

## LIVE REVIEWS:

**Clash Magazine (Live @ ITC):** "The Human Value, an American band who come to Manchester every year for the conference were next on our lists. Their adventurous, New York howl saw a change of pace at Squares. Dark pop which brought Souxie and The Banshees to mind, all three band members mashed up their well penned riffs with ruthless drums and the quality vocals of front woman Turu set the band apart and hopefully they'll get the good bit of spin they deserve from this years event."

**The Fly (UK):** "Hypnotically serpentine front woman with a thrillingly fluid yowl? Sinuous drummer who turns into a cyclonic juggernaut at the whiff of his sticks? Nonchalant third member who flings out deceptively complex guitar with such rabid intensity that you could almost forget there's not a bassist in sight? Why, this bunch are practically the Yeah Yeah Yeahs with added PJ Harvey, and, in the stompsome clarion call of 'Parts', they've even got their own 'bang'. They are the Human Value. We are not worthy."

**Glasswerks (UK):** "Formerly US Based indie, electronica band The Human Value have taken it upon themselves to take a break from dives like LA's The Viper Room and have relocated over here to show us how it's done. A three-piece act comprising one bearded and capped guitarist, a very young looking drummer and the obligatory sultry looking vocalist – so far so expected - but this troupe have aces up their sleeves and a lot of it comes in the form of raw power. It's very early Siouxsie and the Banshees that spring to mind. North and Central London clubs should watch out for this trio of very talented artists. Turu's voice seems to want to try to drown out the rest of the band at times, but there is nothing of the sort happening here. All members of the band uphold their own and bring a hard intensity to an otherwise static stage at JoJos. There is also enough range in their repertoire that they don't sound like just another retro punk act."

**NME/Radar Live** picks THV as one of only 10 from hundreds @ ITC: "(Turu's)...thrilling wail charges the NYC band's dark swathes of mood-pop"

**Amateur Chemist (US):** "The Human Value didn't mess around. They rocked the audience from start to finish holding a good majority of the Spaceland audience with an all out performance that I have rarely witnessed in the late slot." "Pleasant Town" from their album "Push and Pull" served as the first punch to the face with its brutal guitar/bass lead as Turu raced around the stage manically. The Human Value would fall into the realm of high octane garage rock with gothic inspiration from Siouxsie and the Banshees. Their set had a sense of unpredictability and danger that is rarely seen in live shows. I especially enjoyed Hiram's leap from his amp to punctuate the set. That is what I call a rock and roll show."

**Subaclutcha (UK):** "With the first wailing tones of feedback that announce the bands arrival on stage, the rooms fills up with those who had been loitering next door and, looking a little more relaxed, the band launch into a rousing version of 'Pleasant Town', it's swirling synths and punchy guitars matched by some superb drumming from the band's newest and youngest recruit, but the real star is Turu's vocals. Her voice is immensely powerful and you get the feeling it would be impossible to hold it back even in a sound proofed room. She has tone and timbre and great character within her vocals that give the band an extra edge and add to this her stage presence and the recipe is there for something bigger to develop. Three piece drums-guitar-female vocals are enjoying a period of reverence and success at the moment that has grown from the huge unit-shifting exploits of the Gossip and the Yeah Yeah Yeahs, a minor movement characterized by bands comprising of individuals with huge talents for both musicianship and song-writing, and for creating something immense and intricate from the bare bones of sonic minimalism. The Human Value are the latest in this trend and it's to be hoped that similar success is just around the corner for them. The overall result is a full frontal assault from one of the most underrated band's in the world at the moment and an unqualified success."

**Nemesis (UK):** "The Human Value have that knack of creating a big racket from a minimal line-up, and while they're by no means the only band around these days to do this, there's a kind of steel-blue coolness about this band that lifts them above most of the other thrashers and bashers on the circuit these days."

**Venue Magazine (UK):** "They grind out raw, stripped-down rock closer to Suicide fronted by Karen O than blues-based duos like The White Stripes. It's a big fat confident sound"

**Drunken WereWolf (UK):** "The Human Value's Turu and Hiram deliver a fantastic set, that manages to be energetic and make me dance like a fool... Obscenely catchy melodies carrying emotionally convincing lyrics, sung by one of the largest pair of lungs you'll hear these days..."

**ThePorter.co.uk (UK):** "Who needs values when there are bands like this, introducing The Human Value... This Human Value is about getting lost, throwing it all away for this beautiful rock n' roll moment and if a band can make somebody else do that for one minute of their shit, routine-built, over-looked, systematic hell for a life then that is worth more than all the money in the world."

