



# the human value

## manic pop thrills

The Human Value's cavorting, sultry and menacing singer Turu met the band's guitarist/bassist Hiram Fleites on what she describes as a "red eye flight from New York to Los Angeles." But as Turu reveals, it wasn't just musical tastes that got the pair talking. "We got sat next to each other. I looked over and said 'well, you're the cutest thing ever I've seen!' and then we got chatting".

That was back in 1999 when the two were "just kids" and now, eight years down the line, they are still a couple. However, The Human Value didn't form as quickly as their personal relationship. It wasn't until the disintegration of Hiram's old band in 2005 that Turu turned round and said "hey, you wanna form a band?"

And so they did, but they decided very early on that LA was not the only place for The Human Value to make it's music. "We don't want to live in a bubble" explains Turu. "We could have said 'oh yeah, we are gonna be the next big thing in LA'. But no. We thought let's be the next big thing in the world!! How are we going to do this by staying at home? You've got to get away from your safety zone."

So, to kick things off Turu and Hiram decided they needed to get some ideas onto tape, so they did what all good American bands do when they want to record an album – they headed straight for Nashville. "We kept eating right next door to Be your Own Pet," recalls Turu, which can't be bad really. If only we poor FUSE people could fritter away our lunch breaks stuffing down sarnies next to our favourite bands!

At this time The Human Value weren't even signed but got more than a few surprises while they were holed up in Nashville studios, and it wasn't just record labels knocking on the door.

"The studio was in the basement of this old building, right in the middle of the road where all the music industry has their offices in Nashville, and it turned out to be haunted" shivers Turu. "We had to do our recording after hours as there were offices up above, so we started at about 9 or 10 at night and worked until breakfast time. The top two or three floors were ordinary offices by day but at the dead of night after everyone had gone we could still hear feet moving around upstairs!" Turu and Hiram got so spooked out they even brought a dog along, but "he just got freaked out and pissed all over the studio" laughs Turu.

Despite all these spooky distractions, the album 'Give Me' was released at the end of 2006, showcasing Turu's unique dark-alley vocal stylings and the band's fondness for the kind of UK new wave sounds that make you forget they are American. This transatlantic raw sound hit the ears of the UK music press, where most of the interest came from.





"When the first record came out we actually got loads of positive press in England" explains Hiram. "We've never had any attention at all in the US. There was one LA radio station that loved the record so we started playing at their Viper Room nights. But we realised that LA is just a small bubble, we needed to reach the whole world, so we said 'we are going to London!'"

When they arrived in the UK after the release of 'Give Me' they didn't know anyone and were essentially a self-starting band. But despite this, they managed to get 40-odd gigs and made quite an impression. "We took out the power at a gig in Kilburn" recalls Hiram. "It was one of our first London shows, we turned up and all our pedals and gear had US power plugs. Although we had an adaptor that worked a couple of nights before, when we set up at this gig we blew all the lights and the DJ booth. After four attempts we just went right ahead and played acoustic!"

"Then after that night, I got in the van and crashed it..." adds Tūru.

So, with a growing fan base behind them, the band once more returned to LA to record their second album 'Push and Pull', which has received rave reviews – including one in this very issue of FUSE!

"We recorded it at this great collective hub of recording studios in a quite dodgy area of LA" explains Hiram. "We were in the main studio but there's like two or three other studios where loads of great bands were recording too – Jesus and Mary Chain, Peaches and Will Rheus".

But now, The Human Value have once more deserted the warm Californian sunshine and returned to the UK. Who needs sunshine when you can tour across the UK's rain sodden, windswept flood plains eh! These guys must be mad to leave the California for a UK winter, but of course we all love bands who are gluttons for punishment don't we? So, show them your appreciation by catching them on the road and checking out 'Push and Pull'. With thanks to Artrock for quotes.  
[www.myspace.com/thehumanvalue](http://www.myspace.com/thehumanvalue)

# fuse

## Hit thousands of new consumers from only **£25.00 a month**

Advertising in FUSE makes sense. Space costs from just £25.00 per issue.

FUSE is extensively read throughout the UK by 1000s of music consumers and the music industry too. Tell them what you've got!

email [fuse.mag@zoom.co.uk](mailto:fuse.mag@zoom.co.uk) for an info pack.

# fuse wire - disks and downloads



## THE HUMAN VALUE – 'PUSH AND PULL'

Album available now – [www.myspace.com/thehumanvalue](http://www.myspace.com/thehumanvalue)

The Human Value bear all the hallmarks of a darkly intelligent New York underground rock n roll band, but they arrive via the West Coast and London, where they now believe they can best weave their musical magic. Sexy, sassy, sultry vocalist Turu is a true siren, a dark sorceress whose beguiling voice and charisma delivers disengaged souls into her clutches.

