

Charlotte Hatherley

The Deep Blue

Charlotte Hatherley, formerly of Ash, is back with her second solo album *The Deep Blue*, which is a distinct departure from the post-punk melodies of her debut *Grey Will Fade*. The stunning musical arrangements on *The Deep Blue* create an eclectic and ethereal sound that is a refreshing change from the mediocrity present in some sections of the music industry today. "This record is very dense, but a lot was taken out and we were a lot more experimental with instruments. There are strings, piano, and brass, even a lot of electronica. It's thoughtful and considered; a lot went into making it. A lot of bands at the moment have that kind of Libertines, punk rock sound and when I listen to a record like that it doesn't seem like a lot has gone into making it."

Charlotte's imaginative lyrics contain thoughtful and emotive imagery. Charlotte says, "I hate being obvious and I hate generic lyrics. I always try to fuck them up somehow and with *Grey Will Fade* I think I took it a bit too far and I made things very obscure." She continues, "On this album I forced myself to be a bit more honest and not to worry if certain lyrics make me a bit embarrassed or nervous of people hearing them. Lyrically a lot of it was written when I left Ash and a lot of big changes happened and I was really uncertain about what was going to happen in the future."

The Deep Blue is released on Little Sister Records, which Charlotte set up with her manager Ann Marie Shields. With the advent of a D-I-Y attitude surrounding musical



creation and production Charlotte says, "I think major labels do have a lot to offer, but I think they need to completely change their way of doing it because they can offer to pay for tour support and pay for records and get things finished, but you always have to pay it back, and I think they also have very unreasonable expectations for artists. There's

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no longevity, there's no career development anymore."

Charlotte's plans for the future include working on a new album. "The last album took one year and I'd like to do the next one in less time. I'd like to play with other bands and collaborate with other musicians and not necessarily remain solo forever." *The Deep Blue* is out now on Little Sister Records.

Shona Fairweather



Big Strides

Cry It All Out

Big Strides are a riotous, stomping trio that utilise the old school dynamics of guitar, drums and double bass. There is something about the sound generated by a double bass that always seems to have a more tangible energy to it, perhaps a manifestation on record of the physicality of playing the instrument itself. *Cry It All Out* is an exceptional album that ranges from funk-ridden politico statements to out and out rage, an incendiary fusion of jazz-punk, soul and straight-up funk, capped off with Marcus's infectious rapping/singing hybrid and all kicked out with the same rock and roll heart as Dave Grohl on a bender with Lemmy.

Standout tracks include the deliriously funky *Cookies (Donald's Theme)* with neatly paraphrases the ludicrous ramblings of one Donald Rumsfeld, stretched over a glorious bass-driven canvas and the transcendent rant *Breakfast* that offers the rallying cry "Let's just go out at 9 in the morning"...which perfectly captures the ethos of the record...good music, anytime, all the time.



Jonathan Sebire

oom

Dead Analogue

Oom are a four-piece glitch rock outfit that could be described as an amalgamation of Bjork, Massive Attack and Mogwai. Their debut album, *Dead Analogue* stretches the imagination through deep chasms and dark corners. The beauty of this record is undoubtedly, the relationship between guitars and vocals. Songs to look out for include: *Poison* and *Talk To Me*.



Shirley Stephenson
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