

MusicReviews

SINGLES REVIEWS

ARTIST: KLAXONS
SINGLE: IT'S NOT OVER YET

With their new single, it seems that the Klaxons are trying to blow away the irritating 'New Rave' label once and for all; 'It's Not Over Yet' is a cover of an actual rave tune by '90s dance act Grace, done in the style of an indie band. This incredible post-modern new-wave-new-rave turnaround has the potential to turn the universe inside-out, annihilating scenesters and civilians alike. Fortunately it is the Klaxons' weakest single yet. The world is safe for another week.

ARTIST: ROBIN THICKE
SINGLE: LOST WITHOUT YOU

'The first white artist to top the American R'n'B charts since George Michael!' pants the press release. This probably says more about the state of American R'n'B than it does about Robin Thicke's acoustic guitar-infected ballad. This is a track that even the compilers of Justin Timberlake's album tracks would give one listen and reject for being a bit too cringeworthy and syrupy. Still, the Americans love it, and your girlfriend might just agree with them.

ARTIST: HADOUKEN!
SINGLE: LIQUID LIVES

If you haven't heard Hadouken!'s brand of London flavoured dance-punk then you really should make the effort to. Despite agreeing with Popjustice last week that nobody outside East London will ever buy one of their records, this is the kind of hyperactive, one-riff dance tune that should be soundtracking your summer, playing as you hop on and off public transport on your way to a new city and a houseparty with someone you met at university only this year.

ARTIST: BON JOVI
SINGLE: MAKE A MEMORY

This kind of song title is a gift when writing reviews. 'I want to make a memory not to buy the new Bon Jovi album!' one could quip, even leaving room for a bit of 'I want to make a memory to cover up the one about listening to this song!' But that would just be lazy, and anyway this is only a response to the awful Snow Patrol material we in the UK have been exporting to the states recently. 'Call that a heart wrenching ballad?' Jon Bon is saying, 'I'll give you a ballad!'

Singles this week were reviewed by
Ben Rackstraw

NOUSE music podcast

We chat to Kate Nash, plus singles reviews and all the unsigned music your dear hearts could desire



BAND: DAVID WARD MACLEAN
ALBUM: ACTS OF FAITH
REVIEW: SARA SAYEED
DATE: NOW - SOMEWHERE IN YORK

★★★★☆

You may not have heard the name, but you've almost certainly heard the man—and live, at that. For those screwing up their faces and spluttering, "Whaa?" or grunting, "Huh?", let me give your memories a little joggle. Apart from the hermits, most of us have frequented Evil Eye or at least bumbled around York at some point this year. In the eager trotings and sozzled toddlings to and from Mojito-haven, the less cocktail-saturated may have noticed some acoustic delights serenading their Stonegate meanderings.

Yes, David Ward Maclean is the somewhat furry, resolutely shaggy-haired troubadour of York busking fame. Damned to sporadic bouts of fleeting appreciation and admiration as us civilians saunter by, Dave has finally consolidated some of those poignant melodies that have made winter



EVENT: THE CRIBS
VENUE: THE REFECTORY, LEEDS
REVIEW: MIKE MCGOVERN
DATE: 10/06/07

★★★★☆

This was always going to be a good gig; The Cribbs provide simple, unpretentious rock and roll and here they showed it off in abundance. This was, after all, the last night of the UK tour announcing their third album, as close to their home town of Wakefield as the circuit would allow. Then, to the slightly unusual strains of Whitney Houston's 'I Want To Dance With Somebody', more accustomed to being played in Ziggy's than as the entrance song for a rock band, The Cribbs took to the stage.

The band's energy is infectious. Ryan Jarman's endlessly bouncing figure was silhouetted against flashes of strobe lighting during the first number, exciting the crowd to such an extent it took him a good minute to silence them before launching into the raucous, wrenched chords of favourite 'Mirror Kissers'.

In truth, the middle order lagged slightly; new songs perhaps didn't live up to some of the band's earlier work. Or maybe it was the searingly unbearable heat of the venue in mid-June. Nevertheless, The Cribbs' energy didn't falter; and despite not even indulging an encore, the stage diving and guitar smashing antics sufficed to round off the evening and keep the near exhausted audience hanging on their every move despite the mingling sweat. Proper good.

nights more bearable and even rendered York's summer dusks somewhat ethereal.

Acts of Faith is the beautifully pared down 12 track album, comprised of just Dave and his six- or 12-string. Dave has stripped music back to its bucolic folk basics, demonstrating that you don't actually need the latest synthesiser to create such stirringly rich harmonies that make you forget there's only one instrument actually at work.

