

# The Rumble Strips

## Story of an in-store a fan's view

and more on passion and soul. Squint your eyes a little and you could mistake them for a bunch of Tennessee lumber yard workers who have knocked off work and gone down to the local speakeasy to play a regular gig. There's an earthy authenticity about their desire to pick up the best aspects of trad roots rock and roll and beat it out so it makes it sense in a contemporary setting. For any young kid out there willing to open their mind, there's a helluva good education to be had just enjoying this lot.

Jesus, I'm running late...or they've started early judging by the unmistakable Rumble vibes emanating from the depths of Rough Trade, Neals Yard in Convent Garden. So, quick step, get inside, down the spiral staircase and blimey I'm almost in Charlie's face. It's a small, inconvenient space, sightlines – unless your stuck right in front of the band – are not the best, but I'm in and a quick check establishes that this is the opening number.

Relieved that I haven't completely screwed up, I find myself as good a vantage point I can, settling at the back to the left which affords me a direct view of Charlie and Henry. I occasionally glimpse Tom's beard and can see nothing at all of Matt but, by George, I can hear him.

In-store gigs are always a little bit weird, stuck there amongst the record racks with a crowd that are not quite sure whether they should go for it as they might do at a regular gig. Still, there is nothing at all sterile, forced, or even vaguely 'markety' about this affair. The Rumbles have too many rough edges to slide smoothly along the PR path, and I when say rough edges I mean that in the most positive sense. Nothing contrived, for real, whatever you want to use.

Compared to their contemporaries (whom exactly?), the Rumbles appear less concerned with appearances and studied cool

Charlie, in performance, always looks like he's imploring you to take all this in. Singing as if his been given his last five minutes on the planet and he wants to make it count. Regardless of whether it's a 'regular' gig with paying punters or an in-store, he remains undiminished – every performance is about sweat, passion and belief. Check out the battered acoustic with broken string, the bulging neck veins – it's like watching a hybrid Strummer/Gene Vincent reincarnated. The Rumbles give value for money, whether you've paid or not.

Afterwards, the band mingle and the Rumbles show humble mixing with fans who collar them for autographs and a few minutes of their time. They show genuine interest in anyone willing to come up and engage them in chat. Some of these fans are still rock'n'roll fledglings and with guys as well grounded and decent as the Rumbles there to welcome them in and show their appreciation, it's a great introduction. If only every encounter with one's heroes was as positive.

All too soon, it's time to take my leave but emerging into the Convent Garden evening, the brass hook of 'Alarm Clock' has embedded itself well and truly in the head and will accompany me all the way home.

You can keep tabs on Fallout's finest Devonian brass monkeys by visiting [www.therumblestrips.com](http://www.therumblestrips.com) or [www.myspace.com/rumblestripsuk](http://www.myspace.com/rumblestripsuk).

[www.falloutshelter.co.uk](http://www.falloutshelter.co.uk)

[www.myspace.com/falloutrecordings](http://www.myspace.com/falloutrecordings)

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# PROTECT AND SURVIVE



## CAMDEN CRAWL SPECIAL



# FALLOUT AT THE CAMDEN CRAWL 2007

You can sometimes lose sight of what's important when you are stuck down here in the bunker. It can get a little stir crazy, especially with Legal Boris in close proximity. Then, just as it feels like you're gonna grab Scoot the Janitor's broom and impale Boris, something magical happens to wake you from your torpor. That moment came on XFM when the Rumble Strips 'Alarm Clock' kicked off. Jesus, talk about a boneshaker, that song mainlines 'up-ness' straight into the soul. No wonder it's called 'Alarm Clock'. And then I remembered what it's all about, why we are here and I looked up our Fallout Mission again. It goes like this...

'For every wave that breaks on the shore, another is following behind gathering momentum and ready to make its splash. The same applies to music where every happening, at the moment, breaking act was once part of the follow-up to those that splashed big before them. At Fallout our role is to help that follow-up wave gather momentum so that the best, emerging alternative international talent gets its chance to make a difference in its diverse and respective ways.

Our mission is to influence the minds of those that are prepared to not just accept the obvious just because it's there, but to open up and take heed of the good stuff that's coming over the horizon. We help provide the conditions for the next generation that inspire those that follow to grow and flourish.

It's a never ending job.....and we love it'

With this ish dedicated to the Camden Crawl (CC) 2007, it's appropriate to remind oneself about the Fallout mission. The CC is generally a celebration of what's coming over the horizon, the next wave as it were, as well as those that have already started to make their splash.

