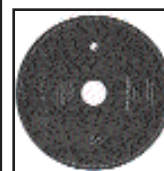


MUSIC

with Helen Clarke



Someone Great
LCD Soundsystem
Single
(DFA/EMI)
Out October 22
★★★★☆

LCD SOUNDSYSTEM has been described as Kraftwerk meets Belle and Sebastian – an accurate analogy as *Someone Great* effortlessly blends techno with indiepop.

An electro love song that taps into James Murphy's emotional vein, it perfects what Daft Punk started.

A staple of the brilliant album *Sound of Silver*, *Someone Great* is released ahead of the previously download-only 45:33, a 45-minute long track/mix. But it's this single that marks a massive step forward for Murphy, who has managed to veer away from the verging-on-novelty sound of his debut album.

Beyond the icy cool, punk-dance cuts is a raw, vulnerable edge that exposes a diverse and exciting artist who has come up trumps now he has found his niche. Expect big things to come.



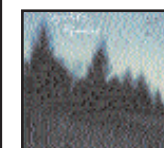
You Are The Space Invader
Prinzhorn Dance School
Single
(DFA/EMI)
Out October 22
★★★★☆

IN KEEPING with the last two singles from their self-titled debut album, Prinzhorn Dance School's latest effort is a typically understated, minimalist affair.

Stripped back, bluesy guitars which nod towards White Stripes are driven along by Tobin Prinz's distinctive gravelly vocals.

A sparse, blank canvas of a record, Prinzhorn do just enough to fill it without going over the top. If ever there was an advert for keeping production simple, this is it.

Balancing the fine line between pretentious and arty, the laid-back, nonchalant attitude of *You Are The Space Invader* should appeal to art-rock fans and those of a more electro persuasion ahead of their support slot with LCD Soundsystem at Brixton Academy next week.



Hljomalind/Staralfur
Sigur Ros
Download/7"
(EMI)
October 22
★★★★☆

KINGS of the coffee-table album Sigur Ros return with a safe, comfy, predictable double A-side.

The release features a track from each half of their forthcoming double CD album of acoustically rejigged classics and live favourites recorded for the first time – the soundtrack to their eagerly awaited film, *Heima*.

Film soundtracks are what Sigur Ros are for. Their flawless, uplifting slices of epic emo-pop are perfect scenesetters. No matter that they sing in their native Icelandic, not having a clue what they're going on about adds to the emotional dreamscape the band thrives on.

Radio-friendly *Hljomalind* is the highlight, swooping and soaring in an atmospheric bubble, while the acoustic version of *Staralfur* gives an old favourite a complete revamp, injecting an air of melancholy.

It's lovely stuff for diehard and new fans, but it's business as usual and we've heard it all before.

IT'S A BALLET GOOD DRAW



TU-TU MUCH FUN:
Richard Williams poses with Hannah Greenslade
Picture: GILL DAVIES

ARTISTIC HOPE FOR ALL, WRITES TIM HARRISON

TWO BALLERINAS – one graceful, elegant and stylish, the other less so – gave scores of budding artists a chance to experiment with life drawing. The models struck a series of entertaining poses on Saturday as Surbiton's bustling cornerHOUSE community arts centre took part in the nationwide Big Draw – a bid

to popularise sketching.

Organiser Ian Davies was delighted with the response. "It's the first time the cornerHOUSE has taken part," he said. "People drew on a paper path that ran right from the kerb to the back of our building, and we had Beauty and the Beast ballerinas as live models for our life drawing studio."

"Beauty" was Hannah Greenslade, founder of the successful Flight Dance troupe which regularly performs at the centre. The 'Beast' was

actor Richard Williams, drolled up in tutu, leggings and vest.

Designer Jacs Collins, 35, co-ordinated the life classes, and was impressed by the standard. "Some people hadn't drawn since college, others hadn't drawn at all, but results were brilliant," she said.

