

14 DECEMBER 2013

NME

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EDITION**

**END
OF YEAR
PICTURE
SPECIAL**

FEATURING

MORRISSEY ★ ARCTIC MONKEYS ★ DAVID BOWIE

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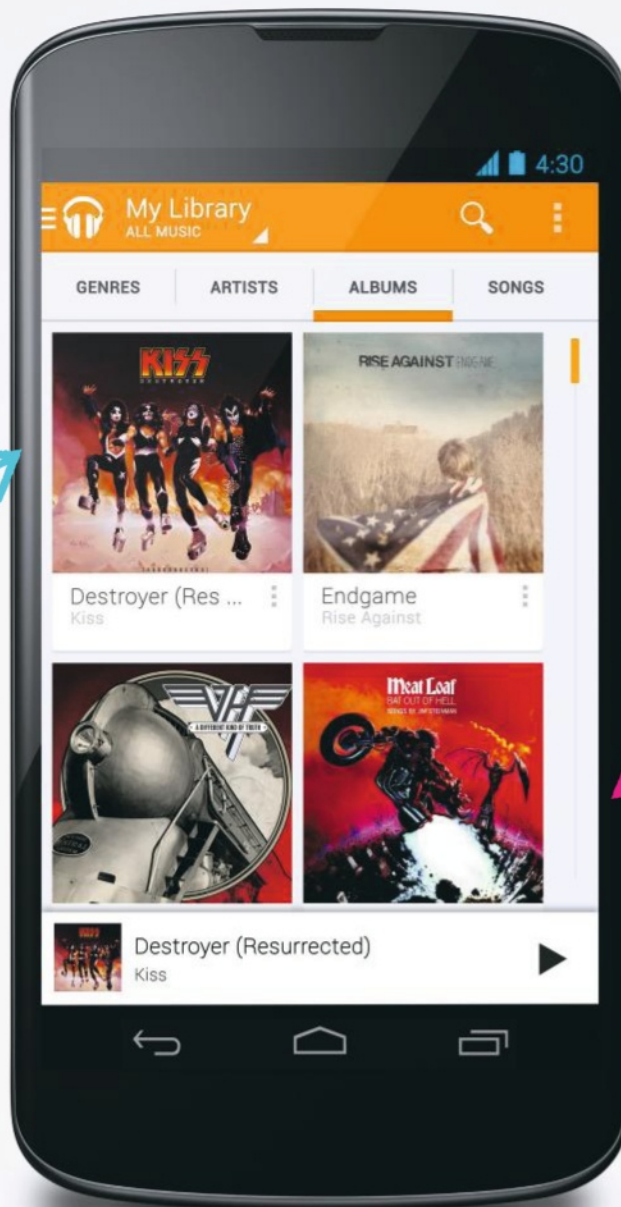
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The Year: 2013 In Pictures

Everything that mattered in music in the past 12 months, as told with brilliant, striking photography

Against Me!

Laura Jane Grace of Against Me! is punk rock's first prominent transgender frontwoman. Paris Lees hears the full story of her transition

Van Dyke Parks

Laura Snapes talks to the American singer-songwriter about the 45-year legacy of his classic debut album

From The Vaults: Chic, 1981

To mark 35 years since 'Le Freak' went to Number One in the States, we revisit Danny Baker's interview with the duo who redefined disco

CONTRIBUTORS

Zoe Capstick
Picture Editor
"From conceptual shoots (Bowie's return) to screengrabs of Pussy Riot in a Russian prison, The Year: 2013 In Pictures reflects the diverse ways we consume images today."

Stuart Huggett
Writer
Stuart attended the last ever ATP festival, reviewed this week: "It was the perfect ATP finale – dancing to 'Cannonball' in the Queen Vic until security shut us down."

Lisa Wright
Writer
Lisa interviewed The Orwells in the studio ahead of their second LP release: "Mario was as brilliantly weird in conversation as onstage. If this album doesn't kill it, I'll be baffled."

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LETTER OF THE WEEK

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PIXIES' KIM CULL

Hearing that Black Francis and co had 'fired' Kim Shattuck (some say fired, some say she left...) on Saturday last week, I threw my head back and howled. Do they not know what's good for them?! Everyone knows that Deal is ideal (sorry), but I think it is set in stone that Kim is not coming back. Shattuck was perfect for them – she had experience, she was cool, and she wasn't a Kim Deal lookalike. But after only a few months with the band, she's gone. How long until Pixies have depleted the sources of female bassists called Kim? Right now, I wouldn't be surprised if we see a Kim Deal hologram, or even a new Kim each song. Sort it out, Frank.

Ben Myers, via email

Mark Beaumont: I'm just this second off the phone with Kim Shattuck (see page 10) and she's as baffled as any of us. Although she clambered into some of the biggest shoes in indie-rock and nobly held her own, "they've decided to go with another bass player" was the official, unexplained line, which is kind of the



getting-sacked-from-the-Pixies equivalent of being left-swiped on Tinder. And while Kims Marsh, Wilde and Jong Un are no doubt sat by the phone practising their collegiate coos and babbling in Spanish about SuperTonys as we speak, is it placing too much hippy-twat faith in the cyclical and unified order of the universe to point out that The Breeders have no further tour dates announced?

2013: THE RESULTS

Best album of 2013, without a doubt: Arctic Monkeys' 'AM'. It's the closest thing to perfection this year. There is not one bad song on the album, from the powerful 'R U Mine?' to the anthemic 'I Wanna Be Yours', mixed with some toe-tapping 'Snap Out Of It' along the way and made complete, in my opinion, by Matt Helders and Nick O'Malley's terrific backing vocals. Alex Turner is now a proper showman with his sarcastic quips and hilarious dance moves, all topped off by his greasy quiff.

