

those true facts in full

One of the most popular features of BTIS was our now-retired 'true facts', dreamed up when we realised that some of our listeners were slightly more naive than others. Here's your souvenir guide to all twenty-nine of them.

#1 - Keane's popularity in Argentina soared after Hopes and Fears was re-released in Spanish, with vocals by local singer Andres Calamaro

#2 - In 2004, the Italian principality of San Marino adopted Bedshaped as their national anthem.

#3 - Richard Hughes can render a deer unconscious with a single blow.

#4 - On A Day Like Today was excluded from the American version of Hopes and Fears, after its drum beat was ruled illegal by the US Supreme Court.

#5 - Aged 14, Richard Hughes became British junior puissance champion.

#6 - Tom Chaplin is still traumatised after a childhood encounter with a mad goat.

#7 - A version of Crystal Ball played backwards topped the charts in Turkey for 27 weeks.

#8 - When Richard fell ill during the band's May 2004 UK tour, Ginger Baker of Cream filled in for him at the Cardiff gig.

#9 - Try Again was actually written in Acton Tube Depot.

#10 - 'I hid harsh drug advice' is an anagram of Richard David Hughes.

#11 - Following a teenage incident with an ABBA record, Tim Rice-Oxley has a desperate fear of palindromes.

Episode 7 — A Richard Hughes Special

#12 - Richard Hughes' godmother is the Sun newspaper's agony aunt, Deirdre Sanders

#13 - After he accidentally swore during a live performance, Richard Hughes is banned from appearing on Irish television.

#14 - In 2003, Richard Hughes gave up the number 7 for lent.

#15 - A clause in the contract of Keane's PA, Beth, forces her to always appear in public wearing a scarf. (Sorry Beth! - A&C)

#16 - Tom Chaplin was offered a contract by the Indian Premier League, but turned it down to safeguard his England future.

#17 - A Peruvian fan has a tattoo of Tom Chaplin's face across her entire back.

#18 - Ashbee and Son, Rye's premier butchers shop, has invented a special sausage in Tom's honour containing a delicious mix of pork, beef... and mackerel.

#19 - At Keane's 2004 Mexico City gig, the support act was a luchador wrestling bout featuring local hero Blue Demon Jr.

#20 - Researchers at London's Metropolitan University have calculated that, on average, 3.6 women flash their breasts at the band per gig.

#21 - Shortly after the birth of his daughter, Tim Rice-Oxley staked £100 at 2000-1 on her winning Wimbledon by the age of 25.

#22 - Tom Chaplin released his solo album in 2007 under a false, cricket-related name.

#23 - Richard Hughes makes terrible coffee.

#24 - Richard Hughes collects pairs of socks and has an entire room devoted to them in his north London penthouse.

#25 - Tom Chaplin was approached for a small cameo as an impotent taxi driver in the recent Sex and the City, but he was devastated when he had to turn it down due to other commitments.

#26 - At Keane's first appearance at Dutch festival Pinkpop, they were booed offstage after a printing error in the programme led to them playing in front of fans of metal band Dying Fetus

#27 - Jesse Quin was a founder member of the Ukelele Orchestra of Great Britain.

#28 - According to his friends, Tim cannot hang with the streets.

#29 - And finally... To keep his playing skills sharp, Tim Rice-Oxley often busks outside Westbourne Park underground station in West London.

an evening with
beyond the iron sea

thursday 25th september
229 great portland street

the hastily knocked up
official programme

the best of the blogs

Since February, the band have been blogging about the recording of the record that we're playing for you tonight, giving us a fascinating insight into the making of the record and lots of pictures and videos demonstrating the homoerotic love that binds the band together. Here are some of our favourite bits:

15.2.08 – Tim – The start of the Paris sessions

"After three weeks of working on songs in Sussex, we're now in Paris recording. All sounding energised, weird, new and exciting. Can't sleep – brain racing with thoughts about synthesiser parts and drum fills. This does not bode well."

29.2.08 – Richard

"leaving la france so soon. two weeks into recording. gone in a flash...the drums are sounding huge. 'YHTMA' has a massive concert bass drum recorded from about 30 feet away – apparently you could feel the soundwaves hit you as you walked past the door"

10.3.08 – Tom – The start of the Berlin sessions.

"Greetings from chilly Berlin! Everyone very vibed up about the atmosphere of the city and especially the studio. A huge live room contributing to a huge drum sound and Richard playing like a man possessed... watching/lsitening to him thrashing through Perfect Symmetry last night was a real privilege"

14.3.08 – Tim

"Very excited to see how Stuart Price's world of Genius electronic rubs up against Richard's massive '80s drum sounds. Lots of great ideas whizzing around already. We've just been exchanging thoughts and are agreed that the more tasteless and uncool we can make our music the better..."