## Rumble Strips NME Tour

Elsewhere in the Fallout zone, The Rumble Strips head out on the 2007 Top Man NME New Music Tour in May, alongside Pull Tiger Tail, Blood Red Shoes and the Little Ones. The tour dates are as follows:

### May

17th Cardiff Coal Exchange (tel: 0160 350 8050)  
18th Northampton Roadmender (tel 0160 460 4020)  
19th Sheffield Plug (tel: 0114 241 3040)  
21st Middlesborough Empire (tel: 01642 253 553)  
22nd Glasgow Arches (tel: 0870 240 7528)  
23rd Edinburgh Liquid Rooms (tel: 0131 220 3234)

24th Manchester Club Academy (tel: 0161 832 1111)  
26th Nottingham Rescue Rooms (tel: 0871 310 0000)  
28th Birmingham Carling Academy 2 (tel: 0870 771 2000)  
29th London KOKO (tel: 0870 400 0688)  
30th Brighton Concorde 2 (tel: 01273 673 311)  
31st Norwich Waterfront (tel: 01603 508 050)

Tickets are available from the NME ticketline on [www.nme.com/gigs](http://www.nme.com/gigs) or call 0870 1663 663. There is also a 24 hour credit card line 0870 400 0688 and you can also purchase them online at [livenation.co.uk](http://livenation.co.uk). For each ticket purchased there is a 50p charitable donation to Global Cool.

Enjoy, Der Bunker Boys

If you want to get in touch with Fallout, you can write to us at.....

**The Fallout Shelter PO Box 21 London W14 0BR**  
or email: [falloutshelter@hotmail.co.uk](mailto:falloutshelter@hotmail.co.uk)



Last year we had the Fratellis, Wolfmother, Larrikin Love, Young Knives, Maccabees, Dirty Pretty Things, Rumble Strips, Plan B, Automatic, Captain and so on and so on. All of those acts have made or are making their splash 12 months down the line. So what are the prospects for 2007? Who will we be talking about this time next year?

Last year we had the pre-Crawl Fallout party with Louie and Wolfmother, plus the Fallout Fopp in-store with Fratellis and Example. This year we've upped the ante with two Fallout nights at the Camden Underworld. There will also be a special Fallout cocktail available on the day, details unknown at the time of writing but one suspects that it will have a vivid hue and a radioactive half-life of several years if it's anything like Legal's half Jeyes fluid/half Fairy Liquid Christmas killer, which it won't be, it will be cool - promise!

For the first night (Thursday 19th) we have got Emmy the Great, Akala and Black Rebel Motorcycle Club - pretty awesome. For the following night we've got Dan le Sac, I say Marvin, Foals and an acoustic set from Eamon of the Brakes - more awesomeness.

There are also whispers of a pre-party on both days with very special guests, clues within. Keep your ears close to the ground and eyes peeled.

So to reflect two busy nights we bring a busy issue that will take a look at each of the performers above plus one or two Fallout regulars. Read on, please give your support and enjoy the Crawl.

# Emmy the Great

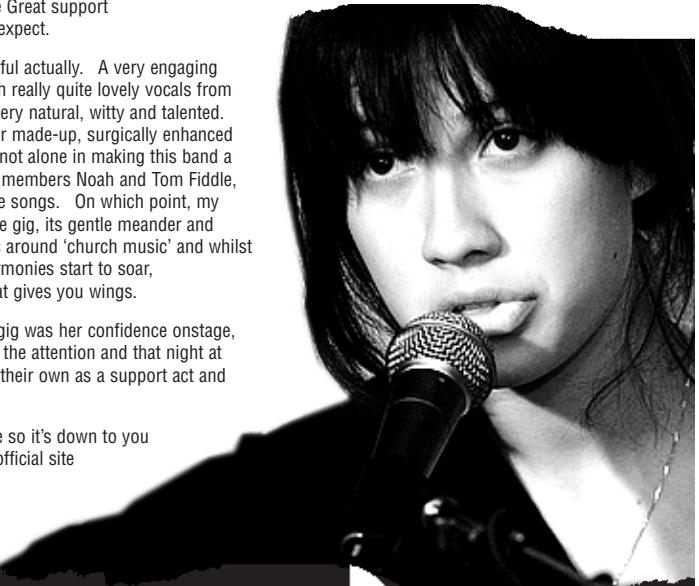
Having had the benefit of already seeing Emmy the Great support Scott Matthews earlier in the year, I know what to expect.