**HedMag:** "THV must have the hardest working female singer in music today. Turu, your vocals are a powerhouse and sometimes I sit there almost convinced that at some stage they must crack under pressure, but they never do. And Hiram's one man guitar sounds so full that the addition of any other instrumentalist is not needed. New drummer, who I was introduced to as Brutus, hit those skins with such precision that my lobes shook even though I was about 20 metres from the stage."

**UK-FUSION:** "... The Human Value prove they're bona fide rock stars all righty, Blighty... Lead singer Turu makes her mike look like an extension of her mouth so close is her relationship with it and guitarist Hiram strums, effortlessly displaying his strategically -placed Fred-Perryesque tattoo to all and sundry whilst doing so."

**Music-News.com (UK):** "The Human Value is a classic case of a band being more impressive, more varied and more affecting live than can ever be reproduced in a recording...Kept the audience transfixed until the very last note"

**HedMagazine (UK):** "The last song just blew my two odd socks off me. There was Patti Smith in there, aided and abetted by Chrissie Hynde! This band rocked - in the purest sense."

**The Tube Club (UK):** "The Human Value kindly passed by our club and it was obvious that they had embarked on a tour because their music was so tight and purring along like a wild cat... All adept at their own instruments and fronted by a fantastic sounding female."

**Nemesis (UK):** "Their music is full of edges and angles, scrapes and collisions, like a speeded-up film of rush hour traffic. Bumps and tumbles, a big, rolling, motorized sound, Turu's vocal pulling it along and imposing a cross grained authority on every song. Yet the band never loses control. Even when they rampage through 'Give Me', their new single, running red lights all the way and definitely exceeding the speed limit, there's a sense that they're clinging firmly to the steering wheel of their careering juggernaut. Hiram's guitar sound swells and crashes, filling the room with sound. The Human Value on record: taut, precise, tipping their hats to the speed cops even as they feather the accelerator. And then there's The Human Value on stage: turning it up to twelve, and giving us all a white-knuckle ride."

## PUSH AND PULL

**Artrocker(UK):** "The Human Value may be a female fronted three-piece, but there's no cliché's here. Yes-leading lady Turu is hot. Indeed she has dark hair. But there's not the faintest whiff of Yeah Yeah Yeah-isms in her voice or the band's music. Dark, deranged and belonging in a mildewed basement venue of a guerilla gig each and every track on this album is a dirtbag of a song with a flicker of eerie synths and those almost baritone she-vocals. Stand out tracks 'I Don't Care' and 'No Sacrifice' are larynx-vibrating anthems laced with a venom that can't be missed. Whilst recent single, 'Hold Of Me', is a weave of feminine ballsy-balladry that's sensitive as well as spooky. So move over Beth Ditto - us gals have got a new spokeswoman in Turu. And boy does she have a lot to say."

**NME (UK):** "Androgynous' is an ugly adjective - as any English literature student learns these days, gender isn't binary, it's fluid. So if THV vocalist Turu's crooning lies between PJ Harvey, Queen Adreena's Katie Jane Garside and Josh Homme, so what?...When it's given space as on "Hold Of Me"it's powerful stuff. "

**ITV (UK TV):** "You can never have too many feisty female singers pouting with a scowl to the thrash and grind of an electric guitar...so just where have all the Karen O's gone? New Yawk's The Human Value have their own bottom lip biter in the form of lead singer Turu who embodies darkly veiled attitude to a Placebo inspired angst ridden landscape. 'Push and Pull' does exactly what it says on the punk tin and does so in style"

**UK Music Search (UK):** "PUSH AND PULL is a record that still finds The Human Value, a band well worth getting very excited about. A more ferocious, complex and intense experience this time round, The Human Value are a band who seem to only get better over time, PUSH AND PULL representing their finest material to date."

**CD Times (UK):** "Fronted by NYC firecracker Turu, the three-piece have fashioned a ballsy and moody set of bluesy garage rock. Synths and big choruses add a pop sheen but there's a dark undercurrent traveling through the thirteen tracks, especially evident on the heavy riffs of No Sacrifice and the feedback-drenched Complications No. 2, which sounds like Interpol fronted by Siouxsie Sioux. There's no denying Turu is the trio's mainstream-baiting catch, exuding sex and feistiness as readily as her closest competitors, Karen O and Juliette Lewis. She's the star of the band but, of course, there is no star without great songs and, whether on the erupting I Don't Care or the spooky piano chug of closer Push and Pull, this album has them in abundance."