Andrew Brown, via email

The best albums from this year definitely come from the fresh meat of music. Drenge's album was a complete demolishing of the senses, the raw sound created from a pairing of just guitar and drums is sensational and all the tracks are gems. Palma Violets' '180' (my personal favourite this year) was the most powerful and hectic debut of the year, blowing all albums out of the water, and

their live shows reflect this too. The songs have been the soundtrack to my year and will continue to be next year too, and the best thing is I'm yet to tire of them. Let's hope a new album in 2014 will echo the debut effort!

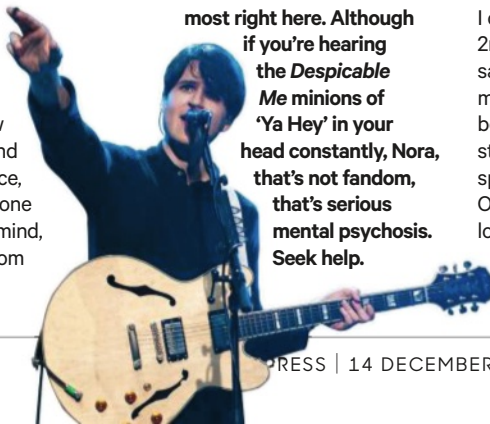
Tom Weir, via email

For once my favourite album this year isn't even a toss-up. Vampire Weekend's 'Modern Vampires Of The City' has been on repeat, if not in my car then in my head since its release. Musically and lyrically, I'd say it's flawless, for want of another word. But there is something more to 'MVOTC', something that completely changed my entire opinion of the band. Their first two albums did not show VW's pure and utter brilliance, as this third one does. In my mind, they went from some "fun, college-y

dudes" to "musical geniuses"; from "a band I like" to "my favourite living band". I guess all I can say is, "Well done, boys. Well done."

Nora Schram, via email

MB: As taken as I was with the suave and aspirational hero of PV's 'Johnny Bagga Donuts' and as intimidated as I've been by the rest of the NME office burning up to the Albums Of The Year voting booth on flame-spewing motorbikes in their Turner's Angels leathers, smearing back their glossy coiffures with the serrated blades of their flick-knives and hissing, "Vote Monkeys or kiss goodbye to your chair", to these ears Nora's the most right here. Although if you're hearing the *Despicable* Me minions of 'Ya Hey' in your head constantly, Nora, that's not fandom, that's serious mental psychosis. Seek help.



THE 1ST LAW

So Matt Bellamy has come out saying he wants to "reconnect with the oldest elements of Muse" on the next album. But the big question I find myself asking is why? I am a self-confessed Muse fanboy... (goes into lengthy history of the Muse gigs he's seen, their musical development, their involvement in Twilight and their internal differences. If you're that interested I would recommend you buy the new, updated edition of my Muse book *Out Of This World*, available for pre-order now on Amazon. He concludes...) musically, their *Twilight* song was, let's face it... shit. And in terms of content, I can't help but feel 'The 2nd Law' offers much of the same. Have the other band members let themselves be heard and pressed the stop button on the crazy, spacebound expedition? Or has Matt Bellamy truly looked back at the period and thought, "What the fuck?" as NME quoted him. The only thing I

know for sure is this: if there are the 'Micro Cuts'-style outros, face-melting riffs and heart-stopping percussion of old, then I'll be there, worshipping at the chapel of Mr Bellamy and his partners once again.

Harry Gover, via email

The next Muse album needs to be better than the last one, which was poor.

Jack Pierrepont, via email

MB: Certainly there's been some disappointment among fans that recent Muse albums have swapped blowtorch riffs and virtuoso piano interludes for Wagner and Queen. But it's the random dips into INXS pop, brostep and Roman oarsmen rock that keep them the most ludicrous band in this or any other multiverse, so here's hoping for 'Origin Of Teutonic Post-Benzowave Badgerpunk'.



LOOK WHO'S STALKING

I met Charlie Watts in the record shop that was for sale on eBay. We had a good old chat about music and then I left him shopping for vinyl. Not every day you meet a Rolling Stone! Wayne Bowen, London



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NME TRACK OF THE WEEK

1. St Vincent
Birth In Reverse

No-one writes about domesticity like Annie Clark. The characters on 2011's 'Strange Mercy' were barbiturate-riddled housewives trapped behind white picket fences, and on this, from her fourth LP, those fences are battle lines and the meds are swapped for endorphins, both in the song's opening line – "Oh what an ordinary day/Take out the garbage, masturbate" – and its Chic-meets-Fripp riff.

Laura Snapes, Features Editor

2. RZA
Destiny Bends (feat. Will Wells)

A soul-soaked, moist-eyed eulogy to *The Fast And The Furious* movie star Paul Walker, who died in a horrific car accident recently, by the actor's friend and Wu-Tang Clan linchpin RZA. It's just a sketchy demo at this stage, so no 'Candle In The Wind' saccharine sweetness here, but Will Wells' sweet falsetto, the understated piano and the lyrics about what a top bloke Walker was will inevitably choke you up.

Kate Hutchinson, writer

3. Oliver Wilde
Night In Time Lapse
(Somewhere Safe)

The Bristol-based producer and record store employee defines his music as "downer pop", which is as accurate a description as any. On first listen, 'Night In...' is a misty piece of slacker-folk in the vein of Kurt Vile. Spend a little bit more time with the song, though, and you'll find warped and glitchy lo-fi sounds that resemble Atlas Sound or Sparklehorse.

