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## No 386: All the Saints

These guys create dark, driving drone-rock that sounds like it was made by young men not far from the depraved edge - but actually, they were raised as Christians

**Paul Lester**

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All the Saints ... like Oasis would sound if they'd been shoegazers. Photograph: PR

**Hometown:** Atlanta, Georgia.

**The lineup:** Matt Lambert (guitar, vocals), Jim Crook (drums), Titus Brown (bass, vocals).

**The background:** All the Saints are a three-piece from Atlanta who have been described as a metal Radiohead or the missing link between space-rock and grunge, between Spiritualized and Soundgarden. Actually, they sound to our ears more like Wish You Were Here-era Pink Floyd with Owen Morris at the controls, or Swervedriver, that early-90s Creation band who attempted, via dream-pop, to capture the widescreen, epic feel of a US rock band. Most of all they sound like Oasis if they'd been shoegazers. That's not as preposterous as it might first sound. You could tell, as soon as you heard Oasis' debut album Definitely Maybe and its immense wall of guitars, that Noel Gallagher had been listening to Creation label mates My Bloody Valentine. And you can tell that this Atlanta three-piece have been listening to both Oasis and the Valentines. It's got feedback, fuzz and an enormous droning intensity that is both anthemic and psychedelic.

Despite the fact that their voices are treated and enhanced by a series of effects that makes them sound like they're singing from the wrong side of a wind tunnel, Lambert and Brown have the insouciant arrogance of the Gallagher brothers. There are even two tracks on All the Saints' debut album Fire on Corridor X called Sheffield and Leeds, and although they're named after cities in their home state of Alabama (they only recently relocated to Georgia), it's tempting to see them as paeans to the UK's other northern rock centres after Manchester (especially the goth stronghold that is Leeds, because there is a Mission-ary urgency to All the Saints' attack). Turns out we're not being too fanciful - ALS were turned on to haze-rock exponents like MBV, Ride and the Jesus and Mary Chain by an elder sister of one of the band, who used to tape a local Anglophile indie radio station in the early 90s.

It's dark, driving drone-rock that sounds like it was made by young men not far from the depraved edge - and yet two of its creators, Lambert and Brown, were raised as strict Christians in the heart of the Bible Belt. That's the first surprise about Fire on Corridor X. The second is that it was produced at their local studio Nickel & Dime by Ben H Allen, most recently acclaimed for his work with Gnarls Barkley. There is no funk or hip-hop element to All the Saints' music but Allen has managed to give tracks like Sheffield and Hornett a cosmic, rhythmic groove-power that will cause the sort of violent head-nodding not seen since the heyday of Loop and Spacemen 3.

**The buzz:** "Imagine if Radiohead were a hard-rock band with a more metal edge, or if Syd Barrett made a hard-rock record."

**The truth:** This is what we imagined Kasabian's Empire was going to sound like.

**Most likely to:** Cause a sonic boom.

**Least likely to:** Cause Jason Pierce to get back in touch with Sonic Boom.

**What to buy:** Fire on Corridor X is released by Touch & Go on November 17.

**File next to:** Swervedriver, Oasis, Spacemen 3, Loop.

**Links:** [www.myspace.com/allthesaints](http://www.myspace.com/allthesaints)

**Tomorrow's new band:** Petit Mal.

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