

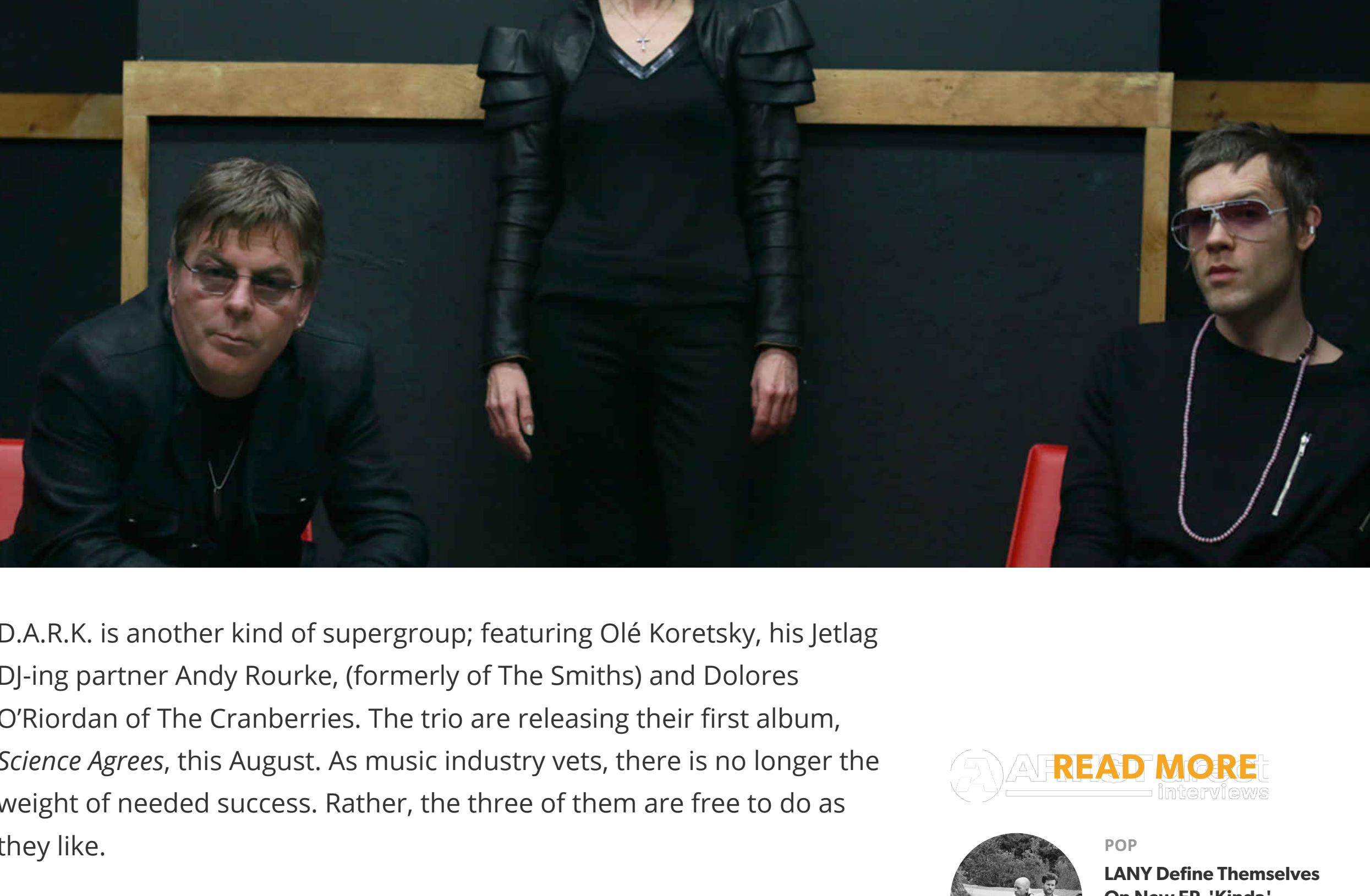
INDIE

D.A.R.K. Discuss What Matters On 'Science Agrees'

The Smiths bassist Andy Rourke on his new gig with Olé Koretsky & Dolores O'Riordan