4.4.08 – Richard

"i'm still living off my "louder than rammstein" reputation, but jesse seems to be trying to compete. this is the most fun time i've had in the life of keane... bring your dancing shoes (but leave your guns at home)"

18.4.08 - Tim

"each day a new song blossoms into something that feels like a complete, magical entity. sometimes just when you think a song is never going to work, one tiny idea leads you off into a new place, a different time, and it all starts to make sense. the spirits of springsteen, talking heads, depeche mode and dusty springfield lurk in the corners of the room..."

2.5.08 – Tom

"We all felt it was pretty important to enjoy making this record as much as possible, and this seems to be reflected in the quirkiness of the sound. Personal highlights include..."

- Richard, Tim and Jesse gathering for gospel-infused backing vocals, contrasted by me ranting 'a la Satan'.
- Huge pounding concert drums and timpanis, offset with a multitude of cowbells, shakers, bongos and congas...
- And let's not forget the guitars..."

12.5.08 – Tim

"It felt to me like we took all the songs we worked on out there [in Berlin] - 5 or 6 of them, I think - up another notch. There was a really fun, creative energy in the studio this time - lots of massed BVs, classroom-style (-quality?) percussion wig-outs, and synth parts that asked the question, 'Is this tasteless nonsense or utter genius?'"

5.6.08 – Tim

"We need to step back and get a little perspective, so we're taking a week out from the studio. However there is still much to keep us occupied - I've been tinkering with Black Burning Heart at home, and

there's the matter of the musical saw to attend to. We're very excited. I think this one could be a bit special. I need to calm down."

11.6.08 – Tim

"There's a lovely slow song we've been working on that we're trying to do in a kind of Mercury Rev-type way. Although it's begging to burst into some kind of Only Living Boy In New York-style BV extravaganza at the end. It's very sad. We recorded some (more) musical saw for it on Monday at my house. I first heard this instrument in the movie Delicatessen, and thsi song has at last provided a perfect opportunity to use one. We've had two brilliant musical saw players down to play, and it does sound utterly hypnotic and ethereal." (*The track Tim refers to is Love Is The End – C&A*)

30.6.08 – Richard

"the creative juices are still flowing, and i can't wait to hear a finished mix. i think this album may be one of those records that makes you drive faster."

31.7.08 – The announcement

"We've had an amazing time making this album and we're very, very proud of it. It's called Perfect Symmetry. Tim, Tom and Richard"

influences

In addition to filling us in on recording info, the band also kept a record of the music that Inspired them as they worked. We've collected some of them to play to you tonight to put you in the mood:

1. Blondie—11:59
2. Depeche Mode—Just Can't Get Enough
3. Talking Heads—Once In A Lifetime
4. Bruce Springsteen—Thunder Road
5. Blitzen Trapper—The Green King Sings
6. Simon & Garfunkel—The Only Living Boy in New York
7. Cat Power—The Greatest
8. Mercury Rev—Opus 40
9. David Bowie—Let's Dance
10. The Ting Tings—Great DJ
11. The Flaming Lips—In The Morning Of The Magicians

what is beyond the iron sea anyway?

"A collection of lies, humour and misinformation presented by Christopher Flynn and Andrew Drinkwater"

- Tim Rice-Oxley, 15th July 2008

A few months ago, with the band's professional-looking multimedia blogs in full flow, we spotted a huge gap in the band's strategy. What they were crying out for, we reckoned, was an amateurish weekly podcast, slapped together in a West Kilburn bedroom in the time it takes for an Indian takeaway to arrive. Sadly, when we failed to convince anyone else of the genius of this plan, we cracked open a couple of bottles of Okocim and decided to go it alone. Much to our surprise, people listened, although we still don't know whether this was because of, or in spite of, our reliance on cheap gags, smutty innuendo, and, of course, our penchant for simply making things up because they sounded amusing (see overleaf). Regardless, we'd just like to say thanks to everyone who's subscribed to us, emailed us, laughed along with us or listened to us over the past six months.

chris on andrew

An experienced radio DJ, a talented music journalist, a humorous performer - Andrew decided to leave all these traits at the door when the opportunity to present a spurious, nonsensical podcast based loosely around Keane arose. As the creative dictator director behind the show, he will often spend 3 hours talking about things other than Keane, before whipping something up in the last ten minutes. Andrew's passion for Keane knows no bounds, and he is highly skilled in 'researching' stories from 'insider' 'sources'.

andrew on chris

Mutton-chopped muso Chris brings plenty to the BTIS party – his mixer, his mics... As the Smithers to my Burns, he makes sure that that we actually have a show at the end of the night, cutting together our dozens of takes to make a barely passable show. With the production being done at the end of the night, Chris is free to spend the first half tormenting me while I'm writing by playing either the drums, the theremin or the stylophone inches away from my face. His catchphrase is 'There's absolutely no way I'm saying *that*.'