Jenny Stevens, Deputy News Editor

4. Menace Beach
Fortune Teller

Whirring into life with Menace Beach's signature fuzzed-up squall, 'Fortune Teller' is another melodic cacophony from the Leeds band. Ryan Needham and Liza Webster's vocals hug each other for comfort, as a perfect pop song attempts to crawl out from under the duvet. The track slows under the weight of its own finely honed lethargy, drifting into a haze of guitars that are a heady blend of sunshine and dirt.

Hayley Avron, writer

5. Banks
What You Need

'What You Need' was one of the first tracks Abel Tesfaye uploaded as The Weeknd before becoming a word-of-mouth hit. When he headlined the O2 Arena last month, he brought 25-year-old internet catnip Jillian Banks (aka Banks) along. This cover could be considered a thank you, or an attempt to steal Tesfaye's thunder. She turns his nympho R&B into an exercise in control, showing off her vocal range and hinting at a future beyond the blogosphere.

Eve Barlow, Deputy Editor

**6. Vic Mensa & Clams Casino**
Egyptian Cotton

Sure, this track was written for an HP ad and composed in two days in front of a live audience on YouTube, but its dark sound is in no way commercial. A loose and spontaneous collision of stoned trap beats and Mensa's rasped witticisms ("Mushroom cloud, blowing up in this room, kaboom!"), its two and a half minutes are as good as you'd expect from two of hip-hop's fastest rising stars.

Al Horner, writer

7. Fat White Family
Wet Hot Beef (Parts I, II & III)

Split into three parts that run to 10 minutes in total and boasting the grossest song title of the year, 'Wet Hot Beef' is further proof that Fat White Family don't do radio-friendly. Part one is seven minutes of mostly instrumental Addams Family lurching, part two clatters by on a disjointed garage racket and the acoustic part three is subtitled 'Now That I'm Taking Myself Seriously As An Artist'. Further mind games from the south Londoners.

Lisa Wright, writer

8. Bee Eyes
Someone Else

Bee Eyes are a three-piece fronted by the seemingly eye-obsessed Idris Vicuña, aka recent *Radax* star Eyedress. Where his solo project is more concerned with the electronic and expansive, this pursuit is wonky lounge-pop – think Mac DeMarco dozing around in a smart smoking jacket. The trio confidently describe themselves as "the best band in the Philippines". In lieu of further research, I'll have to take their word for it.

Dan Stubbs, News Editor

9. The War On Drugs
Red Eyes

The Philadelphia band once fronted by Kurt Vile and still led by co-founder Adam Granduciel are prepping the release of third album 'Lost In The Dream'. First taster 'Red Eyes' is Bruce Springsteen's 'Dancing In The Dark' with The Boss's charming brutishness sucked out of it. The music drifts rather than demands, and the lyrics are contemplative rather than furious. A classic sound updated for different times.

Tom Howard, Reviews Editor

10. Lyger
Stroke

The excavation of grunge has seen a few revivalists come and go in recent years. But now it seems there's a whole uprising of plaid-wearing chancers (Radkey and Royal Blood to name just two) gathered on the back of a flatbed lorry and armed with gardening tools ready to take 2014 hostage. Add London trio Lyger to that gnarly gang – debut track 'Stroke' is fuel-injected, rough'n'tumble rock at its buzziest.

Greg Cochran, Editor, NME.COM

ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. A\$AP Mob Trillmatic (feat. Method Man)

Nas is the star rapper on 'Trillmatic', a track that throws back to the '90s with a funky bassline, bopping beat and a guest spot from Wu-Tang Clan member Method Man. The song references both Nas' seminal debut 'Illmatic' and some Snoop Dogg lyrics and basks in its gloriously old-school sound. A welcome break from the A\$AP Mob's trademark trap snooze-a-thons.

Lucy Jones, Deputy Editor, NME.COM

12. EMA Satellites

EMA's 2011 debut 'Past Life Martyred Saints' found her obsessed with sparse tunes about the death throes of throttled relationships. But if 'Satellites' is anything to go by, new album 'The Future's Void' will contain more otherworldly transmissions. Here, over a bracing and bitty sci-fi beat, she's battling against a dystopian world of 24-hour surveillance and suspicion as she shrieks: "I can see them/ Two, three, four FIVE THOUSAND".

Ben Hewitt, writer

13. Famy A Ho A Hand

When Bruce Yates isn't larking about in Los Porcos with a bunch of ex-Wu Lyfers, he's trying to get his own band Famy off the ground. This first new track for the best part of two years is lovely, spiritual campfire folk, shimmering with jangly guitars, swishing percussion and an almost choral falsetto backing Yates up. Think early Animal Collective, Oxford psych-poppers Fixers or ancient Manc mystics James. This is a bit of a treasure.

Matthew Horton, writer

14. Jaws Everlong

Created after the Birmingham band got bored in rehearsals for their debut album sessions, this Foo Fighters cover is as different from Dave Grohl, Nate Mendel, Pat Smear, Taylor Hawkins and Chris Shiflett's thrashing as possible. Sparse vocals intertwine with the kind of guitar and synth lines that Swim Deep would come out with if they were addicted to downers, while the gloomy atmospherics bring to mind everyone from Interpol to Wu Lyf.