CHRISTOPHER FRIEDMANN • JUL 22, 2016

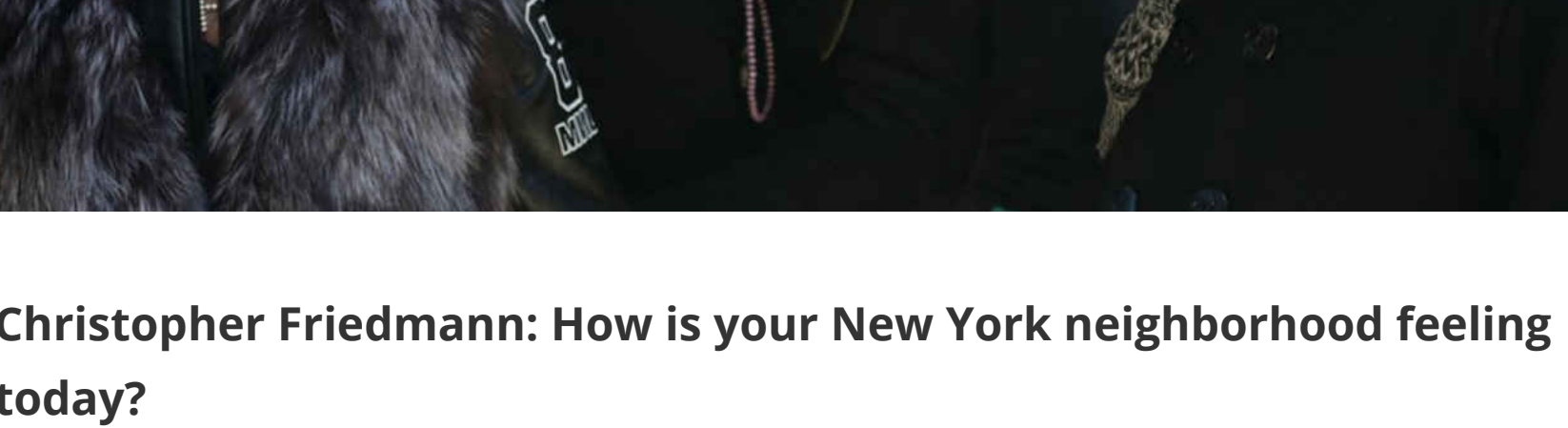
65 SHARES



D.A.R.K. is another kind of supergroup; featuring Olé Koretsky, his Jetlag DJ-ing partner Andy Rourke, (formerly of The Smiths) and Dolores O'Riordan of The Cranberries. The trio are releasing their first album, *Science Agrees*, this August. As music industry vets, there is no longer the weight of needed success. Rather, the three of them are free to do as they like.

Andy Rourke and Olé Koretsky initially formed Jetlag in New York in 2009. However, due to a chance meeting between Rourke and O'Riordan's managers, the news travelled to the duo that The Cranberries singer was looking for a new project. They emailed her what they had been working on... and voila!

ARTISTdirect's Christopher Friedmann sat down with Andy Rourke to discuss *Science Agrees*, what brought the Manchester man to New York, and what it's like to finally get his ass out of bed and back into music:



Christopher Friedmann: How is your New York neighborhood feeling today?

AR: It's pretty toasty out there, almost 80 degrees I think. I'm exaggerating, it's 71, but it's gonna be a high of 80. It's actually nice because it was too hot, over the weekend it was really steaming. I don't like that. I'm not good with the heat, I'm from Manchester.

CF: Of all the neighborhoods you've lived in - why chose to wake up in the city that never sleeps?

AR: I don't know. I think from the first time that I ever visited it, which was 1983, The Smiths did a gig on New Year's Eve and I liked the danger of the place, just because it's buzzing so much, and I always said to myself, if I was going to leave Manchester that's the place to be.

I've been to L.A., and like I said I'm not good with the heat or the sunshine. And you also need to drive in L.A., and freeways, so New York it was. All my friends thought I was crazy to make this big leap. They thought I was going through a midlife crisis, which it was. I just knew that I didn't want to live and die in Manchester. I wanted to do something in between.

AR: I don't know if records get air miles, but if they did then this one would be traveling first class by now.

CF: Does the variety of different locales bring a certain complexity to the record and how would you describe where *Science Agrees* is from?

AR: *Science Agrees* was just a title that Ole had in his head for awhile. It just went well with what we were doing, so we agreed to go with that. We're pretty easy going.

CF: Will you ever go back to Manchester?

