

Something for the Weekend

SHREK THE MUSICAL

HOT GIGS

PETER DOHERTY — tonight, Barrowland, Glasgow, 0141 552 4601
THE KOOKS — tonight, The Ironworks, Inverness, 0871 789 4173

THE HOOSIERS — Sunday, King Tut's, Glasgow, 0141 221 5279

MAYDAY PARADE — Tuesday, The Garage, Glasgow Tuesday 0843 2210100



HEADLIGHT

WHO: Ewan Donald (vocals), Ewan Murray (guitar), Mitch Bain (guitar), Rachel McLennan (bass guitar), Jamie Donald (drums)
WHERE: New Deer, Aberdeenshire
FOR FANS OF: Snow Patrol, Blur, Editors
JIM SAYS: There's a conspiracy theory doing the rounds that you've got to come from Glasgow/Edinburgh/Central Belt to get a slot at T In The Park's T Break stage for unsigned bands. Not so. And I should know because I'm on the selection panel! I'm making this point because a



band like Headlight — from tiny New Deer — can use the small town thing as a selling point.

When I asked guitarist Mitch where they are from the response was "Aberdeen/Glasgow" almost as if you need to be from a bigger city to be taken seriously. Having attended New Deer's wonderful Wiz-

ard Festival for the first time last year, I got a real buzz about that part of the world. It would be wonderful if they had some local heroes.

I was first drawn to Headlight's music when I heard their striking anthem This Is My Empire.

It's epic indie pop destined for a bigger stage. Their new EP Colour Me In should appear in July. Can't wait to hear it.

MORE: facebook.com/headlightband
● Jim presents InDemand Uncut, Sunday 7-10pm on Clyde 1, Forth One, Northsound 1, Radio Borders, Tay FM, West FM & West Sound FM. See jimgellatly.com

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SFTW meets SUEDE

We've regularly destroyed our myth and ourselves...so it's good to be back

THE plan was for Suede to reform for one night only – a Teenage Cancer Trust gig at The Royal Albert Hall in March 2010.

Then they intended to “disappear off into the sunset after a great gig, for a great reason in a great place”.

But things didn't go according to plan. The one-off show turned into three gigs, a tour and festivals.

Now, 14 months on from that momentous show, the band that started Britpop are about to re-release their five studio albums, one a week, starting with their self-titled debut on May 30.

“It's been amazing. I'd have to say the Albert Hall was my favourite show I've ever done in 20 years,” says Brett Anderson.

Tanned after a post-Coachella Californian holiday with his wife Jodie, Brett looks healthier than the pale, long-fringed waif we remember from the height of Suede mania.

He and bassist giant Mat Osman are sat with SFTW looking back at their 14 years together and also ahead, though somewhat apprehensively – as Mat stresses: “We don't plan too far ahead any more. It's one day at a time.”

Magical

Brett says: “There was something really special about that night at the Albert Hall. We'd been away for seven years and so it was a sense of putting the record straight about the band. It sounded great, we played great songs. It was a magical evening. And since then we play every show like it's our last.”

Brett is still very serious in his delivery though not as prickly (he even laughs seven times in our hour of chat – I'm counting).

But it was Brett's haughtiness that sometimes got up people's noses. “We polarised people and I liked that,” he smiles.

“I remember winning the Best Band award at the NME Brats and getting booed by people. It was like, ‘Yes! Bring it on.’ I loved that Suede were hated by other bands.”

“We weren't some grey little band that were mates with everyone. I never wanted to be that. I wasn't a networker but arrogant? When people are insecure, it's easy to think they're arrogant – maybe that's why we got a reputation of being quite moody.”

Back in 2003, when SFTW met Brett to talk about The Tears, the band he formed with original Suede guitarist Bernard Butler, Brett told us: “I finished with Suede, because it had run out of steam.”

Now he says: “I don't regret it at all. It was completely true at the time. The reason we called it a day in 2003 was because there wasn't any gas left in the tank and I think that was quite a brave decision and the right one.”

But now the band have found a renewed enthusiasm.

Brett says: “It was unfinished business for us. There was a period when Suede were quite unfashionable which always frustrated me because we'd made some amazing records and were a very key band in our period. For a few years there was a lack of respect.”

“Looking back there's lots of huge, huge down points. We've done some incredibly stupid and career-destroying things. We've royally destroyed ourselves and our myth regularly.”

“I regret the last album A New Morning. It didn't have that restless, questing energy. We were tired and it would have been better for us to have gone away at that point.” In 1992, Suede were hailed as the “Best New Band in Britain” with an obsessive following. Their self-titled debut album went straight to No1 in March of the following year and went on to win

EXCLUSIVE INTERVIEW



the 1993 Mercury Prize.

“It was a great time for us,” says lanky Mat.

“A Suede gig would be like this tiny knot of insanity. Suede fans tended to look quite odd compared with the rest of the people and so at our gigs, we were surrounded by the same bunch of freaks, a mess of leather and lace.”

Brett says: “Six months before we were on the dole eating baked beans for tea.”

“Then all of a sudden we were on the cover of every magazine with people desperate to get a piece of us. The first flush of success is a magical time for any band.”

The remastered albums are a treat for fans old and new. They include unreleased demos, songs, DVD extras, almost three hours of previously unseen live footage, TV programmes and two hours of brand new interviews. Each release has a 32-page booklet, including a note written by Brett.

“A lot of love went into those reissues,” he says proudly.