Matt Wilkinson, New Music Editor

15. Joey Bada\$\$ x J Dilla Two Lips

The stature of J Dilla, a man who made beats for A Tribe Called Quest, The Pharcyde and Common, has grown hugely since he died in 2006, aged just 32. Joey Bada\$\$, whose own music is influenced by that era in hip-hop, claims Dilla is his favourite producer. And he excels on 'Two Lips' – a previously unreleased beat now available on seven-inch in aid of The J Dilla Foundation, which offers music lessons and instruments to underprivileged kids.

Phil Hebblethwaite, writer



16. Sides Of Chaz Sweet Tea

Toro Y Moi man Chaz Bundick first used the name Sides Of Chaz to crawl out of the chillwave pigeonhole on an EP in 2010. These days the dude's got enough monikers (see also: Les Sins) to suggest a personality disorder. Unlike earlier recordings as SOC, 'Sweet Tea' comes with hi-fi gloss.

This side of Chaz will take you on a psychedelic pootle through a 'Sgt Pepper's...' wonderland.

Hazel Sheffield, writer

17. Blood Red Shoes The Perfect Mess

Ahead of the release of their self-titled and self-produced fourth album, Steven Ansell and Laura-Mary Carter fire out 'The Perfect Mess', a mooching and mean metal missive handcrafted while the pair spent time recording in Kreuzberg, Berlin. "It don't mean shit to me", sneers Carter above the demon fuzz and demolition-site drums. But the return of this always-dynamic duo means the world to me.

Leonie Cooper, writer

18. Active Child Takes Me Back (Until The End Of Time)

Thirty-year-old LA musician Pat Grossi says he recently stumbled across the instrumental of one of his favourite 2Pac tracks. It took him back to his teenage years spent sitting on the school bus listening to hip-hop, so he wrote some lyrics to float over the top of it in which he compares falling in love to baseball. These strange words sung in Grossi's distinctive falsetto are a perfect fit.

Andy Welch, writer

19. Wolf Alice Your Love's Whore

An avalanche of glittering riffs melts into the background as frontwoman Ellie Rowsell emerges in the space left behind. "Don't you wanna take time to get to know me?/We could build a perfect world", she coos before building the intensity by repeatedly crying "I could only love you more" as the landslide guitars return. Performed in session for NME recently, this unreleased cut from the north London group is another sign of their quality.

Rhian Daly, Assistant Reviews Editor

20. Javeon Give Up

They've already given us Disclosure, Sam Smith and Jessie Ware, and now PMR Records are showing off another jewel in their crown with Javeon's latest slice of club-influenced pop. Like his labelmates, the Bristol producer adds sheen to an underground sound and is heard here lamenting a faltering relationship while showing off his confident voice. Could he follow his labelmates into the charts? Seems likely.

David Renshaw, News Reporter

The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS



8

Express yourself

Damon Albarn's Africa Express collective –
including Brian Eno and Yeah Yeah Yeahs?
Nick Zinner – make a full album in Mali

MANUEL TOLEDO



Damon Albarn (front row, third left), Brian Eno (back row, fourth left) and the Africa Express collective in Mali, October 16, 2013

Last Monday (December 2), the latest incarnation of Damon Albarn's Africa Express project took to the stage at London's Oval Space. This picture was taken in October outside the youth club in Bamako, Mali where Albarn, Brian Eno, Metronomy's OluGBenga Adelekan, Django Django's Dave Maclean and Yeah Yeah Yeahs' Nick Zinner joined forces with African musicians including Kankou Kouyaté, Yacouba Sissoko Band, Doucoure and Songhoy Blues to record a new album named after the club itself: 'Maison Des Jeunes', out on December 9.

The Africa Express collective has, in the past, visited Ethiopia and toured the UK by train, but producing a whole album was a new challenge. Nick Zinner, an Africa Express veteran, was blown away by this year's adventure: "I've never been a part of anything like

this at all," he says. "It was non-stop music, writing and recording all the time. It was one of the most inspiring experiences of my life."

Zinner plays on one of the album's standout tracks, 'Soubour', joining the group Songhoy Blues for their first ever studio session. Originally from the town of Timbuktu, the band formed last year in opposition to the jihadist rebels who controlled the north of the country and banned music. "They fled because of the absurd law," Zinner explains.

It took the guitarist some time to adjust to his new studio surroundings. "They literally had *one* amp, one acoustic guitar and a bunch of microphones," he explains. "But these guys came in and just started jamming. It's an amazing song with a phenomenal guitar riff, so I loved it immediately."

Albarn adds backing vocals to the track, but Zinner says the Blur frontman is happy to let the musicians do their own thing. "He's incredibly open and encouraging and inspiring," he says. "Ultimately it's his undertaking but he wants everyone to be equally involved." Zinner was most starstruck in the presence of artist/producer Brian Eno: "He's such a lovely guy. In the back of your head you're like, 'Fuck! It's Brian Eno!'"

So can we expect the next Yeah Yeah Yeahs record to be full of Malian rhythms and songs of resistance against those who seek to ban music? Maybe. "We recorded some incredible stuff," says Zinner. "I don't know specifically what will come from it, but those rhythms and songs resonated with me so much that it's bound to come out in some way."

■ KEVIN EG PERRY

End of the new deal

Pixies' replacement bassist was fired after just three months. We asked Kim Shattuck what happened

It came, according to Kim 'New Kim' Shattuck, like a bolt from the blue. "I was surprised," she says, speaking for the first time about her sudden dismissal from the Pixies on November 30, following a three-month stint filling in for the absent Kim Deal. "Everything had gone well, the reviews were all good and the fans were super-nice about everything. They were like, 'We love you, New Kim!' We said goodbye at the airport: 'Good shows! See you next year!' And the following morning the manager called me and said, 'The band has made a decision to go with another bass player.' My response was, 'OK, did I suck?', 'No, you didn't suck.' I said, 'Well, I hope that I didn't let anybody down during the live shows,' and he said, 'No, you did nothing wrong.' I asked him who's the next bass player and he said, 'I'm not at liberty to discuss this with you.' And that was it. I was a little shocked."

