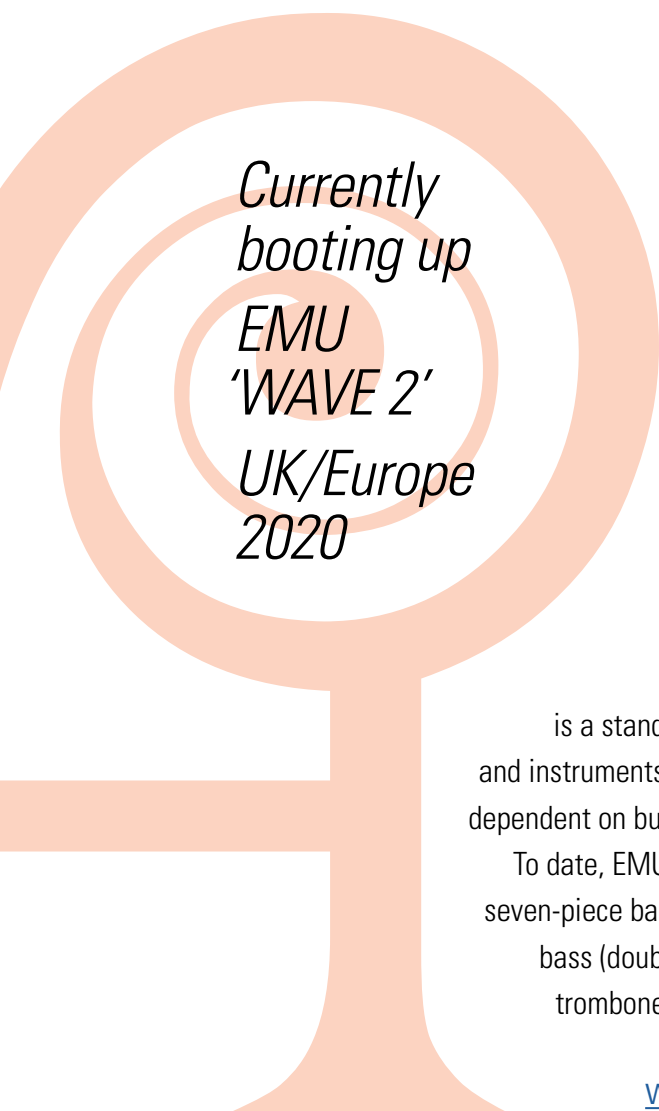




EMU's birthing ground is New Zealand where dub and dnb are primary forces as are indie-pop, rock and hiphop. Three CD releases, untold tours through Aus / NZ including outdoor festivals including Rainbow Serpent, Splore, PHAT, Canaan Downs, Eudaemony, Ostara.



Supports

Ninja Tunes' Treva Whateva
 Opiuo, Terra Nine, Minuit
 State of Mind, Dub Asylum
 Module, Chris Knox
 Disaster Radio

Releases

Monkey Records
 DATA:BASS
 TEMPEST

Performance

is a stand-alone laptop set with vocals and instruments or with other live musicians, dependent on budget and stage size and type.

To date, EMU has been spotted with up to seven-piece band incorporating vocals, keys, bass (double and electric), sax, trumpet, trombone, violin, cello and percussion.

www.emuwave.xyz



dub conquers all ~ in dub we trust



Emu

Darcy talks on the mixed up world of Emu.

With all your experience of beats, how do you learn anything on - but people mostly use software through beats?

You can make music with one drum, a regular pulse quite a lot of people. The drum brings music to your mind and helps express whatever you are feeling. Add melodic and harmonic elements, the music is pulled to a more specific feeling. I want to make people excited. The feeling that this is going somewhere, not just polyfilling some space.

Would you ever like to have a set hand or will that change the freedom you have over your music?

Yes I'd have a band with like experienced performers that can deliver the music both in a studio and at the gig. Having said that I'm fully up for providing a platform for less experienced artists who have something to say. The definition of musician is broad as base, and if I find that my grooves inspire others, then I'm a happy camper.

Do you think the food generation is changing music for better or worse?

Definitely for the better,

although I disparage the faddishness of brand name devices and fashion accessories. When I happened to be at the Apple service department and seeing the number of iPads stacked up waiting for repair. I thought of the people hocking to splash out extra hundreds of bucks of which they don't necessarily have, on a luxury item which is prone to failure. So pay for your convenience and know that it won't necessarily make you happier. Also, watch out crossing the street with those tunes in your ears!

Which Wellington artists would you like to work or tour with most?