So what to expect? Well something rather delightful actually. A very engaging acoustic folkie with a little punky attitude thing, with really quite lovely vocals from Emmy herself. Emmy is a bit of a waif like soul, very natural, witty and talented. An endlessly refreshing change to some of the over made-up, surgically enhanced harridans that spoil for fame these days. Emmy is not alone in making this band a real charming prospect - there is also fellow band members Noah and Tom Fiddle, whose harmonies help provide added texture to the songs. On which point, my favourite is 'Absentee'. I remember it clearly at the gig, its gentle meander and evocative lyrical image. I think there's even a lyric around 'church music' and whilst not being particularly pious myself when those harmonies start to soar, it's like Jeff Buckley on 'Hallelujah', Emmy the Great gives you wings.

My abiding impressions from the Scott Matthews gig was her confidence onstage, there was an easy wit and flow about her that held the attention and that night at Shepherds Bush, Emmy the Great very much held their own as a support act and gave good value.

In the space available, I can't really do them justice so it's down to you to take me at my word. Check them out on their official site [www.emmythegreat.com](http://www.emmythegreat.com) and their Myspace page [www.myspace.com/emmythegreat](http://www.myspace.com/emmythegreat).

Emmy the Great? Oh yessum, yessum indeed.



# (Akala)

It's funny, this coincidence thing. The other day a few of the old boys were together and spraffing about life in general and the subject of hip hop came up. Having cut our collective teeth on Old Skool hip hop, the glory days of Def Jam and so forth, our jaded view had that 'where did it all go wrong?' feel to it. Whilst keeping half an ear on what's going on, it seem that hip hop had sold his soul, had allowed the man to take over - who thought that using a Police track as a backing a good idea? Plus all that arse shaking, prominent boob thrusting tacky soft porn nonsense, not to mention the gun play, or boasting of...to be short, to the old boys, hip hop seemed to have gone to the dogs.

So imagine my pleasant surprise when I'm told to check out Akala. Akala, the Mobo winning UK hip hop artist who seems intent on trying to wrestle back some of the credibility into a scene where the blingery seems to have blinded quite a few as to the power of the music. As the man says, hip hop started on the streets and that's where it lives. Not in some mansion far removed from the people it's supposed to represent. It's like any other street/roots music, when money gets involved, it bloats up and becomes irrelevant.

Akala is Kingslee Daley, early twenties who came to prominence last year. His debut album 'It's not a rumour' and the single 'Shakespeare' were the prime movers in him securing his Mobo prize for Best Hip Hop

Artist against stiff competition like Kanye West and Busta Rhymes. He also cut it live wise with supports to Jay-Z and Christine Aguilera as well as his own headline shows. He has also become somewhat of a cultural ambassador and in conjunction with the British Council has taken his work to Vietnam (performing the first hip hop show in the country's history) and Nigeria.

I think what clinched it for me is 'This is London'. Long time Fallout readers will know that I am a Clash obsessive and the prospect of someone sampling 'London Calling' and using that to add a contemporary commentary on the capital's state of affairs is naturally going to raise my curiosity. Where the Clash left off, Akala picks up the baton and says it how he sees it. This is London unveiled, the pointless shooting, the aimless thuggery, the empty gang cycle of doom. It's harsh, and slashes deep but it speaks truths that the likes of Blair, Brown and the whole Government spin machine can only throw so much talc and rose water over. Joe Strummer's smiling down on this one.

I feel invigorated by the positive efforts of Akala to take hip hop back from the shysters. If you care for real music rather than empty posturing check out his official site at [www.akalamusic.com](http://www.akalamusic.com) and his Myspace page [www.myspace.com/akalamusic](http://www.myspace.com/akalamusic)

# BLACK REBEL MOTORCYCLE CLUB

With a low growling sound that sounds like distant Harley's approaching some sleepy mid-west one horse town, BRMC rev up to disturb the peace. That's how I remember BRMC when first they hit these shores as part of that US led retro punk revival of 2001 – the same wave as The Strokes and White Stripes. Hearing new single 'Weapon of Choice', the feel is a tad less brooding but still as intense as ever as the trio of Peter Hayes, Robert Levon Been and Nick Jago shift up the gears to drive it over the line.