But this is no girlie-rock n roll band. Genders bend, traditions are discarded and together with Cuban born partner in musical and physical crime Hiram Fleites, The Human Value walk a path of survival and offer hope to tortured souls. Think female fronted rock n roll, new wave bands with a New York history and think Blondie. Forget it, The Human Value long since spat out any trace of bubblegum in their music. Their sidewalks are defiled by the punk attitudes of fiery poetess Patti Smith and in recent times are much more akin to the molten rock of Juliette and The Licks.

Here's where the history lesson ends though. 'Push and Pull' is a brilliant slice of seamy, balls-to-the-wall rock n roll evil, black-veiled assassins that bring underground America to London's mean streets via Lou Reed-esque story telling, slashing, enveloping swathes of hard-hearted guitars contorting Turu's towering, seething vocals and lyrics. The Human Value sound is nasty and dirty in ways only Jack White's Raconteurs could dream of. The twisted imagery of 'Pretty Mouth' and the convulsive rock n roll of 'Complications No.2' bring tears of blood to adoring eyes. The single "Hold Of Me" releases the pressure momentarily to as it skips bleakly along digging a similar grave to Pixies style moments of pop levity, unfolding a tale of rejection and hate. If anyone has heard a more venomous ode to love than 'Spite' please own up now. The almighty grunge of 'Alibi' with Turu's plaintive wail or the scalding, waltz-time intensity of title track 'Push and Pull' paint distracting pictures of life less-ordinary drawing in magical moments of leftfield moody rock that slice like razors. Deeply unpredictable, emotionally draining and one hell of a record, that's The Human Value.



## EMIGRATE 'EMIGRATE'

Album available now – [www.emigrate.eu](http://www.emigrate.eu)

Emigrate is an emotional, industrial strength solo departure from Rammstein guitarist Richard Krüspe, a founder member of Germany's premier metal export. So with a band of like-minded musicians from different lands, Richard has embarked on a journey parallel with, rather than at odds with, Rammstein, who remain a vital part of his life.

'Emigrate' is a defiantly bleak musical exorcism for Richard built around a deep regard for the work of Trent Raznor and Jimmy Page, which is evident in the electro-industrial hard rock that characterises the album. Richard's sanity depended on this album, he simply had to do it, create his own vortex to keep his personal demons at bay.

Title track 'Emigrate' is a harsh, metallic uber-heavy rasp that sets our Richard's agenda. Massive, claustrophobic industrial metal, building collapse leaving a distraught rubble-desert but the songs are strangely accessible. 'My World' is caustic and intense but with a sonic engagement and chorus you could almost sing, European minimalism meets Metallica head-on. 'New York' is a clipped, almost pop tune with a vocal reminiscent of a metal headed Lou Reed. Emigrate want to be loved but don't know how. You may be able to help.

## MILBURN – 'THESE ARE THE FACTS'

Album available now – [www.myspace.com/milburn](http://www.myspace.com/milburn)

Last year's best nearly band, Milburn, return from the tales of ordinary power pop madness they unfolded on their cracking debut 'Well, Well, Well' with a new album that sees the Sheffield quintet grow up and mature a little. There is no doubt that their career to date has been hindered by lazy, unfair comparisons with school-friends and kindred spirits Arctic Monkeys, previously releases have been dismissed as carbon-copy Monkey-isms and even regular early support band The Pigeon Detectives have surpassed them. Bloodied but unbowed, Milburn are back with 'These Are The Facts', gone are the engagingly naive pop clatter and simple stories of simple folk. The new album delivers complex, tightly woven structures more akin to the Liverpool dreamweavers of Cast or The Coral. You can try, but there's no more Monkeys here.

Milburn are ready to take their rightful place as spinners of homespun pop tunes. 'What Will You Do (When The Money Goes)' is as fine a rousing singalong pop tune as you could hope for. "Summertime" is an eclectic, slightly retro jangle delivered with shedloads of charm and depth and the almost rockabilly bounce of 'Lucy Lovemenot' chimes along delightfully. With 'These Are The Facts', Milburn are almost a different band, almost! Just as you begin to get used to the more expansive, diverse Milburn, along comes 'Cowboys and Indians' a super-fast power-pop shoutalong that would be at home with past glories like 'Cheshire Cat Smile' or 'Send In The Boys. In fact, the drunken pub choruses of 'Roll Out Their Barrel' are still very much in evidence, and provide the continuity Milburn need to build on. The cheeky lad up your street Northern charisma of Milburn is their strength, they've always told tales of the everyday, larger than life local pub characters rather than explore to deeply the seedier, darker side of the street. 'These Are The Facts' retains all that charm, but is considerably more developed musically.