Shattuck's original verbal agreement was that she would play with Pixies right through until December 2014 as a non-official touring member, and she claims she'd felt no pressure stepping into Deal's formidable shoes. "I had a lot of people telling me there might be some backlash because I wasn't Kim Deal and I was

like, 'I don't care, I'll just be myself,'" she says. "I didn't want to be nervous, so I just made my mind up to have fun and not worry about anything."

"I JUMPED INTO THE CROWD IN L.A. THE BAND WERE NOT THRILLED"

Kim Shattuck

Pixies declined the opportunity to explain Kim's departure when approached by *NME*. Shattuck believes her outgoing personality may have clashed with the rest of the band. "There'd be jokes and goofy banter backstage, but they're a pretty quiet bunch," she says.



Formed in 1991, Shattuck's band The Muffs have released five albums, with a sixth on the way next year. Their version of 'Kids In America' was used on '90s film *Clueless*.

"I get the feeling they're more introverted people than I am. Nobody really talked about deep issues, at least out loud. There was a show at the Mayan in Los Angeles where I got overly enthusiastic and jumped into the crowd, and I know they weren't thrilled about that. When I got offstage the manager told me not to do that again. I said, 'Really, for my own safety?' And he said, 'No, because the Pixies don't do that.'"

While Shattuck is disappointed that she won't be playing more of the new Pixies material live – "There's a full album's worth of stuff out there, it sounds like the Pixies – good, poppy, catchy stuff," she says – she is thankful she no longer has to delay the release of her new album with her band The Muffs. "We made a record and we would've put it out earlier, but this whole Pixies thing came up," she says, "So now I can get onto it, do some shows, business as usual. I'm happy that people have heard of us now that hadn't heard of us before."

Kim also bears no grudges about being fired so abruptly. "I would've preferred it if they had told me face to face as a group, but they're nice people. I'm still a fan of the Pixies!"

■ MARK BEAUMONT

KIM ON!

We ran an *NME.COM* poll to decide which Kim should be next to pick up the bass for Pixies. Here are the results:

- 1 Kim Jong Un**
North Korean dictator (36%)
- 2 Kim Gordon**
Sonic Youth (21%)
- 3 Kim Possible**
Cartoon character (12%)
- 4 Kim Kardashian**
Socialite/motorbike lover (11%)
- 5 Kimi Raikkonen**
Racing driver (9%)
- 6 Others**
(11%)



MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Julie Edwards



Deap Vally

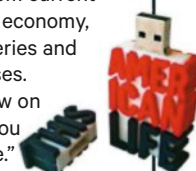


BOOK
Captain Beefheart: The Biography
by Mike Barnes

"I haven't gotten very far in the book – the print is tiny and it's very long. It's a detailed introduction to Captain Beefheart. Music biographies are my favourite thing to read."

BOXSET **This American Life**

"It's a boxset of a radio show – a series of incredibly well-produced little pieces about everything from current events to the economy, murder mysteries and haunted houses. There's a show on any subject you could imagine."



FILM **Kurt & Courtney**

"[Director] Nick Broomfield's documentary is about Kurt and Courtney, but it's also about all the characters claiming to have known them or know something about how Kurt died."



GAME **Crochet**

"I never think to play games to pass my time, except with my family at Christmas. I do crochet instead!"



HOME COMFORT **Leopard-print suitcase**

"I got a new suitcase, a really bright, leopard-print, obnoxious Betsey Johnson one, on our last tour. It does so much for a generic city hotel room."

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TheWeek

One hundred not out

Leeds' Brudenell Social Club
marks its centenary with
a series of special gigs

A lot of people think that because the Brudenell is a social club it must be like *Phoenix Nights* with cabaret shows and bingo every night, but it's nothing like that," laughs Nathan Clark, director of the beloved Leeds institution. Instead it's a unique venue that mixes the charm of an old-school club (snooker hall, cheap beer, dartboards, sundry local characters) with a live music programme that's as brave as any in the country.

This month, a series of shows marks the club's centenary. Leeds veterans The Wedding Present, the newly reactivated Loop and indie-punk four-piece Superchunk are among those joining the celebrations, which begin with tonight's one-off performance from Forward, Russia. The local band have been on hiatus for the last five years but have reformed for the occasion. "Last time they were here I was holding down the monitors so they wouldn't fall offstage or get hit with flying beers," remembers Nathan. "It went a bit wild, that one – but it was a great show."

Whiskas, the band's guitarist, admits he's "slightly terrified" at the prospect of playing

again. "We'd lent a lot of our gear out to friends after we stopped playing, so we had to knock on people's doors and ask for it all back. We only managed to get all the way through the set last week!"

Forward, Russia were integral to the venue's beginnings as a grassroots hub for local acts in the late '90s. "I remember walking into the club and speaking to Pat, Nathan's mum, about booking the room," Whiskas says. "She'd get out this big diary and it'd be about £40 to hire it out. They always treated bands well, and it's a home from home now."