Some sat cross-legged on the floor to sketch the models. Others used dramatic charcoal sweeps on paper taped to the walls.

In the rest of the building the centre's matt-black walls were covered in chalk graffiti

AN EXPLOSION ON THE DANCE FLOOR

OBSESSED? DRIVEN? HOW DO SIX DANCERS GEAR UP FOR ONE OF THE BOLDEST TOURS IN RECENT YEARS? CHRISTIAN McLAUGHLIN WENT TO FIND OUT

NO-NONSENSE, heart-pounding dance action is about to burst on to the stage, with one Pimlico dancer pushing herself to the limit.

In *Chatsva* (which translates as *Explosion*), the six dancers who have recently embarked on a national tour have left their agenda in no doubt.

Under the artistic direction of Zimbabwean Bawren Tavaziva and guest choreographer Thea Nerissa Barnes, the chosen few will push the limits of their jaw-droppingly toned bodies.

One of the brave six, Pimlico resident Shelley-Ann Maxwell, describes Bawren's vision as a different style of contemporary dance which is both highly physical and heavily influenced by his African roots.

"Bawren makes use of the entire body and our moves are extremely quick and efficient," she says.

"Theatrical-style dancing is slower and more boring than the dance we are doing, but with Bawren in charge it's impossible to get complacent about your routine and it's great for the audience as it's practically impossible to take your eyes off it."

It hardly bears thinking about, but audiences across the world could have very easily been denied the chance to see the beautiful Jamaican-born talent at all.

The lure of a lucrative desk job nearly stole Shelley-Ann from the stage.

"I could have been minted," Shelley-Ann laughs. "I was accepted to study actuarial science, which is basically a very well-paid branch of analytical mathematics behind insurance companies."

As miserable as that sounds, Shelley-Ann stuck with the programme for two years before a fateful trip to London changed her point of view.

"I went to a dance rehearsal class while visiting from Kingston, Jamaica, where I was studying. I was 21 and I knew straight away what I

had to

do."

Instead of returning to Jamaica to carry on with her studies as planned, Shelley-Ann enrolled in the prestigious Escuela Nacional de Danza in Havana, Cuba.

After completing her training in Havana, Shelley-Ann moved to New York, carried on dancing, and managed to get a computer science degree under her belt because "I

have a good head on my shoulders and recognise the importance of technology in society today".

And as if that wasn't enough, she bagged a masters in choreography after moving to London at one of the most respected contemporary dance schools in the land, Laban.

If you are also beginning to raise an eyebrow at this wonderwoman-like determination, Shelley-Ann explains that a lot has to do with her mother Pauline.

Abandoned by her father at the age of four, it was up to Pauline to run the household.

"Watching her make ends meet while studying for a degree and raising me and my two brothers, Chris and Romario, was a very tangible form of inspiration," she says.

This guiding force gave Shelley-Ann the strength to follow her body rather than her mind, and she cannot find a trace of regret to speak of.

In just her first year with Tavaziva she describes dancing as an obsession, saying: "When just one toe of mine touches the stage, I am in heaven."

Her objective is to eventually choreograph her own dance troupe, but for now the process is more than enough to satisfy.

"I can't imagine a life stuck at a desk anymore,"

she says, sighing a deep breath of relief.

Sitting here in front of a computer while writing this story, it's awfully tempting to follow suit and hit the road.

Perhaps the chance to see her fly freely across the stage will push us all one step closer to our truest ambitions. And for those of you already fulfilled, sit back and smile smugly as four of the freshest new dance routines unfold before your eyes.

GIVE US A LIFT: Shelley-Ann Maxwell (below) and Amanda Lewis



CHATSVA WILL BE PERFORMED ON SATURDAY OCTOBER 27 AT THE QUEEN CHARLOTTE HALL, RICHMOND. TICKETS: £11/£8 CONCS. TIME: 7.30PM CALL: 020 8831 6000. SEE: WWW.RICHMOND.GOV.UK/DANCE

informer review