that large parts of their songs rumble and brood underground and unseen only let rip fire and damnation when you least expect it. Molten!



**FROM PLAN TO PROGRESS –  
A LOOK OVER**  
[myspace.com/fromplantoprogress](http://myspace.com/fromplantoprogress)

Everything about bright young UK punks From Plan To Progress is delivered double quick. Super-fast songs, a van that gets the band to twice the gigs of any other band and a debut album that lasted less than 8 minutes! A bright young band playing melodic, provocative punk to bright young audiences.



**THE OTHERS – PROBATE**  
[www.myspace.com/theothers](http://www.myspace.com/theothers)

The Others veer between creatively wilful and self-destructive. Their desire to do it their way has no doubt cost them the recognition they deserve. In typical Others fashion their gloomy, bleak but epic single 'Probate' is 9 minutes long. Lovely to see them back still fighting the good fight.



**GALLOWES – JUST BECAUSE  
YOU SLEEP NEXT TO ME  
DOESN'T MEAN YOU'RE SAFE**

Another single lifted from the monster selling 'Orchestra of Wolves' album. Gallows are set to hit the airwaves with a huge slab of hardcore-punk, complete with guitar slides and Exploited vocals. Aggression and bitterness are buzzwords for Gallows, this is no exception.





**A BAND CALLED QUINN –**  
DIY EP  
[myspace.com/abandcalledquinn](http://myspace.com/abandcalledquinn)

A Band Called Quinn released their DIY EP recently on Tromolo Records. Available through i-tunes and all good digital distributors.

The video for their latest release DIY is inspired by Blade Runner, Metropolis and em, Weird Science! Find it on YouTube it's a lot of fun.

Glasgow based A Band Called Quinn are super-cool in every sense of the word. Fronted by the ice-maiden Louise Quinn whose shimmering, glacier-like vocals will shiver the spines of anyone still living. Their music is an aural ice sculpture, which slowly melts before your ears. Lead track 'DIY' in both it's forms is a twisted electro-funky floor-filler by any standards. 'Hey Chi Chi!' is a off-kilter guitar song built around a painfully danceable riff. In fact the whole band wonky-cabaret style is joyous to hear. Cool, funky and very unexpected.



**biRdbATH –**  
AND THEN  
[www.myspace.com/birdbath](http://www.myspace.com/birdbath)

biRdbATH are from Bristol, well known as an underground creative hotbed, being the home of Portishead, Massive Attack, and more recently Trumans Water and this lot.

Fresh from a recent airing on Last FM, biRdbATH are out and about with a new album ...'and Then' available from their MySpace and Ingue Records. Right from the opening track 'Silence is the new Heavy Metal', their quirky, jerky brand of uncompromising indie-art rock wriggles and slithers into life. Heavy on doomy basslines and glittering off-tune guitars biRdbATH play to challenge

No radio friendly, off-the-peg indie anthems here, and that's good news. Instead the nine tracks slash and slide through countless meandering twists and turns with Ian Curtis-esque vocals and choruses kept in very short supply. Needs patience this one, but several listens will be rewarded handsomely.



**VOiD – TURN AWAY**  
[www.myspace.com/voidwale](http://www.myspace.com/voidwale)

Welsh indie-rock trio VOiD are making plenty of noise, Turn Away comes from their newly released album 'Ballads of Beauties and Beasts'.

In classic rock trio tradition VOiD make a far bigger noise than could reasonably be expected. 'Turn Away' is a huge song in the Stereophonics/Manics tradition. An understated stadium rocker with humming, shimmering guitars to rock the rockers and pop the poppers equally. VOiD are destined to shudder the foundations of big venues with their big sound. Close your eyes and jump!



\*...they rock like absolute bastards...\* 4K live review, Kerrang! Sept 2007

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**YOUNG KNIVES / JOHNNY FOREIGNER  
GUILDHALL, GLOUCESTER**

Everyone's new favourite geeks, Young Knives breezed into town with Johnny Foreigner in tow as part of their 'Off The Beaten Track' tour, which preceded the release of sparkling new album 'Superabundance' by a few days.

Johnny Foreigner are a raucous new band from Birmingham, the enlightened Gloucester crowd will have heard the name via NME in recent times. They played loud and jumped up and down plenty, but the main question they posed was this. What is it about girls and basses? Name any boisterous indie-esque band with a female content and odds on she'll be throwing and oversized bass around. Was Kim Deal that great a role model? Who knows, answers on a postcard please.

Oxford art-rockers Young Knives took the stage looking every inch like doctors in casual clothes, knitted ties, striped shirts and dodgy cord trouser in superabundance. A rousing rendition of 'She's Attracted To' kick started the night and heralded all your favourites from the very fabulous 'Voices of Animals and Men' album. Oh yes, they were all there... 'Coastguard', 'Loughborough Suicide', 'Tremblings of Trails' and an exceptional reworking of 'Weekends and Bleak Days' (Hot Summer).