AR: Not to Live. No. I visit a couple times a year because my dad's there, my daughter, my granddaughter, all my family basically. I go there a couple time a year, usually when we're going to Italy, then we'll stop by Manchester on the way.

CF: You and Ole have been collaborating as DJs for awhile now, but you decided to include Dolores in D.A.R.K. due to a chance meeting. Could you describe how you two stumbled upon one another and why you thought she was the right fit for this project?

AR: I'll correct you on the me and Ole thing. We started off as DJs called Jetlag and then we started doing remixes for a couple of bands. All the way through that we were making our own music, we just didn't know really what to do with it. We probably had 40 or 50 songs that were piling up. Then through my manager, Melissa, and Dolores' then manager, we found out that she was looking for something new to get her teeth into.

We sent her along the Jetlag tapes, so to speak, initially with no vocals, just instrumental, and she said, "No, no, I wanna hear the full song." Then we sent them again and she really liked it, so then we got together, did a few recordings, it went really well - we did them all over the place, but mainly in Canada, New York, a couple in L.A., but the actual music was mainly recorded in Ole's basement, his home studio.

CF: When you started collaborating with Dolores, you did so over email. How does it feel to submit your creations to someone else with no control over what they will do with them after they leave your finger tips?

AR: You get a bit nervous about how it's gonna be received, but luckily there wasn't an issue. She likes it, but it was a bit strange sending stuff via email before we even met the person. Now we've gone on to become very close friends, we see each other a lot, speak a lot.

CF: You worked on this album in Ontario and NYC, mixed it in California, and mastered it in London...

AR: (Laughs) ...It's done the rounds. Hopefully it was picking up air miles while it was doing that.

CF: Hopefully, just a few free trips to Italy would be good for it.

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CF: New Wave and electronica have a clear influence on the album and there are some similarities to Depeche Mode and New Order. Those are bands that set a standard in a genre that is no longer an outlier to the mainstream.

Do you have a sense of tradition, in that you can now concentrate on emotional content of music, rather than meet demands to represent the genre itself?

AR: I think we've always gone with our gut and definitely our influences and never felt obliged to conform with what's going on currently in the music business. We are kind of selfish in that respect. We just pull things from our influences and our growing up and just stuff we listen to every day. We soak it up like a sponge and, of course, it's gonna influence the music we create.

CF: Aside from the musical elements of the album, the lyrical content is pretty shrewd. Themes of isolation and loneliness are touched on. Were those strong, existential elements decided on at the start of the process - or are the themes a product of the chemistry of process?

AR: I would say 75 percent of the lyrics Ole had already recorded for the Jetlag project and that's always been the nature of his writing. He's not such a happy-go-lucky guy, you know. He's one of my best friends, but he's not happy unless he's complaining. He's obviously inspired by bands like Joy Division and New Order. He sings about what is pertinent to him and his life, and yeah, it's not so happy go lucky. I would say you have to speak to Ole about this. I'm a lowly bass player/songwriter.

CF: (Laughs) You just look cool, right?

AR: (Laughs) ... I'm not sure about that either.

CF: When we consider the caliber of the contributors to this collaborative project there is a lot of gravity behind everyone's 'traditional' roles.

During process did anyone surprise the group, or themselves, by bringing a new talent that had previously been unexplored?

AR: When Dolores came on board she brought a whole other dimension. It was like the missing link we'd been looking for. I would say that was special, the first time we heard Dolores singing over the songs.

Just give me one second, I've got to light my cigarette and I don't even smoke... okay...

... yeah, I would say Dolores was one of the lights of the recording process because you say "Woah," and everything starts coming together.

CF: What did you learn about yourself as a result of this project - that you previously didn't know?

AR: I realized that I should of gotten my a** out of bed a lot sooner, working on this record because I came to New York and I had all these visions of being very proactive in the music business and working with all these different people. I didn't really do that. I got a bit lazy. So this is me getting back to work.