“They became a labour of love and a bit of an obsession for me. January to March of this year, I was up early every morning, on the computer trying to source things. I was calling friends up, saying ‘Have you got that old video you filmed of us at Sheffield in 1992? Have you got any old photos?’”

And even though he's not part of the reformed Suede, founder guitarist Bernard Butler, who quit the band in 1994, played his part in the reissues.

Brett says: “He was very much involved in the whole process of reissuing the first two albums. We did a lot of remastering together and talked about what we wanted

on the record. He brought in loads of demos of Dog Man Star and we had a couple of days of going through these dusty old cassettes and listening to them, going, ‘Christ, I don't remember that’. But for the live shows, well he doesn't believe in reunions. I don't think Bernard wants to spend his life touring.”

“Personally I'm just glad I now have a relationship with him again.”

It was tension between Bernard and Brett that saw the guitarist quit. Their second American tour in 1993 – where they were known as The London Suede following a lawsuit from a US singer of the same name – was tough, Bernard grieving for his father and being homesick while the rest of the band partied.

“Bernard was far more affected by the negative sides of success than everyone else,” explains Mat.

“He was much more uncomfortable with a lot of the press and especially a lot of the more frivolous press. We liked the idea of being in the tabloids and Bernard didn't enjoy touring. He just wanted to sit and make great records. For the rest of us this was just the life and we were enjoying it. He found quite early on that he didn't really want to be in the band.”

He was replaced by 17-year-old guitarist and huge Suede fan Richard Oakes, who had sent a demo tape to the band's fan club after hearing about Bernard's exit. Keyboardist Neil Codling joined in 1996 and third album Coming Up that year went on to be their biggest commercial success. A UK No1 with five top ten singles and their biggest-selling album worldwide.

But the partying and indulgence was becoming a problem for Brett, who would develop a crack and heroin addiction.

Laddish

He reveals: “It was towards the end that I felt as though my lifestyle was compromising my work.”

“The first three albums, I dealt with it in a funny sort of way. The whole lifestyle inspired what I wrote about and the kind of people we were. It wasn't until towards the end I felt it was compromising it.”

“Every day I thank myself for being able to know when to stop.”

Suede may have initiated Britpop with their debut album but have always been keen to keep their distance from the lager-swilling, laddish scene it became.

Brett says: “Britpop became distorted into a beery cartoon. “It became a patronising view of a nostalgic working class fantasy made by middle-class boys. And Suede WERE working-class boys who were documenting our life.”

After their Brixton shows, the band embark on a summer of festival dates including Latitude – but then what for Suede?

Mat says: “We've got nothing planned past the summer. It's the blankest of blank diaries and we're not intending to put anything in.”

Brett adds: “I have a new solo album out in September which I will be focusing on. In regards to a new Suede album, well, we've been in the studio and been talking about the kind of album we might want to write, throwing a few ideas around but that's all.”

“And that's the nice thing about all this. We don't have to do it. I think our main opponent now is our past in a funny sort of way.”

“We'd been wiped from history and our last album had left a sour taste in lots of people's mouths.”

“I'm just glad that since that gig at the Albert Hall, we've changed people's perceptions.”

Suede release re-mastered and expanded versions of their five studio albums from May 30. They play Dog Man Star tonight and Coming Up tomorrow at Brixton Academy.

JACQUI SWIFT

THURSTON MOORE

Demolished Thoughts

AS a prime mover in Sonic Youth, Thurston Moore has long made music that confounds his listeners.

Whether it's waves of post-punk noise or moments of melodic clarity, he's a compelling artist.

His latest album is a thing of delicate beauty filled with pastoral reveries performed with soft vocals and backed by understated guitar, strings and percussion.

It draws comparison with an album by the man who produced it – Beck's sublime Sea Change – with songs such as the serene Benediction showing Moore's strength and depth. **SC**

WILLIAM D DRAKE

The Rising Of The Lights

DRAKE is probably best known for his nine years on keyboards with The Cardiacs.

His fourth solo outing is as eccentric as ever, with plenty of fine knob-twiddling and ivory tickling, augmented with hurdy-gurdies, harmoniums, mellotrons, phillidorders and minimoogs.

There is a definite British psychedelia vibe – think Syd Barrett or Robyn Hitchcock – especially in some of the lyrics. Also a darker prog rock side (Peter Hammill), even jazz and classical moments.

It's very English – whimsical yes, but also complex, understated and tasteful. **SFO**

COCKnBULKID

Adulthood

WHEN Anita Blay, aka CocknBulKId, appeared on Later With Jools Holland in 2008 she seemed on a mission to reclaim RnB from the charts and give it a sassier, more cutting edge.

With a major label behind her, her debut is a popper proposition as she sets her sights higher than the hipsters of East London.

Peter, Bjorn and John's Peter Moren, Metronomy's Joseph Mount and Shaznay Lewis all contribute.

And while their mainstream melodies lighten the darker edges of her emotions, they don't drown out her conviction to tell her story. **JS**

THE WAIFS

Temptation

BASED around the talents of Josh Cunningham and sisters Vikki Thorn and Donna Simpson, The Waifs have been together for 19 years, hailing from Australia but now resident in America.

Temptation is their sixth album and it benefits from a back-to-basics approach, although The Waifs have never wandered far from their folk rock/Americana roots.

Cunningham's new-found emphasis on Christianity results in perhaps the album's most affecting track, Temptation, with its stripped down, bluesy gospel flavour.

The Waifs' style could feel too smooth to some ears but it's classy. **SFO**