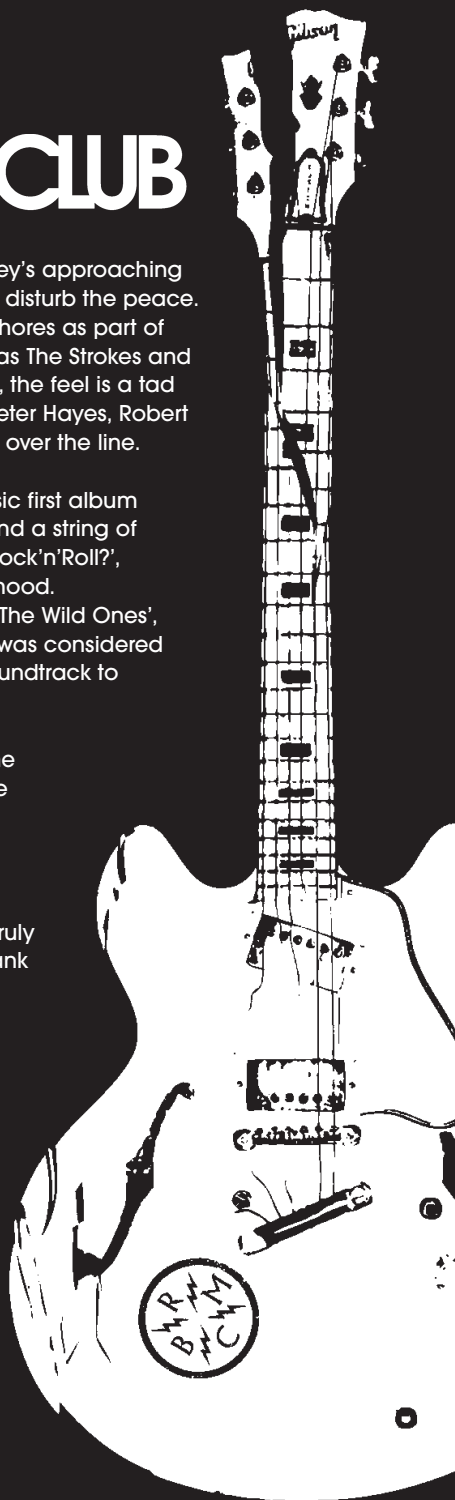
So, most people will be familiar with BRMC. Their classic first album made the NME's top four in that golden year of 2001 and a string of supreme singles such as 'Whatever Happened To My Rock'n'Roll?', 'Spread Your Love' and 'Love Burns' really caught the mood. Taking their name from Marlon's Brando bike gang in 'The Wild Ones', BRMC seemed a throwback to a time when rock'n'roll was considered a real threat and public nuisance and the personal soundtrack to biker hoods criss-crossing the states looking for kicks.

After the rarefied success of the first album, and with the world for the taking, the follow-up did not seem to have the same impact and it seemed that, with momentum lost, BRMC had spun off the road with a potentially terminal flat. However, a new album and a new deal with Island, plus the reaffirmation with a quality new single, demonstrates that not only is that flat well and truly dealt with, but the bikes been sweetly tuned and the tank is full. Time for the hogs to roll once again.

The 13 track new album 'Baby 81' will be available to buy from 30 April and represents a crucial stage in the bands development, one that will hopefully that will see them scare the bejesus out of small town America as they rip up the main drag full tilt.

You can hear new single 'Weapon of Choice' and other selected tracks by visiting their official website at [www.blackrebelmotorcycleclub.com](http://www.blackrebelmotorcycleclub.com)

and their myspace page at [www.myspace.com/blackrebelmotorcycleclub](http://www.myspace.com/blackrebelmotorcycleclub)



# NEW YOUNG PONY CLUB

Whether New Young Pony Club are willing participants in the whole glow stick/new rave vibe or not is immaterial because the real point is that their cool synth dance groove has the chops to stand unassisted by any convenient passing scene. Still, there is no doubt that there is a convergence of like minded acts and to sit in the same park as the likes of Hot Chip and CSS, is no bad thing. Getting invited onto the NME's Indie Rave tour alongside the Klaxons and Sunshine Underground has certainly been a great way to kick off 2007 and done them no harm.

We've covered NYPC on these pages before and long time readers will know that they are part of the renowned Modular stable (no pun intended) which over the past couple of years has been flagged up as hallmark of indie excellence as a label. Emerging with the likes of Wolfmother, Cut Copy and The Presets, NYPC have maintained the high standards.

Their single 'Ice Cream' has been a hit not only with punters but with advertisers as well and it is one of the most widely used tunes on TV currently. Perhaps it's the 'I can get what you want' refrain or just the simple stripped down groove that does the trick.