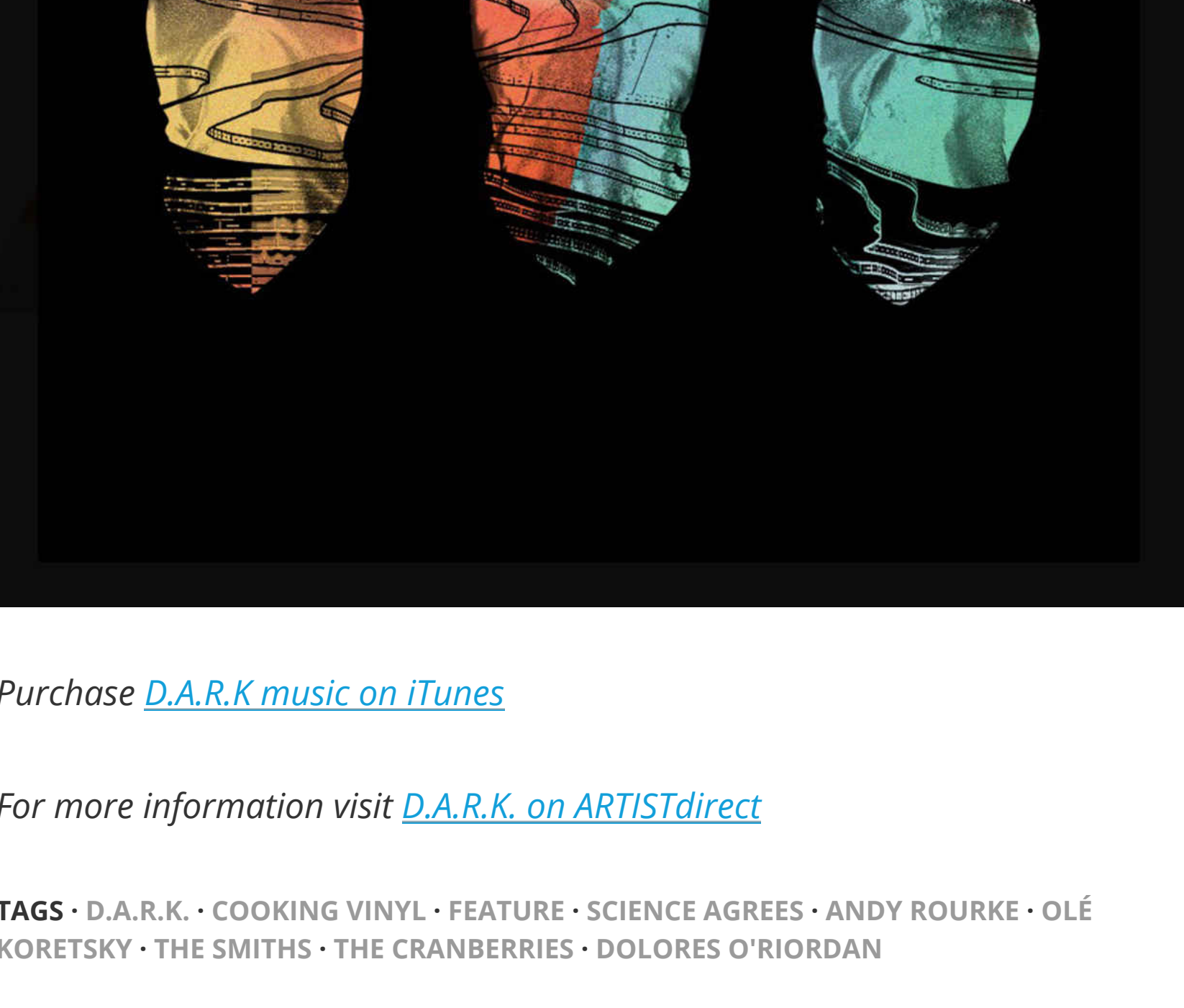
CF: Can you describe, in terms of this project, what 'success' would look like?

AR: I don't know, just for it to be well-received I think. All we're asking is that people enjoy the record. We're doing some gigs in Europe in September. The album comes out August the 19th, so we're doing some gigs to promote that in September and then hopefully we'll do some U.S. gigs as well.

Dolores is busy with the Cranberries at the moment. She's doing the whole festival thing all summer, so who knows maybe come winter we'll do some gigs over here.

CF: Given the longevity of your career, and the spectrum of 'rock 'n' roll' experiences you must have had - can you share something of the most grounding moment you've had in your career, a moment that was somewhat humbling?

AR: Every time, going back to the Smiths, it was always a humbling experience just to see the appreciation of our music, the love and adoration in the room. That's always very humbling. Hopefully we'll get that, and I think we will because Dolores' fans are very passionate. I know that much, so I think there are more humbling experiences to come. I'm excited about that. I like grounding.



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BY CHRISTOPHER FRIEDMANN

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