With the new album waiting in a van outside the shops, a rammed Guildhall was treated to the singles 'Terra Firma' and 'Up All Night'. The on-stage repartee particularly between Henry and The House of Lords was very funny and worthy of any comedy club

It is fair to say that new Young Knives numbers are a little more polished and have lost a little of their earlier charm, drawing them closer to their radio-friendly contemporaries, but why not. All bands need evolution not replication to grow. The night closed for the baying crowd with an unexpected take on Adam & The Ants 'Stand and Deliver' and a very special 'The Decision'. Yes Henry, you are the Prince of Wales!



**ART BRUT / A. HUMAN  
GUILDHALL, GLOUCESTER**

**Eddie Argos arrived onto the Guildhall stage in a slightly over-stretched brown suit and tie and rather endearingly declared that every item of clothing he was wearing, he'd bought in Gloucester the previous day. The Guildhall crowd was his for the taking...**

The extremely obtuse and wantonly 'difficult' A. Human opened up with their shape-shifting electronic indie racket, the new single 'Blue Moon' was warmly received, even a highly suspect cover version of America's 'Horse with no Name' in their repertoire only heightens their interest factor.

And so came Art Brut for what can be best described as a true rock n roll night at the Guildhall, blood was spilt with a bone-fide punch-up during a lively sprint through 'Emily Kane'.

"Gloucester!" called a clearly bemused Argos from the stage, "Twinned with Altamont..." (the scene

of a very unpleasant Hell's Angels incident at a Rolling Stones gig in 1969).

Art Brut delivered a very tight set punctuated with witty banter, their sound is a kind Fall-style wonky-guitar thing liberally sprinkled with ascerbic wit and Eddie Argos was very keen on the idea of taking his banter into the crowd on as many occasions as he could make possible.

Art Brut breezed through 'Post Soothing Out', 'My Little Brother' and 'Lesson Learnt' among many other minor classics, never giving less than 110% to the rock n roll cause.

What Art Brut do, slightly leftfield art-rock, they do extremely well and with boundless enthusiasm. Despite the blood on the Guildhall's sprung floor, the finale was particularly strong with a really wild version of 'Formed a Band', which took place completely on the dance floor, Argos nominating members of the audience to form bands with each other. Art Brut's interaction will serve them well...





**IMPERIAL VIPERS/MELAMAKI/SCREAMING 88s  
2 PIGS, CHELTENHAM**

The first gig in ages for Imperial Vipers saw a return to one of their favourite venues, described by singer Ash as "one of the best venues and gig hosts in the UK", praise indeed for Cheltenham's very wonderful 2 Pigs.

Melamaki got things started with a set filled with flailing hair, monster Sabbath style riffs. Songs such as 'Sippin' Whisky' were delivered with twin lead guitars, loads of overdrive and a certain familiarity. Riffs you grew up with?

The tight, whirlwind ball of energy that is Screaming 88s took the stage next hammering through their punchy, ball-busting rock n roll with energy and proficiency. 'Will To Live' and "White Light" drove the crowd to fever pitch.

Such a shame that things were so much calmer when it was Vipers time. Ash imploring the crowd to party as it's Friday. Don't know why it got so low-key, Imperial Vipers were tight enough and persuasive enough. Treats from the first album 'Searching:Falling:Silence' like the anthemic 'Mercury Rising' and the awesome punky rabble-rouser 'Kick A Hole' punctuated the sharp sounding new songs like 'I'll Guess', 'Check This' and 'Another Suicide'. The Vipers are always a hot live act, just sometimes people don't appreciate them enough for it...



**UNDERSIDE / THE NEW SOCIALS/ ECHOES /  
SCENE OF MY DEMISE  
2 PIGS, CHELTENHAM**

Another top live night organised by Gloucestershire promoter Kiss My Face, this time a battle of the bands with a prized slot at Wychwood festival for the winner.

Underside opened up with a razor-edged set of power-pop tunes and equally sharp Fred Perry's. A strong set of lungs on the singer and some very tight Manics/Hard-Fi/Only Ones style crowd pleasers like 'Take This Time' warmed up the Pigs very nicely.

The New Socials were equally as good, bringing with them their stylish take on raw early Bloc Party indie. It was raucous set, with people clambering the short distance to the Pigs stage and partying.

In contrast Echoes were pure pop, a huge and very young crowd gathered to watch them romp through a strong set of indie-Busted / Wombats fuelled crowd pleasures. Their infectious exuberance ran through the crowd like static electricity as the roof came off the Pigs.

Where Echoes yelped and bopped, Scene Of My Demise roared and thrashed. We've seen them before and each time they get tighter, harder and darker. A grunge-drenched hardcore thrash through Deftones territory brought the Pigs to it's knees.

The ever awesome 'Mute Point' shook the foundations, moshing and beer-spilling a go go! Matt's frenetic vocal style, and the gear-shifting hard as nails guitars lifted plaster from the walls as the boys thrashed through 'Signals' and 'Worst Happens'. Frighteningly fierce...

**fuse**

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**thanks for reading and listening**

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