There's barely a Yorkshire band who haven't passed through the doors: Kaiser Chiefs' Ricky Wilson used to live down the road, Dinosaur Pile-Up used the venue as a practice space and Pulled Apart By Horses demoed their first album in the same room. The Cribbs, too, were regulars. "The first time I went there was in 2001 to watch Boyracer," says bassist Gary Jarman. "I took a

**"THEY ALWAYS
TREATED BANDS WELL,
AND IT'S A HOME
FROM HOME NOW"**

**Whiskas, Forward,
Russia guitarist**

demo down, then soon after we were playing there." The band famously returned to perform their entire back catalogue over three sold-out 'Cribsmas' shows in December 2007, each one with a big support: Franz Ferdinand, Kate Nash and Kaiser Chiefs. For once, there was also some bingo-like activity: a barman vs Jarman pint-pulling competition and a raffle.

Nathan, who's worked in the family-run club since he was 12 years old, says that the reason the place is special is because it's a community space instead of a commercial one. And in hard times the community has certainly shown how much the establishment means to them. In 2004 there was Brudenell Live Aid: "We had to raise £20,000 for soundproofing to avoid legal threats," Nathan



Brudenell director
Nathan Clark accepts
a 100th birthday cake



(Left) Tom Woodhead fronts the reformed Forward, Russia – and (below) the crowd love it



FAMOUS FANS

Merrill Garbus, Tune-Yards



"I remember our first Brudenell Social Club show for the welcome we received – our laundry was done between soundcheck and the show by Nathan's mum! Not many people had heard of Tune-Yards at that point, but the place was packed and the crowd was ready for something weird; ready for a looping pedal chick with three jazz musicians by her side; ready to have something to talk about the next day. That's a testament to the music the Brudenell has been bringing to Leeds for so long. It was hot as balls in there, and wild and beer-filled and wonderful, and I believe that was where I said something about being more famous than I ever thought I'd be, because I did, indeed, feel like a rock star. Here's to 100 more years."

MJ, Hookworms



"My first ever experience of the DIY music scene was at the Brudenell Social Club, and it's something I've never quite come back from."

Anyone and everyone is welcomed – music of all genres, folk of all ages – and people have an incredible amount of respect for the place. Even when you're not watching a band there's always pool to play or a football match to watch with the regulars, and Nath's love for great music and ale is a wonder to behold. If all promoters had his passion and compassion, the world would be a better place for touring bands."

Gary Jarman, The Cribbs



"The Brudenell was our first show outside of Wakefield and it had a real DIY feel. That was the whole thing with the Brudenell – you could just rent it without the usual venue politics or bullshit about having to sell so many tickets. Now they've got a proper dressing room and sound system, but back then people used to bring things from flats and basements to build a mish-mash of stuff. It was a good thing for us because you couldn't be too precious about the precision of the sound. It was more about spirit and energy, and we've always carried that ramshackle nature with us and never wanted to lose it. There were often fanzine stalls and craft stalls, and I really felt like we'd found a community. Nathan was pretty young back then, quite a shy teenage character. He was just a glass cleaner helping his mum out. Now he's probably the best booker in Leeds."

Ryan Jarman at one of the 2007 Cribsmas shows



remembers. "People covered Freddie Mercury songs and all kinds of things, and we sold 1,000 badges with the staff's faces on at a pound each. It was really weird, because people were walking around wearing badges with my mum's face on. It shows you that when things mattered the people came through for us – they really want this place to be here." This is reflected in the club's standing in *NME*'s annual search for Britain's Best Small Venue in association with JD

Roots – it made the regional shortlist in both 2011 and 2012.

Touring bands also tend to think of the Brudenell as a home from home thanks to its hospitality: many a musician has stayed at Nathan's house after a show – and had Pat do their washing for them. "It's more than just putting on a band, it's building friendships," says Nathan. It'll be his passion for music that sets the Brudenell up for the next 100 years.

■ SIMON BUTCHER

THE MINI INTERVIEW



Paul Draper

Former Mansun frontman

There's an online campaign to get you to do a solo album. Is it working?

"I'm seriously thinking about it! I'm thinking about releasing a seven-inch single first to see if anyone likes it."

Dev Hynes covers Mansun's 'I Can Only Disappoint U' on the new Blood Orange album. What do you make of it?

"I really like it. I was amazed how you could take a driving alternative rock song and give it a real R&B tinge."

You recently got into a Twitter spat with a rapper who stole Mansun's name. How did that come about?

"I joined Twitter under the name Mansun and found another Mansun on there. He started taking selfies of his bicep and told us he was gonna shoot some motherfuckers. Then, unfortunately, he had a car crash. He's changed his tune a bit now, and now he reckons he's doing a Mansun featuring Mansun mash-up – which we've yet to hear."

What are the chances of Mansun getting back together?

"I have a dialogue with Andie [Rathbone, drummer] but I haven't spoken to Dominic [Chad, guitar] in a long time. Chad knows where I am. I don't have any problem with anyone. That is the situation."

■ DAMIAN JONES

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Voting opens Wednesday, December 11, 2013 and closes January 1, 2014. Have your say by filling in this handy form, tearing it out and posting it to the following address: NME Awards Voting, NME, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Alternatively (and preferably), you can stop pretending it's the 1980s and head to NME.COM/awards to fill it in online instead. To be eligible, your choices of albums, tracks, music videos, films and books must have been released since the last NME Awards, which took place on February 27, 2013.

One vote per category per form.

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It's that time of year when we call on you, the readers, to give your favourite band **the finger**. On February 26, 2014 at London's legendary O2 Academy Brixton, the great and good of the music world will gather to find out who's taking home a fist-shaped, finger-flexing statue from the NME Awards 2014 with Austin, Texas.



