



BY NADINE MCBAY

BACKED BY THE WORLD

Jemmett focuses on new album after #MeToo anthem success

WHEN Sadie Jemmett performs Don't Silence Me live, she's accompanied by 1000s of backing singers from around the world – in her mind, that is.

A defiant rallying cry against sexual violence, Jemmett originally wrote the #MeToo anthem for film and TV actress Mhairi Morrison.

Banchory-born Morrison, a star of Casualty and ITV thriller Missing, had told Jemmett that an "extremely prominent" French film director had assaulted her in the early 2000s, just a fortnight after the two friends completed their studies at drama school in Paris.

Morrison first told her story publicly on a crowd-funding page to make a video for Jemmett's strident song.

Directed by filmmaker Jenn Page, the video was first shown at an event in Los Angeles to coincide with International Women's Day in March before showings in Paris, London and the Royal Conservatoire of Scotland in Glasgow, where Morrison was a student.

The women feature in the



TV actress Mhairi Morrison, left, and singer-songwriter Sadie Jemmett

video alongside around 40 survivors of sexual violence, many of whom, like artist-actress Lili Bernard, have previously gone public with their claims against high-profile figures.

"Don't Silence Me has a life of its own now," says Jemmett from her home in Sussex. "It got picked up by lots of news channels and it consequently got a lot of views and a lot of support, and continues to do that. There's a website and a Facebook page, which are very positive places for people to go and respond to the issues in the video."

Jemmett adds: "Writing the song, it was a case of my friend needing help to find her voice again; she'd been silent for years. When I play it

now, I can hear all these other people singing it alongside me. There's a lot of love for it and it doesn't feel like it belongs to me any more."

Jemmett and Los Angeles-based Morrison hope the song will continue to help inspire discussion and empower survivors.

For now Jemmett's focus is on Phoenix, her third solo album.

Back before drama school, Jemmett had played in a number of bands, the first of which were the African Ambassadors, a band of Jamaican reggae musicians based in Edinburgh, where her mother lived.

"I was about 16 and was supposed to be doing my Highers at Telford College," she says. "I wasn't – I was hanging around bars watching bands. I just said to them: 'You need backing singers', and I was in. We played colleges, universities and once, a festival just outside of Edinburgh with Desmond Dekker on the same bill – that was a huge deal."

Jemmett had played guitar and sang since the age of 11. Then, making music gave her comfort from an unsettled life with a succession of families due to her mother's poor health. Later, as she bounced around Europe, it would help her survive.

"Though I would go back to Edinburgh for years to visit my mum, I was a bit of a teenage runaway," she says. "After the Ambassadors, I went on to



Sadie Jemmett has released her third album Phoenix

Switzerland and then to Berlin. I was in bands, I was a busker. After my dad died at 18, that's how I got through financially and emotionally."

Only when she went to drama school in Paris did Jemmett begin to consider pursuing music seriously, first writing for theatre productions such as the Moliere Award-winning Resonances, starring French screen icon Irene Jacob.

After Making Sense, a track from Resonances, became playlisted on French radio, the multi-instrumentalist went on to release The Blacksmith's Girl in 2013 and 2015's London Love Songs; two late night albums which were a hit on the London jazz circuit.

Recorded by Cowboy Junkies regular Joby Baker in Canada, Phoenix is more expansive musically and thematically, with the atmospheric Good Friday dealing with the death of her mother, classic rocker Rescue Street the delusions of Tinder and the wrenching Leonard's Waltz recalling the last time she saw an old friend, a fellow Leonard Cohen fan who was terminally ill.

Not for nothing is the record called Phoenix, with Jemmett losing three people in the months she wrote it.

The personal and the political come together in The Wilder Shores Of Love, a ballad inspired by the ongoing refugee crisis.

"I had read about a Syrian guy who'd lost his home and been separated from his wife and children," says Jemmett, noting she intends to play Scottish gigs in the coming months.

"I thought: 'Who am I to write about this man when I don't know what he's going through?' But there's a line in the song when he talks about his wife: 'I wear her absence like a uniform that drives me on'."

"When I wrote that, I was thinking about how much I miss my mother. I know what it is to wear the absence of somebody every day – and to keep going."

Phoenix is out now www.sadiejemmett.com

DJS GIVE IT BEST SHOT



DJs Bonzai Bonner, left, and Anna Gram

THE first German artist to sign to James Murphy's vital dance label DFA Records is playing Glasgow tomorrow night.

Perel aka electronic producer, vocalist and DJ Annegret Fielder will be the special guest of Lezzer Quest, "the hyperactive, slightly dysfunctional love child" of DJs Bonzai Bonner and Anna Gram.

