

The Hawke in full flight
behind her fairy light mic



TME COLLABORATOR

Before Phillipa Brown started Ladyhawke, Nick Littlemore of Pnau and Empire of the Sun fame invited Pip to join his band Teenager, with Brown's distinctive vocals also featuring on Pnau's 2007 single 'Embrace'. In 2008 Peaches remixed Ladyhawke's 'Paris is Burning', with the duo also performing together. Last year Brown worked with fellow Kiwi Nik Brinkman (aka Junica) on his 80s vibed track 'Living in my House', and more recently she has worked with Tim Burgess from The Charlatans on the single 'Just One Kiss'.

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LAs the New Zealand-born Ladyhawke is about to take flight again she shares some of the back story to the somewhat fraught title of her new offering.

In spite of having been thrust suddenly and fiercely into the spotlight, thanks to her acclaimed debut album *Ladyhawke*, it is safe to say that Miss Brown is no diva.

After the intensive touring-promo regime she underwent with the album, rather than exhibiting prima donna tatties and bad behaviour, she went quietly home to New Zealand for some heavy-duty gamer rehabilitative hours.

"I literally played so much PlayStation, I just played games nonstop," she says from her hotel in Canada, where she's travelling with friends. This is the calm before the storm, as Ladyhawke is soon to take on round two of the tour-promo-tour machine that sent her back home and into the comforting arms of her PlayStation.

Anxiety uses Brown's post-Ladyhawke state of exhaustion as its foundation, as well as mining some deep-seated fears about that mythological second album curse. "A lot of the anxiety I had built up in my head prior to making the album was because people would say things like, 'Oh look out, the second album curse'. And so I started going, 'Oh no, there's a curse!'"

In fact, the process of making *Anxiety* was more of a cathartic experience than anything, despite her long-time collaborator Pascal Gabriel luring her to a tiny village in southern France, where hardly anyone spoke English. "His ploy was to pluck me out of any kind of distraction and put me where there was no outside stimulation, so I literally was sitting there going crazy... it was pretty full on, but it really worked."

According to Ladyhawke, this state of isolation fuelled much of the album. "I know it sounds silly but a lot of the

context of the album comes from the fact that I did feel quite isolated in the process of recording it."

This isolation will be a pipe-dream in 2012, with her year blocked out for tours around the world, kicking off in the UK in April. So is she a bit gun-shy of the almost militaristic touring regime after the last one took such a toll? "I'm definitely more mentally prepared, I don't know about physically. I might have to go to the gym or something," she laughs.

This time around Ladyhawke fans can expect a more rock-based album than her debut offering, as well as a foray into some dark little nooks and crannies of the singer's mind.

"I always played rock and I was in rock bands for years. I guess it was me wanting to revisit some of that and make something exciting – well, to me anyway!" she says of *Anxiety*. While Britpop influences along with the likes of David Bowie, the

Charlatans, the Zombies and Beck informed the album, it still has Ladyhawke written all over it. "There's a lot that inspired me but it doesn't necessarily reflect in the way the album sounds, you know what I mean?"

While the last album and subsequent publicity and touring schedule may have taken their toll, Brown is still looking forward to round two. "It is quite an exciting feeling at the moment to know that my CD is about to get out there again, and being able to get back on the road and be productive."



LADYHAWKE

LADYHAWKE FANS REJOICE. PIP BROWN IS BACK AND EAGER TO TOUR HER LATEST ALBUM ANXIETY.



THE VINYL REVIVAL

FOR THE RECORD, LPs ARE IN FAVOUR ONCE AGAIN.

It might have been the White Stripes' compellingly defiant return to lo-fi with the vinyl-only release of their first single. Now the band is reissuing their first three albums for turntables, not iPods.

Or it might have been old-school DJs spinning the wheels of steel rather than relying on software to create the mix. Or hipsters extending their vintage treasure hunts to plastic crates of classics going for a song. Or the postmodern 'search for authenticity': Jimi Hendrix was never meant to be remastered. To clean him up is to miss the point.

But amid predictions of the music industry being eclipsed by cloud technology, persistent reports on increased vinyl sales just keep on popping up.

Vinyl sales in 2011 were estimated by industry tracker Nielsen SoundScan at 3.6 million, and they have been increasing annually since hitting 1.9 million in 2008.

So who's buying them and why?

Collectors. It's a cool hobby.

Cover art. Great graphics deserve 10"x12".

Purists. Things sound warmer with the crackle.

Materialists. They like things.

Nostalgia. My little souvenir.

And what are they buying?

The top 10 vinyl albums of 2011 favour Bon Iver and the Black Keys, with the Beatles topping the list, Fleet Foxes' *Helplessness Blues* at No. 2 and Radiohead ahead of Adele and Wilco, trailing Mumford & Sons.

The manager of a local store that specialises in vinyl says Australian acts Boy & Bear and Lanie Lane have sold well, but that the limited number of pressings both restricts the market and makes vinyl recordings more desirable.

He credits the upsurge in demand to the gen Ys who descend on new vinyl releases without a glance at the CD section, and says they are the force driving the market. "Now bands are insisting on a vinyl release, where they used to be a novelty."