So, without further ado, grab your pen and get scribbling your choices in the 24 categories below as the first round of selection begins. From your nominations, we'll compile a shortlist for each category. The winners will then be decided by a second vote on NME.COM in the new year. If you don't vote for your favourite acts, festival and albums *now*, they might not make the final cut.

NAME.....	AGE.....	ADDRESS.....
BEST NEW BAND SUPPORTED BY <i>Wossamo</i>	HERO OF THE YEAR	BEST FAN COMMUNITY
BEST BRITISH BAND	VILLAIN OF THE YEAR	BEST BLOG/TWITTER
BEST INTERNATIONAL BAND SUPPORTED BY <i>austin TEXAS</i> LIVE MUSIC CAPITAL OF THE WORLD	BEST MUSIC FILM	BEST ALBUM
WORST BAND	BEST FILM	BEST TRACK SUPPORTED BY <i>Blackstar</i> AMPLIFICATION
BEST SOLO ARTIST	BEST BOOK	BEST REISSUE
BEST FESTIVAL	BEST LIVE BAND	BEST DANCEFLOOR ANTHEM
BEST SMALL FESTIVAL	HOTTEST FEMALE	BEST MUSIC VIDEO
MUSIC MOMENT OF THE YEAR	HOTTEST MALE	BEST TV SHOW



WE SHOULD REMEMBER NELSON MANDELA BY ACTING ON HIS WORDS

BY JERRY DAMMERS

The Special AKA
songwriter reminds
us that actions speak
louder than TV tributes



Very few people knew about Nelson Mandela at the time I wrote 'Nelson Mandela'. I didn't know about him until I went to a 65th birthday party organised by the anti-apartheid movement at London's Alexandra Palace. There

were various exiled South African bands playing songs about him. I already had a tune that I was working on and I put the lyrics to it. That's probably why it sounds so celebratory. If I'd written it afterwards, it'd probably have been some really earnest thing with an acoustic guitar.

At the time, I was still well known by Radio 1 and it started getting airplay. Then it took off around the world. It was Number One in New Zealand and it got played in football stadiums in South Africa because they were the



Released on March 5, 1984, 'Nelson Mandela' got to Number Four in the UK and was a hit worldwide

only places black people were allowed to gather. The idea of it coming on the Tannoy while they were doing speeches was quite incredible.

What was really important was not the song but what led on from it. We set up a British Artists Against Apartheid group. It started with a very small gig in Brixton with a ska band called Potato 5 and then gradually built up. We did gigs with lots of artists – Elvis Costello, Madness, Gil Scott-Heron, The Smiths. It got bigger and bigger. In 1986 I organised a concert on Clapham Common where 200,000 people came and marched. It was the biggest crowd of people I've ever seen in my life. In 1988, we put on a gig at Wembley Stadium for Mandela's 70th birthday. It was broadcast to millions of people around the world. Politicians started to take notice. It's not just a song. It shows what can happen from small beginnings.

I am proud of the song, but any campaign is like a clock. The smallest cog is just as important as the largest cog, and that song was another cog helping the campaign. The main thing was getting rid of apartheid. It was about the children who were shot, and all the people who died in South Africa. What I did was spread the word. That's nothing compared to those who sacrificed their lives. Nelson Mandela sacrificed part of his life. He spent 27 years in prison. Those wasted years are a terrible thing. But it was very important to remember it wasn't just him, there were a lot of people rotting away in prison. The ANC had decided to focus on one person and it worked for me, because it's much easier to write about one person.

I met Mandela twice. The first time was at a gig we did at Wembley Stadium after he had got out of prison. He got an eight-minute solid standing ovation. That really was quite something. I met him again in Trafalgar Square a few years later. Wherever he went he was mobbed. It must be very strange to go from a prison cell to being the most famous man in the world. He dealt with it very gracefully and with good humour. A lot of people would have hidden away.

The best way of remembering Mandela is listening to what he said and acting on it, rather than just singing his praises on TV. He said in Trafalgar Square in 2005: "In this new century, millions of people in the world's poorest countries remain imprisoned, enslaved, and in chains... Like slavery and apartheid, poverty is not natural. It is man-made and it can be overcome and eradicated by the actions of human beings." Act on those words. ■

► For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS

#10

John Baker

The John Baker Tapes (2008)

Chosen by Tom Cowan, *The Horrors*



"I'm a huge fan of John Baker. He doesn't get mentioned as much as some of the other Radiophonic Workshop engineers, and I don't really know why. He doesn't get the accolades that Delia Derbyshire does, not to take anything away from her. His work was highly musical, both rhythmically and melodically. He worked with early tape machines; it was some very complex stuff. He left the BBC in the '70s, and died quite young. The world is now acclimatised to electronic music, but this stuff was very forward-thinking, very unique to its time."



► THE DETAILS

► **RELEASE DATE**

July 28, 2008

► **LABEL** Trunk

► **BEST TRACKS** Barnacle Bill (aka the theme from *Blue Peter*), Dial M for Murder, Vendetta: The Ice Cream Man

► **WHERE TO FIND IT**

trunkrecords.com

► **LISTEN ONLINE** No. But you can buy an MP3 version on the Trunk website

The Orwells

The Chicago teen punks go wild in the country, with songs about slasher flicks and a sound inspired by the Misfits

The Orwells
at Dreamland
Studios in
Hurley,
New York,
November 19



18

If you go down to the woods today, you're sure of a big surprise: a wild-eyed, blond teenager, carrying a spear and howling lyrics about *Psycho* killer Norman Bates.