Described by *Sandman* magazine as "like Jose Gonzales but with stronger tunes and more flexibility", the tracks do indeed share Gonzales's brooding solemnity, yet still always manage to skirt just the right side of desolate, inviting contemplation without imposing any gloom. The album is a mere titbit of Maclean's rumoured 1000-song repertoire and the record is only covertly flitting about York's ether.

Decidedly anti-commercialism, apparently Dave was bullied into recording this little gem. If you can't fasten your mitts on it and your appetite has been whetted by his Myspace samples, swing by the Basement Bar on July 6 to hear him support James Apollo or even, after that next French Martini, take a little pause and have a listen.



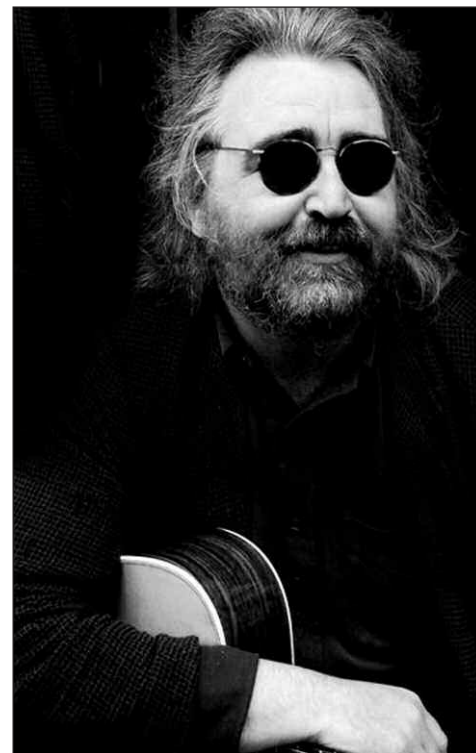
EVENT: RYAN ADAMS
VENUE: EASY TIGER
REVIEW: SAM NOBLE
DATE: 26/06/07

★★★★☆

Ryan Adams is often criticised for his lack of editing skills, to which the three albums released in 2005 and his 18 'joke' hip-hop albums posted on his website attest. So for a veteran Adams fan, waiting a year for an album is an eternity. Thankfully, *Easy Tiger* is worth the wait, while lazy critics coo over his return to form, implying he lost his songwriting during the years he's actually been perfecting his craft. As Ryan says, "I ignore the people that say I'm at fault for being a hard worker. It's completely unreasonable."

Easy Tiger sounds like a hard working song writer getting even better. Recorded with analogue equipment, which lends a '70s warmth, the lyrics are more heartfelt and laboured, showing a thoughtful side that Adams's year of sobriety can only have sharpened. 'Goodnight Rose' opens the album with warm, crunchy guitars and 'Halloween Head' follows the well-defined guitar interplay that his backing band the Cardinals have developed with excellent guitarist Neal Casal.

"It's a bunch of individual poems, really. I still feel even unfamiliar with this record," muses Adams with characteristic wistfulness. It is an exceptional and beautiful album, perhaps his most accessible since *Gold*, yet still a bold artistic statement of individuality no one can quite convey the way Adams can.



EVENT: STYLUS WAX:ON FESTIVAL
VENUE: LEEDS
REVIEW: DUNCAN PELHAM
DATE: 26/05/07

★★★★☆

Simian Mobile Disco, lively electronic outfit risen from the ashes of the now defunct Simian, wander onstage, only momentarily mistaken for a couple of techies. The electro-boppers, who gave us the breezy summer smash 'We Are Your Friends', twiddle around with their giant analogue synthesiser, emanating infinite geek chic.

Tonight in Leeds, fluorescent crowds of students dance frenetically to an amalgam of Simian Mobile Disco's remixes and their incoming debut album, *Attack Decay Sustain Release*. Unfortunately, the systematic album play-through renders the set about as exciting as bunging a giant CD player onstage and jabbing the play button. Granted, the tunes are addictively danceable—the duo deftly release beats and distort noises, animating an elated crowd.

Next up is German Electro-Tech artist, Boys Noize. They kick off with gnarly growls and synth-infused guitar crunches, finally dropping into wonderful heavy basslines and grinding techno. Heavy and dirty, it will by no means appeal to everyone. The darker option, Boys Noize offer real stompers and twisted remixes, including Rapture's classic 'House of Jealous Lovers'. As the clear victors of the beat battle, they manage to eschew the lazy stage antics of Simian Mobile Disco and craft a winning set.