**Unpeeled (UK):** "Is it good? Massively so, every cheap, serotonin releasing trick in the book is shamelessly and artfully deployed to great effect. Why? Because they pull off difficult tricks with ease, glam, goth n space rocking with intent, menace and a straight face as well as intelligence."

**OHM (UK):** "This is for those who like their riffs dirty, droney and depraved - think Queens of the Stone Age with Polly Harvey, Karen O and VV taking guest spots. That's maybe a little unkind on front woman Turu, who embodies the finer qualities of said few, keeping the album spinning on an inverted axis by juxtaposing feral howls with narcotic hollers. It bleeds dark souls from these nocturnal creatures, seemingly bred from dangerous liaisons, broken hearts and lonely nights. It swaggers to life with the plough through Pleasant Town, taking a turn for the sinister on Pretty Mouth's hark back to Bleach era Nirvana. I Don't Care eases up a little with its noodley harmonies like a finger tracing the rim of a wine glass. Two songs return reworked from the first album. Complications No 2 has now collapsed from a chugging Cramps-styled number into a wonderful crushed ballad operating under a whirring drone. Parts goes the opposite way, morphing from a tender blues ballad between Turu and guitarist / bassist Hiram Fleites into a fast paced post punk anthem. As the album progresses it feels like you've been watching them in an all night bar and the haze that follows takes effect for the psychedelic stoner rhythms on Home Is Not Real. A whirlpool of tom thumps, syrupy guitars and synth signals the Deep Blue, whilst the title track wraps things up as THV slip around on their own doomy merry-go-round."

**Subba-Culthca:** "To the lady who is about to rock: we salute you. I do like a bit of girly power. The Human Value with their unlikely name, are half girl, half guy, and proof that the Spice Girls actually had no influence on females anywhere, ever, after the age of 5. To make music this good, the whole "girl power" phase must have passed Turu (vocals/keys/percussion/piano) by combining a vocal style reminiscent of Amanda of Dresden Dolls, and a smart sensibility for making cool music, The Human Value succeed where few have ever excelled they make awesome music that's eminently accessible. Let's face it, the presence of girls in rock bands tends not to bode too well for a band's success. Just take pop-rock flash in the pan Hepburn, or any of the other all-girl bands that sprang up in the late 90's. Style, credibility and talent were not words ever used in the same sentence. These days there's a new breed of girls with guitars. Juanita Stein of Howling Bells, Amanda Palmer of Dresden Dolls, Karen O of Yeah Yeah Yeahs, all represent the ladies. With Turu's irrepressibly chic vocals and penchant for writing cool, sexy music, Push and Pull feels like a momentary glimpse into a world of potential, which is why the fact that the band have had to relocate from LA to London just to get noticed is all the more inexplicable. Perhaps it's got something to do with the fact that some of us kids in blighty are actually able to separate ourselves from the mainstream and appreciate genuinely good new music. I can't help feeling I've heard 'Hold Of Me' somewhere before. Not in a bad ripping off someone else's song kind of a way, but in a "that's so catchy I MUST have heard it before" way. There are elements of a brit-poppy sound in 'I Don't care', as well as a dash of emo - for some reason, opener 'Pleasant Town' reminds me of Placebo. Whatever the genre, the music is damn good and just what the world has been waiting for."

**RoomThirteen (UK):** "Human Value's mix of almost 80's electro and early 90's grunge is most easy to compare to the likes of Queens Of The Stone Age, perhaps married to the experimental urges of the Yeah Yeah Yeahs. The grimey likes of punchy 2 minute wonder, 'Pretty Mouth' with its cries of, "I would keep your mouth shut" is a stark contrast to the pouty, 'I Don't Care', which for the first time on the record features a clean guitar sound until its raging peak.....'Alibi's feisty vocals, "Why do you leave me so hard when I am full of scars" are a stark contrast to the kind of clinical tone of many singers matched with such fuzzy guitar rock. 'Parts' on the other hand, is a fierce pop tune with searing guitars and monochrome vocals. The dramatic title track, 'Push and Pull' is the undisputed high point of the album, featuring a creepy backing and anguished vocals; this vitriolic and poignant number is the fine culmination of all the vague, intriguing tunes before it."

**New Noise (UK):** "The human value are a fabulously dark and brooding female-fronted New York three-piece band who mix the moodier aspects of their sound wonderfully with catchier, poppier hooks..... There's bags of potential in this record that could one day produce something quite brilliant"

**Manchester Music (UK):** "Almost exactly a year after their eponymous album, Turu and Hiram are back with another extended batch of their neatly carved darkly tinged mix of fuzzy rock. Turu has a kind of velvety slightly sleazy vocal style that skips out a tinge between the merest hint of a sneer. The solid bass and guitars point toward bigger stages and even on the slower parts ("I don't care"), make way for big rousing conclusions that pick up on an earlier career of Polly Jean."

