

Music

J U L Y R E V I E W



Behind the music lines: Destined for greatness, The Enemy's debut album is expected to send shockwaves through the music scene

Enemy at the gates: Recruiting support from their successful UK tour, the talented trio plan to lay siege to the top of the music charts



Enemy at large

Chart conquest within grasp of Coventry's latest music challengers

Interview: Richard Lenton

NOEL Gallagher might balk at the notion, but when those doyens of the music press, *NME*, hail The Enemy as "the band we've been looking for since Oasis went to seed", then you have to sit up and take notice.

With their exciting, ballsy brand of rock, combined with social commentary and Liam-like swagger, the comparison with the heroes of Britpop is unmistakable.

Whether the Coventry three-piece can define a generation in the way Manchester's finest managed to is a serious long shot. But one thing's for certain, the lads, whose street image is in stark contrast to the current crop of cravat-wearing art-house rockers, will give it a hell of a go.

Their first hit, *Away From Here*, which extols the idea of watching *Richard and Judy* instead of joining the rat race, rocketed up the charts to a peak

position of number eight. The new single, *Had Enough*, looks destined to do even better judging by its ubiquity on the radio and plethora of positive reviews, and their forthcoming debut album, *We'll Live And Die In These Towns*, is being tipped for the very top.

While most bands, Oasis included, spend years trawling the club circuit desperately hoping to get noticed, The Enemy's rise was unusually meteoric.

Barely two years after forming, following a drunken pub conversation, the likeable teenagers are playing to packed crowds and have already supported the likes of Kasabian and the Manic Street Preachers on major UK tours. So how did it happen?

"We were having a really low night in the pub," lead singer Tom Clarke told *Soldier*. "We had jobs we didn't want and we were spending more in the pub each week than we were earning.

"Then I just said, 'well I can play guitar, Andy (Hopkins), you can sort

of play bass, Liam (Watts) plays drums, let's book a rehearsal room and see what happens'. It sounds crazy but that's how it was.

"In the first rehearsal we wrote *40 Days and 40 Nights* and we left the room saying 'we've got to stick at this, it sounds good'. I wrote *Away From Here* on the shop floor while I was working in the Co-op and we composed the tune for it in a Fiesta on the way to rehearsal."

The lads then had a stroke of luck. The son of one of Liam's work colleagues happened to be John Dawkins, the manager of up-and-coming London rock band Boy Kill Boy. "During his lunch break Liam stole John's email address and started writing to him, telling him that we'd got this band together and that we wanted to record some stuff," added Tom. "After a lot of pestering he eventually sent us to a studio. He asked us for a copy of the demo, which he loved, and that's how



we got Grand Union Management on board.”

Legendary record company Stiff were then persuaded to come out of semi-retirement to release their first hit, *40 Days and 40 Nights*, on limited edition vinyl in 2006.

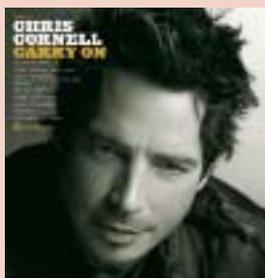
In April *Away From Here* rocketed into the top ten and gave Stiff their first hit record since the Pogues’ *Irish Rover* two decades previously. On July 2 the album hits the streets, and, having been produced by the team who masterminded Kasabian’s *Empire*, it has every chance of being a chart-topper. “We’re really proud of it,” said Tom. “As long as we’ve written an album that us and our fans are proud of then we’re happy.”

And what of those comparisons with the Gallagher brothers?

“I love them. There’s no doubt that Oasis wrote a soundtrack to my generation and it’s flattering that people are putting us up there with them, but I don’t think we sound anything like them.

“When we speak to people in the crowd after gigs they might mention five different bands who they think we’re influenced by.

“The Oasis comparison confuses people because when they see us they’re expecting to hear something off *Definitely Maybe* and that’s not our sound.” ■



Carry On (Chris Cornell)

GREAT vocals, great riffs and a great style would surely produce a great album so why did *Carry On* leave me so unsure? The ex-**Soundgarden** front man has combined powerful rock, country blues and a few slow, but sometimes dull, ballads. It has the soundtrack to *Casino Royale*, *You Know My Name*, and a very dubious cover of **Michael Jackson’s** *Billie Jean*. Having said that, after the last track had finished, *Carry On* does entice you to play it again. I may have to have just one more listen.

Cpl Ray Kalaker, RETDU(B)



These Things Move In Threes (Mumm-Ra)

FROM the start this album grabs the listener with its fast melodic riffs. The vocals give a slightly melancholic edge without ever descending into the depressive. The pace of the music varies as the album progresses but it never loses its energy. *She’s Got You High* is the band’s latest single release and promises to be a hit with its vocal layering and varied pace. Other tracks offer more aggressive guitar effects and pounding drums, giving a sound that is both tuneful and dramatic. An excellent album.

Pte Patrick Jordan, RAMC



An End Has A Start (Editors)

LYRICALLY, this album is a journey through the songwriter Tom Smith’s last year, starting with an upbeat sound and ending with a more melancholy track. Poetically, he writes of *Smokers Outside The Hospital Doors* being the “saddest thing he has ever seen”. The vocals and style are similar to **Divine Comedy**, so if you enjoy their work you’ll like this CD. *An End Has A Start* would be most relaxing in winter – on the sofa by candlelight with a glass of wine – as it is mellow and homely. Enjoy it.

Lt Jim Berry, 1 R Irish



And Then . . . Nothing (Jackson Analogue)

MUSIC with no polish sums up this grungy 90s rock infusion from five-piece, **Jackson Analogue**. They decry influences or comparisons and claim that they just don’t care what people think of them or how they are labelled, but similarities to the **Kings Of Leon** are hard to deny. Hey, that’s no bad thing. Formed in 2004, *Jackson Analogue* is an absolute must for anyone who enjoys their music raw, and if you buy the group’s debut album, *And Then . . . Nothing*, you can claim that you joined their musical journey at the beginning.

WO1 David Greaves, REME



This Is The Life (Amy Macdonald)

SCOTTISH singer-guitarist **Amy** follows her bouncy single *Mr Rock ‘n’ Roll* with a debut album. Possessing a full-bodied voice, Amy’s acoustic and electric guitar playing is brazenly emotive. The songs, well arranged with a canny lyricism, are short journeys of discovery around her young yet mature soul. It’s the kind of sound that should go down a storm at the summer festivals, which she is due to appear at. Forget the **Proclaimers**, this is the product of a genuine talent and could be the benchmark for modern Scottish country music.

Cpl Charlie Lloyd, RLC



Volta (Björk)

THIS album is probably more understandable than **Björk’s** others. It’s still the infernal babbling and caterwauling but with a good musical content. Yet *Volta* is a bit more up-beat than her old stuff and features an all-female Icelandic brass section. I just don’t get the style and never have – it’s a different planet. If you like Björk you’ll like *Volta*, but if you’re looking to buy a new album and not sure what to get, I would suggest **Wham’s** greatest hits before this one.

Pte Chis Annear, MPGS