



EMU's birthing ground is New Zealand Aotearoa where DUB and DnB are primary forces, as are indie, rock and hiphop. Three CD releases, many tours through Aus / NZ including festivals : Rainbow Serpent, Taniwha's Den, Splore, PHAT, Canaan Downs, Renaissance, Eudaemony, Ostara, Illusive, Small World, Bimble Bandada.

emuverse is multi-genre str8 to your dancefloor

Currently we're not on social media as we don't like to fail at something that needs constant attention and real money to connect with fans.

Instead we use the "1000 true fans" model through email subscription and website with shareable videos.

always experimenting, always fresh + party moving

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 Recordings

Performance

is a live laptop / DJ set, adding vocals, instruments and live musicians dependent on budget and type & size of stage. To date, EMU has been spotted flying solo + up to seven-piece band.

www.emuverse.xyz



dub conquers all ~ in dub we trust



Darcy talks on the mixed up world of Emu.

Emu

With all your experience of beats, how you learn anything on how people's minds are affected through beats?

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

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

You'll have a hand with like experienced performers that can deliver the goods, both musically 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 at best, and if I find that my grooves inspire others, then I'm a happy camper.

Do you think the jazz 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 iPods stacked up waiting for repair I thought of the people having 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!

What Wellington artists would you like to work as tour with most?

Since moving to Wellington I've been blessed with meeting, hanging out and making music with some inspiring musos: Michaela Masley, Jeremiah Rose, Hikoiko Crew, Ryan Probbie, Sophie Maleta, Luke Rowell - EMU music reflects that - electronic-dub-breakbeat with a rock'n'roll sensibility. In life's flow the people you find (find you) happens naturally, in a fate-conspirad, self-determining kinda way - if that makes any sense?

What part of music excites you the most?

Walking down the street, the resonations from the previous night. The pavement and people give something - a beat, a baseline. Capture that kernel of music and originality is sure to evolve. Let it stew for a week, month, 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 getting music out there, no matter how obscure. Make a CD, get it on the net and put on a show.

FEATURE: "Exposure Mag" Wellington



EMU

Not the bird you egg, it's that guy Darcy Gladwin.

By Daniel Pilkington

A lazy afternoon phone call catches a suspiciously laidback, possibly even 'irie', Darcy Gladwin - aka Aotearoa electronica 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're here to talk about (provided - for those concerned with the finer details - by members of frequent live Emu collaborators The Hikoiko Band), it's the upcoming release of Emu's second EP, *Companion*.

But first, let's get the basics sorted. Emu was born into this South Pacific world approximately three years ago as "a platform for musical experimentation", according to Darcy - the outfit's founding and only member. "Basically, it's just me with my laptop and other assorted equipment, synths and delay boxes and such, and I have guests everywhere I play." He says, name dropping musicians from dDub and Ghetto Royalty, along with the aforementioned

Hikoiko band (Darcy's Wellington flatmates).

The music Emu makes is intentionally eclectic, bridging numerous rivers in the greater electronic genre - from breaks, to drum n bass, and back through to dub and trip-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 uniquely different tunes, the release points to Darcy's both deft 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 fucking hill in Wellington, with Tony Montana look-a-likes smoking cigars and toting machine guns on balconies, with big fuck off lions prowling the grounds, ripping any trespassers to pieces.

"Don't forget the paratroopers" says Darcy, interrupting my sprawling monolog. True - you do have to have paratroopers, don't you?

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 Khuja Lounge on Thursday 4 May.

Further afield, Emu will be returning to the South Island in July to build on the successes of a recent southern sojourn alongside Databass's Romantek and Reality Compound.

"We like that circuit. We were very well received. They're a bit more open-minded in the South Island," he says.

SEE HIM LIVE:
EMU Companion Official Album Launch
THU 4 May
Khuja Lounge, Auckland

Plus:
Read the *Companion* EP review on page 21

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.

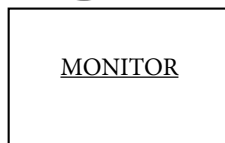
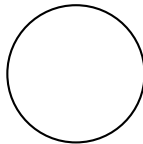
FEATURE: "Groove Guide"

EMU tech requirements :
2 x mics on stands with two monitors.
1 x keyboard stand

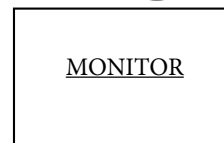
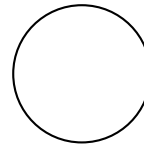
EMUVERSE EQUIPMENT
on keyboard stand
includes keyboards, fx, computer,
analogue instruments, interface

INTERFACE > STEREO
XLR / RCA / PHONO outputs
+ MONO RCA / PHONO
MONITOR SEND

MIC ONE



MIC TWO



S T A G E F R O N T