There is certainly a real buzz around NYPC at the moment, selling their recent 100 Club gig in less than a day and then the release of latest single 'The Bomb' to good acclaim. Their debut album which will be out some time soon will surely seal the deal in terms in confirming them as major players.

NYPC's website – [www.wearepony.com](http://www.wearepony.com) is currently being developed and so is consequently a little thin on content at the moment, however, their myspace page [www.myspace.com/newyoungponyclub](http://www.myspace.com/newyoungponyclub) is well worth a visit to catch up on the latest news and to also view some interesting snaps from both the video shoot for 'The Bomb' and also the NME tour.

# DAN LE SAC

If you read NME you may well have caught Dan Le Sac and his compadre Scroobius Pip, although mostly the bearded Pip, justify the sentiments in their underground electro/hip-hop classic 'Thou Shalt Always Kill'. Said track is essentially an alternate set of commandments to guide those who take their gospel from the credo of rock'n'roll. The basic tenet is 'open your bloody minds and don't be boxed in by convention and self-imposed scene/genere restrictions. It's a witty pop political statement that any self respecting informed fan would do well to listen to. Despite challenging the influence of NME in 'Thou', the very same journal has seen it fit to make it a single of the week. No grudges held and good thing too.

Dan Le Sac is the sideburn donning electro producer Don who creates the electronic grooves that Scroobius Pip 'raps', or rather commentates over. The loose electro hip-hop merger presents a challenge to even the most inanimate object bopping. I'd wager that even a cautious old, self conscious barnacle like Ken Barlow would be pulling Deidre, or even Blanche, onto the albeit limited dance space of the Rovers Return if 'Thou' ever found its way onto the Rover's jukebox. There he would bend his knees, wriggle his hips to Le Sac's beat whilst nourishing his enquiring brain with Pip's insightful vision.

That, probably unnecessary, and frankly worrying image is a poor effort to try and describe how ludicrously infectious that tune is. But, hey, don't take my word for it; check it out for yourself by visiting the Dan Le Sac versus Scroobius Pip myspace page at [www.myspace.com/lesacvspip](http://www.myspace.com/lesacvspip) or Dan Le Sac's own page at [www.myspace.com/danlesac](http://www.myspace.com/danlesac).



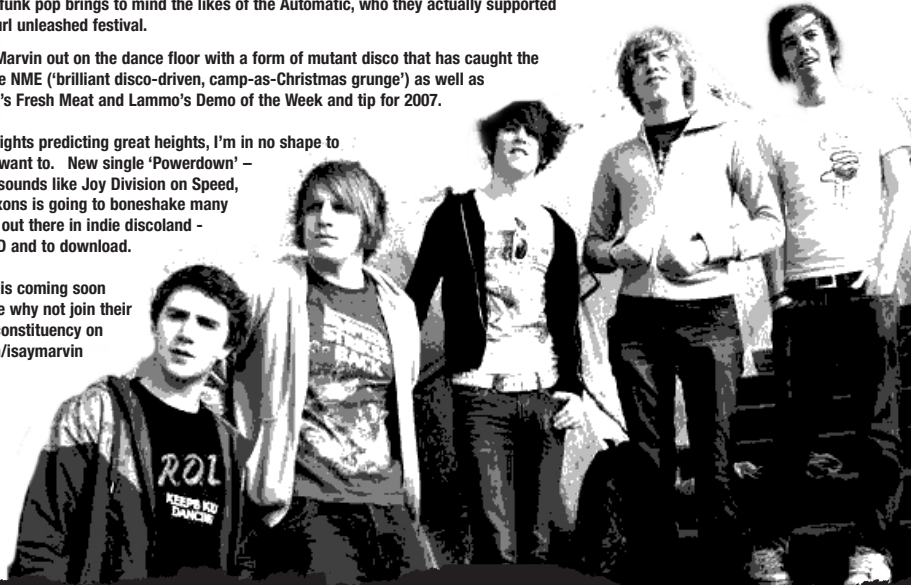
# I SAY MARVIN

Deriving from what is not traditionally the most coolest of rock'n'roll hotspots, i.e. Cornwall, I Say Marvin have not let that be a barrier to their progress. Allegedly the most 'Emocentric' band on Myspace, the choppy driving funk pop brings to mind the likes of the Automatic, who they actually supported as part of the Ripcurl unleashed festival.