## 2007 "HOLD OF ME" SINGLE QUTOES:

**ITV (UK TV):** "Imagine Blondie popping up to do vocals for The Strokes & you'll be somewhere close. It's sexy, it's cool, get hold of it!" 8/10

**Contact Music (UK):** "Hold Of Me is a dark melodic track that mixed with a heavy baseline and not forgetting Turu's mesmerising vocals make to be an interesting song.....This is the kind of track that you would expect Zane Lowe to grab hold of and give it the credit in which it deserves"

**Glasswerk (UK):** "There is something addictive in the song, which demands that you listen over and over.....'Hold Of Me' is a bass laden single, which pounds along with repetitive lyrics ("I don't need your love darlin', I don't want your love") building the atmosphere to create a distinctive dark grunge sound that nevertheless recalls PJ Harvey and the Yeah Yeah Yeahs."

**High Voltage (UK):** "There is a current trend for saying that women in music have "balls" when really they just wear high heels and pout in their videos. The Human Value's vocalist, Turu, on the other hand, has the kind of voice that you would expect to win arm wrestling tournaments. Starting with some electrifying post-punk guitar, 'Hold Of Me' harks back to Joy Division's gloomy pop, but with an added New York City uber-gutsy vocal performance that comes in various shades of grunge. This is a song that could be by Hole or 4 Non-Blondes, and when "something's making me fall apart" is sung, Turu channels a vitriolic Siouxi Sioux. All this is very commendable of course, as music has been crying out for an empowered female voice to come and wipe the smirk off Lily Allen's face for quite some time"

**Manchester Music (UK):** "they provide ample doses of gothic post shoegaze Britpop welded to New York female fronted rock and roll"

**Last Broadcast (UK):** "Let's get this straight", says the press release, "The Human Value are not just another female-fronted New Yorker project". Quite right. Female lead singer and New Yorker Turu provides a truly sex drenched vocal to this fuzzed-up belter. The Pixies-esque verse soon gives way to a deliciously distorted chorus: "I don't want your love/ You better jump, jump, jump darling", wails Turu. Questionable advice, but a cracking hook. There's a real energy here, hinting that The Human Value may be a dynamite live act. Turu is blessed of a truly remarkable voice. Marvelous stuff, go buy it."

**I Really Love Music (UK):** "the band have managed to continue along their path with an updated take on goth pop with a nice underlying fuzzed up bass line, phased guitars, and bad tempered sultry female vocals which given the right chances, could gather quite a solid following amongst the tatoo'd up crowds. as well as the regular radio friendly normal version, there is another aimed at the glitter ball crowd, but for once, the band have resisted the shine of dirty electro that's currently swamping the remix rotas, and actually crafted a remix that harks back to the world of pure techno, with straight up pounding 4/4 machine music, synthetic strings and delightful acid overtones, yet maintaining the song structure tight. for added bonus, there's even a section where the beats are screwed down to a slow motion speed, just like li'l loius did all those years ago with his world storming french kiss. hopefully the band find their destiny, and the adventure pays off, which if they continue to make music as enjoyable as this, should definitely be possible."

**Music Spotlight (UK):** "Hold Of Me" proves to be a fairly impressive outing which makes good use of the impressive vocal talents of lead singer Turu while blending them effectively with the short, sharp slice of dark disco rock being created by her fellow band members....Indeed, the chorus section with its repeated refrain is likely to stick in your head long after the final tones have faded away, while the dark and brooding bass lines add another dimension to the song to ensure it stands out from the crowd."

**Unearthed Treasures(UK):** "The song begins with singer Turu's swathing, calculating vocals that explode into a wave of dirty guitars and crashing cymbals. The single balances a fine line between having some rough guts, but also by having enough singularity to be a showcase song. A band to look out for."

**Subba-Cultcha(UK):** "Vaudevillian shapes thrown with the excitable delivery of Elastica via the warped riffing of Queen Of The Stone Age, THV are cosmic rock at it's best"

**Rock City(UK):** "..it grows, seeding itself in your brain before suddenly flowering, and you find yourself singing along '..i don't need your love, you better jump jump darling...'" to this fist in the air anthem."

**New Noise(UK):** "Pulsing with the unusual nasal vowels of sultry vocalist Turu and offset by the slung low guitar of Hiram Fleites who punches through every turgid chord break he can think of. The result is crowds will always be full of cool leather jackets and tousled haircuts."