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alternative nation

Profile - *Silva* By Eugene Coffey and Carrie Bowler.

Drop: How long have you been around?

David: Around two years ... the four of us knew each other since we were nippers.

Drop: What do you feel the band's vibe is?

David: I'd like to think deus and Sparklehorse but it doesn't come across that way. Our lyrics are sometimes really autobiographical and sometimes they're a load of bollocks.

Kevin: There is one song "Doin' the dog" and it's just taking the piss.

David: I just change it every time we play it. I just try to get something rhyming. But then there are some songs that I take myself too seriously on.

Kevin: The new member plays the organ. We also have Jules he plays the harmonica, the banjo, the piano and bongos. We are trying to do something a bit different.

David: We would like to put more of a beat to it. You know like, guitar bands which would have trip-hop beats going through them. I think that's pretty cool. I think Primal Scream's new album is brilliant. But at the same time some of our songs are like the Eels.

Drop: How did you get from where you were to slots in Baker Place? Have you got a residency there?

David: We were offered one but we turned it down because two of us were in college in Dublin and we would have to have taken a shit load of time off basically. We are trying to get one again now.

Kevin: Yeah, they want us to play every three weeks but we prefer once a month, every six weeks.

David: We are in it for the money at this stage.

Kevin: We need the money to buy some gear for the band.

Drop: Why do you think that so much sniping goes on between emerging local bands as opposed to more established original acts?

David: In Costelloe's the bands are probably younger.

Kevin: We were up there in Costelloe's a few weeks ago and we saw all the bands and it's a case of four power cords, step on the distortion pedal and that's the song.

David: I don't think we are really going to get anywhere in Limerick so we are hoping to go elsewhere. I think Limerick is kind of the fourth city.

What have you got? There isn't exactly anything great. I don't think we're very well received here.

Drop: How do your individual music tastes blend within the band?

David: They were identical up to a year ago. Kevin and the drummer have gotten more into beats recently

Kevin: The core of our essence is basically the same.

David: Any kind of off-kilter guitar music. And whatever - we are all big into DJ Shadow. We could give you our demo now and you would go 'what the fuck were they talking about?' You wouldn't see any of it in the demo. We're trying but it's going to take a while.

Drop: To bring two people into an existing line-up must have been hard?

Kevin: Jules is big into playing as many instruments as possible.

David: He's after joining the band and he's a better guitarist than me and a better drummer than the drummer. He's just an excellent musician. He is not into the same music we are into. Everything he likes is old. Anything new he goes "It's a load of shit".

Drop: What do you think of the state of music at the moment?

David: It's fairly appalling. I'm looking forward to hearing the new UNKLE album.

Drop: How many songs have you written in the guise of the band?

David: Well our set is from sixteen to eighteen songs but there are ten we don't count anymore.

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Drop: Do you write songs outside of the band?

David: Yeah I do my little acoustic thing. I've hit a terrible brickwall at the moment. It's like the way music is at the moment I don't know where to go. Nothing inspires me.

Drop: You're fairly established as a band now. How hard was it to get to this stage?

David: It was very fucking hard to develop. In fairness, we have only really been a band since our drummer bought his last kit.

Kevin: Which is March '97.

David: Even still our guitarist has to borrow an amp to play every gig. I mean, you know, shit is so expensive.

Drop: With two of you in college in Dublin did it have a negative impact on the band in any way?

David: It was just the fact that we didn't practice enough, we didn't have time to do gigs. Yeah, it was tough.

Kevin: Last year we managed to practice once a week at the weekends. Before that it was three times a week.

Drop: Give us a breakdown of your recording experiences.

Kevin: I can't stand recording. But the last session was pretty good. I remember coming home in the car and listening to ourselves on the stereo and it was just a cool feeling.

David: I always pick holes in it straight away especially my voice.

Drop: Do you feel you are the stage now where you could interest record companies?

David: I think we are good enough. We're pretty ragged but I listen to a lot of stuff and we are at least as good as it. We got a very nice rejection letter from Island.



Sound marks of the century

Manic Street Preachers - *The Holy Bible*

1994 - Epic

Produced by Steven Brown and Manic Street Preachers

In record collections up and down these islands, copies of *Everything Must Go* nestle comfortably between *Parklife* and *(What's the Story) Morning Glory?* And rightly so. *Everything Must Go* is a fine record. In less ordinary houses, however, a strange band of people with white skin, chronic acne and black eye-shadow clutch 1994's *The Holy Bible* and look depressed.

You see, Richey James, M.S.P.'s guitarist and main lyricist has been missing since 1994. Reported to be suffering from extreme depression and acute anorexia, his car was found abandoned on the Severn Bridge, one of the most notorious suicide spots in Britain. His body was never found.

James was hyper-sensitive to the injustices of humanity and laid his soul bare on the band's third album. So, *The Holy Bible* is held up as a template for those bizarre people who identify with or wish to identify with Richey.

Lyricaly, it is strokes of black painted on a grey canvass by someone aghast with society. Musically, it is a heavy, hate-filled but compelling album, largely due to James Dean Bradfield.

Bradfield's voice brings an intermittent irony to James' words and spits out the lines of "If White America told the Truth for one day Its World would fall apart", "Revol", "Faster" and "P.C.P" with teeth-grinding anger. It's on the slower parts of the album that the sadness becomes evident. "This is Yesterday" embraces death resignedly.

This is a horribly distinctive album.

Best track: "Yes"

Most revealing Line: "I've been too honest with myself, I should have lied like everybody else" - "Faster"