Since moving to Wellington I've been blessed with meeting, hanging out and making music with some inspiring mostly Michaela Manley, Jeremiah Rose, Hillolotz Crew, Ryan Pabbie, Sophie Moleta, Luke Rowell - EMU music reflects that - electronic but it's hard to hear with a rock 'n' roll sensibility. In life's flow the people you find (find you) happens naturally, in a fire-compelled, self-determining kinda way - if that makes any sense?

What part of music excites you the most? Walking down the street, the resonances from the previous night. The pavement and people give something - a beat, a bassline. Capture that kernel of music and originality is sure to excite. Let it stew for a week, months, a year at some point every tune has it's day. When it's thumping out of a PA system in some venue and making people move - that's the payoff. I believe in creating music on their, no matter how obscure. Make CD's, get it on the net and put on a show.



EMU

On the beat you egg, it's not just Darcy Gladwin.

By Daniel Pilkington

A lazy afternoon phone call catches a suspiciously laidback, possibly wavy, and Darcy Gladwin - aka Aotearoa electronic artist Emu - listening to a jazz jam session in the lounge of his Wellington stronghold. But it ain't the jazz in his lounge that we here to talk about (provided - for those concerned with the finer details - by members of frequent live Emu collaborators The Hikoioko Band), it's the upcoming release of Emu's second EP, Companion.

Hikoioko band (Darcy's Wellington flatmates). The music Emu make is intentionally eclectic, bridging numerous rivers in the greater electronic genre - from breaks, to drum n' bass, and back through to dub and hip-hop. Darcy wisely highlights a sense of rhythm, motion and urgency as the governing factors in his composition.

"I guess the main thing that drives my music is the beats. I like to get people moving," he says.

His EP Companion - an enhanced disc featuring videos and MP3s, follows on from the work of his debut EP, One. With a total of six unusually different tunes, the release points to Darcy's both dextrous and versatile production skills.

"It's a selection of prime cuts from the Emu stronghold," explains Darcy. The Emu Stronghold? I'm envisioning some kind of fortified barracks on the top of Mt Victoria or some lacking hill in Wellington, like smoking cigars and toting big fuck off lions prowling the grounds, rapping any trespassers to pieces.

Anyhow, back to the music at hand. Recorded over the past 18 months, Companion is being released through Darcy's own label, Blue Amp.

"I'm affiliated with labels," he says, "but I don't want to be with them because it puts me in a box," he says.

This defiance of the commercial norms, according to Darcy, is the reason Companion sounds so musically diverse.

"Companion is a marker in a space in time. It's a sampler. I don't want to be put into a box," he says.

No. Boxes are poorly lit with bad oxygen flow.

The Companion release party will be held at the Khui Lounge on Thursday 4 May. Further afield, Emu will be returning to the South Island in July to build on the success of a recent southern sojourn alongside Databass's Flomontak and Reality Compound.

CHERRY'S GEMSTONES

She rocks from the wild front streets with world domination in view.

By Rachel Serrano

"I've been telling a whole lot of more that he needs to get a real guitar pedal," starts my interview subject. "And then he says 'nah man, I'm happy with my Big Muff.' And so I say, 'yeah, I'm happy with my big muff too!'"

That's the start of a conversation with Cherry Gemstones, the most person, least singer and guitarist of punk-rock trio Cherry's Gemstones and the woman behind some crazy shit. Outside you can catch her jumping into the lake into gullies, getting "mashed" and over a little business knower if you're lucky. "I've always done the splits for over and over again. I'm keeping 'em" she explains. "Sometimes I get back afterwards and do a bit of an air show to get myself back on my feet again after the guitar solo."

REVIEW: 'Package' Magazine

Companion is a 6-track EP that continues EMU's quest to fuse dub and hip-hop beats with darker drum'n bass breaks within an electro format. It works well. Opening cut 'The Frog and the Pussycat' recalls the layered, experimental threads of Fourtet, 'Pioneer' had me recalling John Carpenter's superb film-score work, though with an updated rhythm to drive it home. Elsewhere there are references to Future Sound of London, the occasional sparseness of the Omni Trio and the mind-bending idealism of our own Pacific Heights and Shapeshifter. Last year's EP from EMU, aka Darcy Gladwin, (One) was far more in the drum'n'bass camp - so Companion shows a nice progression while staying true to his musical roots. The ominous sound of these songs is expertly matched in atmosphere, something that the likes of Boards of Canada, Aphex Twin and our own Module have mastered; a crucial compliant to this sub-genre of electronica. The mix-n-match and borrowing from dub, jazz (Andy Watts' trumpet is nice on the Salmonella Dub-meets Confucious 'New Horizons') and minimalism helps to extend this breaks set out towards a new exciting place. Well worth hearing.