You will find I Say Marvin out on the dance floor with a form of mutant disco that has caught the eyes and ears of the NME ('brilliant disco-driven, camp-as-Christmas grunge') as well as winning Zane Lowe's Fresh Meat and Lammo's Demo of the Week and tip for 2007.

With such heavyweights predicting great heights, I'm in no shape to argue and nor do I want to. New single 'Powerdown' - a scary driver that sounds like Joy Division on Speed, overlaid by the Klaxons is going to boneshake many a young indie head out there in indie discoland - now available on CD and to download.

The bands website is coming soon but in the meantime why not join their growing Myspace constituency on [www.myspace.com/isaymarvin](http://www.myspace.com/isaymarvin)



# foals

Like the afore-mentioned Modular Records, Transgressive Records is another of those labels that provide a hallmark of Indie quality. They don't just sign Donkeys, and be sure that Foals ain't no Donkeys.

I was pretty damn furious with London Transport a few weeks back when I missed their opening set as part of the NME Shockwaves night featuring label mates Young Knives and ex-Transgressive boys now Fallout boys Rumble Strips. Bloody delays and I missed the Foals for damns sake!

Anyway, there's no doubt that the world is taking a closer look at what these Foals are all about. Their new single 'Hummer' is an intricate up-tempo pop-funk classic with vague strains of African rhythms that make it an infectious lil bastard. Like I Say Marvin, though not perhaps as heavy, Foals are another example of how traditional indie has been mutated by dance sensibility to fuse together guitar and disco not dissimilar to post-punkers Orange Juice and the whole Postcard scene.

Foals have recently returned from Texas, where they appeared alongside the likes of The Young Knives and Jeremy Warmley at this years SXSW. They have also released a limited edition 12" featuring Foals live tracks from their gig at the Liars Club, Nottingham. The afore mentioned 'Hummer', backed by 'Astronauts and all', is available on 7" vinyl.

With the Transgressive pedigree behind them, Foals look set to break big this year. You can follow their progress on their Myspace page by visiting [www.myspace.com/foals](http://www.myspace.com/foals). It's also well worth visiting the excellent Transgressive Records site on [www.transgressiverecords.co.uk](http://www.transgressiverecords.co.uk).



# EAMON BRAKES

Taking a break from the Brakes, Eamon is treating those that make the Fallout night to a special acoustic set.

We caught up with him to get his views about the Crawl and life in general.

**For starters, for the benefit of those people who are new to you, tell us a brief history, who you are, where you're from etc?**  
I'm Eamon, originally I'm from Canada, but I moved to Stroud when I was 8 and had my accent kicked out of me. I moved to Brighton in 2000, and formed Brakes in 2003. Our first gig was supporting Mower. We tried to gig when we could, and before long word spread that we were 'OK'. Tug Boat records released our first single on 7" in 2004, and then Rough Trade Records offered to put out an album. They have supported us since.

**Who inspires/inspired you get up and do what you do?**

A whole bunch of people- Leadbelly, Loudon Wainwright III, Sex Pistols, Jesus and Marychain, The Las, The Eighties Matchbox B-line Disaster, Camera Obscura.

**If you could recommend one album to a young kid just getting into music that would set them on the right path what would it be?**

Little Richard - The Ace Recordings. These were recorded in his Memphis days and contain everything you ever want to hear in rock and roll- sex, drugs, politics, heartaches and heartbreaks- all good music owes a debt to Little Richard and his mental singing.

**Any previous experience of the Camden Crawl?**

**If no, any pre-conceptions?**

Do you have to crawl? I'm worried about the crawling part, with all the needles and burning crack rocks lying around. I can stumble quite well, so maybe I can do that.

**Any plans to catch any other bands/artists at the Camden Crawl?**

I think I'm going to wander around the Camden streets and randomly catch shows, I like that way of doing things, but I've heard that it gets busy, so if you really want to see a band, you have to show up two bands beforehand to make sure you'll get in. I've heard good things about Ox.Eagle.Lion.Man. and I've seen Envelopes before and they are ace, so I'll try to see them both.

**What next for you?**

Sleep, hopefully. I think we're touring around the US in May and June and then we'll come back to play festivals. I hope it's sunny this summer. It's nice in the sun.

You can check out the latest with Brakes by visiting their website [www.brakesbrakesbrakes.com](http://www.brakesbrakesbrakes.com) or their Myspace page [www.myspace.com/brakesband](http://www.myspace.com/brakesband).

A special thanks to Eamon who sorted this in the middle of moving house and also to Sam for setting it up. Cheers boys!

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