Bonner and Gram are respectively the host and resident DJ of Shoot Your Shot, an inclusive night mixing music and live performances.

Aiming to bring the fun of the after-party to the club, Shoot Your Shot has made a name for itself by "pushing political boundaries around vital feminist and LGBTQI+ issues in clubbing".

Lezzer Quest have often featured Perel's productions and remixes in their sets and tomorrow evening her pulsing beats, dreamy loops and noisish vocals will power the next instalment of their "anything goes" night.

"I'm looking forward to Lezzer Quest's next banging episode at Sub Club this Friday with our otherworldly selector guest Perel, who is flying in after a fresh new set for Boiler Room," says Bonner.

"Freedom of expression is always paramount at any event we are at and we welcome everyone to join the fun in our positive environment."

Tomorrow, Sub Club, Glasgow, 11pm to 4am, £10 (+bf). Tickets: www.residentadvisor.net



SUPER INUIT PUT THE ICE INTO ELEGANT ELECTRONIC SOUNDS WITH ATTITUDE

NAMES often stick for good reason. Pleasing to the ear and eye, Super Inuit also evokes the unfaltering pulse and icy elegance of the music of Brian Pokora and Fern Morris. With debut EP Misgivings, the Edinburgh duo will continue the momentum they've built so far, with recent singles Tessellate and Chicane gaining praise and play from influential radio DJs Steve Lamacq and Vic Galloway.

The name was originally Pokora's Twitter handle, a tribute to a thrilling

track by Holy F*ck. The Canadian collective are known for making heart-racing dance music – primarily with analogue instruments.

When Pokora was given just two day's notice to play his first gig in 2014, he had to decide fast on a name. Super Inuit would do nicely.

"I did some pretty awful solo shows at first," admits Pokora, recalling how he was keen to start an electronic act following the demise of Trapped Mice, the indie-folk outfit he played bass with. "I've always had an interest in electronic music," Pokora says. "I had dabbled in it before but realised I would need to become more self-reliant, though I had an

idea I'd eventually be working with a vocalist."

In 2015, Pokora worked with Jessica Schouela for Forebear, a mini-album of music he composed for a collection of her poems.

More collaborations followed with the likes of Now Wakes The Sea aka low-fi experimentalist Alan McCormack and short story writer Chris McQueer. The Super Inuit of those earlier days was more subtle and ambient than the song-led nocturnal pop of today.

It is Morris's voice that immediately grabs the listener on Misgivings, the impressive title track which closes the new EP. Glassy-clear and

seemingly effortless, her vocals recal the fractured torch songs of Beth Gibbons, albeit with the Portishead siren's heart-cracking melancholy replaced by a cool, fluid-like dexterity.

"The EP is a good indication of the progression there's been," says Morris, who began making music with Pokora in 2016 after answering his Gumtree ad.

Also a long-term electronic music "dabbler", Morris nevertheless wanted a project where she could focus on song-writing and vocals. Following what Pokora describes as a "very long, extrapolated process of exchanging emails", the pair hit their

groove fast IRL and scored their first gig soon after.

It was the first of many, with the duo going on to play alongside folk bands, experimental outfits, supporting venerated electronic composer Tim Hecker and also contributing to a performance piece as part of Edinburgh Student Arts Festival.

Following launch shows for Misgivings in Edinburgh and Glasgow, the pair will support Advance Base, the new project of Owen Ashworth, the Chicago singer-songwriter formerly known as Casiotone For The Painfully Alone.

Like contemporary kindred spirits Gold Panda and Kelly Lee Owens,

Super Inuit make minimalist, searching pop that pulls off a neat trick of sounding both sophisticated and DIY.

The analogue warmth of Holy F*ck remains, though Super Inuit are usually more serene than their chaotic Canadian forebears.

"A lot of electronic music is quite synthetic, quite dry," says Pokora. "We that more organic sound. We try to work with a couple of self-imposed rules, one of which is to make sure there's as much as possible that's actually played rather than programmed. We try to pre-record things rather than just use samples from the internet, so there's a bit of

atmosphere. It's about being creative with what you've got and using those sounds in a creative way," says Morris, before laughing. "Once we have something we like, we will then spend a lot of hours making tiny adjustments that are very likely completely indistinguishable to anybody else."

Tomorrow, Safari Lounge, Edinburgh; July 6, Hug and Pint, Glasgow; July 19, w/ Advance Base, Sneaky Pete's, Edinburgh; July 20 Doune The Rabbit Hole, Port of Menteith; September 7, Outwith Festival, Dunfermline Misgivings is out tomorrow. www.superinuit.com