Holed up in the isolated woodland retreat of Dreamland Studios in Hurley, New York with producer Chris Coady (TV On The Radio, Yeah Yeah Yeahs), Chicago quintet The Orwells are currently finishing off their as yet untitled second LP, following 2012's low-key 'Remember When'. It comes after the recent, widely acclaimed EPs 'Other Voices' and 'Who Needs You', and is the band's fourth official release despite barely having left school. As befits a group with such an impressively prolific work rate, The Orwells' attention spans are already beginning to wane.

"IF I GET KILLED BY A BEAR BEFORE THE ALBUM COMES OUT, IT'LL MAKE IT REALLY EPIC!"

Mario Cuomo

"I don't like being away from everything as much as I thought I would," muses singer Mario Cuomo, two weeks into the sessions. "I want to make a spear and go exploring the woods and find animals. If I get killed by a bear before the album comes out, it'll make it *really* epic!"

The Orwells (completed by guitarists Dominic Corso and Matt O'Keefe, bassist Grant Brinner and drummer Henry Brinner) probably won't need a mauling for their current project to generate excitement. Recent taster 'Dirty Sheets' is a swaggering rush of grubby bass and rock'n'roll spirit that marks a sidestep from the band's established garage-punk clatter; and 'Who Needs You', an attention-grabbing political 'fuck you' to their homeland that's also set to make the cut, mines Misfits and Black Lips for raucous inspiration. But there's a wealth of weird and wonderful new ideas bubbling up in Dreamland too.

"There's one song called 'Norman', as in Norman Bates, that's very spacey and really dark," Mario says. "It sounds like a shitty teen slasher movie, like the movie *Scream*, but really drunk. It's about a situation I made up with a house party and a killer – but in song form." When they're not hypothetically

committing '90s murders, the band have been musing about their youth. "The rest of the shit that I had on my mind about high school and the suburbs – I want to get that out and finish

it on this album. There's a lot of good to come out of being young, but you've got to move on," Cuomo says. "[The record is] pretty much bipolar, because there'll be a super-dark-ass song right before the happiest song. I want to have a lot of different emotions throughout this, because we've been working on it for so long."

Other tracks set to make the grade include 'Gotta Get Down', which the frontman describes as "a mix of truthful, heartfelt lyrics mixed with a horrible situation that could happen when

those feelings don't work out", and a reworked version of previous track 'Blood Bubbles', the song on which the band say they "found [their] sound". Whether channelling youth and young manhood, truth or slasher films, The Orwells are charging into 2014 with all guns – and spears – blazing. ■ LISA WRIGHT

▶ THE DETAILS

- ▶ **TITLE** TBC
- ▶ **RELEASE DATE** Late spring 2014
- ▶ **PRODUCERS** Chris Coady, Jim Abbiss, Dave Sitek (for 'Who Needs You')
- ▶ **RECORDED** Dreamland Studios, Hurley, New York
- ▶ **TRACKS INCLUDE** Who Needs You, Blood Bubbles, Dirty Sheets, Norman, Gotta Get Down
- ▶ **THEY SAY** "We're done with politics, and not every song can be about sex. There's a lot of different feelings on it."





You're not you when you're hungry **SNICKERS**

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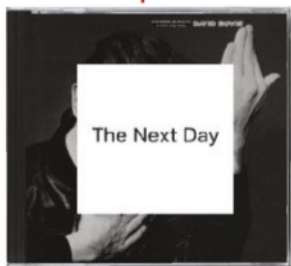
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holy fire



nick cave & the bad seeds
push the sky away



david bowie
the next day



jon hopkins
immunity



laura marling
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vampire weekend



vampire weekend
modern vampires of the city



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pearl mystic

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ANATOMY OF AN ALBUM



"THE WHOLE THING JUST CAME TO ME" Shane MacGowan



STORY BEHIND THE SLEEVE

It's Théodore Géricault's 19th-century painting *Le Radeau De La Méduse* (The Raft Of The Medusa) with the band's faces slapped over the shipwrecked unfortunates. The original depicted victims of an 1816 seafaring disaster off the coast of Mauritania, a mishap that became a scandal when word was put about that the *Méduse* was under the indirect command of the reinstated French monarchy. Historical intrigue, the blood of the common man – catnip to The Pogues.

FIVE FACTS

1 It was drummer Andrew Ranken who came up with the album's name, nabbed from what's reputed to be an old Winston Churchill quote: "Naval tradition? Don't talk to me about naval tradition. It's nothing but rum, sodomy and the lash."

2 Cúchulainn – the name nabbed for opener 'The Sick Bed Of Cúchulainn' – is a figure from Irish mythology, a legendary hero who killed the fearsome hound of Culann.

3 'Dirty Old Town' was written by folk giant Ewan MacColl, whose late daughter Kirsty would swap insults with MacGowan on The Pogues' 1987 anthem 'Fairytale Of New York'.

4 'Sally MacLennane' is actually a brand of stout, not a femme fatale propping up the bar in MacGowan's "greatest little boozer".

5 According to guitarist Philip Chevron (who died in October this year), the launch party for the LP was a raucous affair on HMS Belfast that saw *NME* and *Melody Maker* journalists chucking one another into the Thames.

THE BACKGROUND

You knew you weren't dealing with a new Dubliners when Pogue Mahone turned up; singer Shane MacGowan came fresh from punk band The Nipple Erectors and their name was Gaelic for "kiss my arse". Comprising Irishmen and Irish expats living in London and Manchester, the band restyled themselves The Pogues for 1984's debut LP 'Red Roses For Me', but the spit and fury remained in the music within. This follow-up, released just a year later and produced by Elvis Costello, included traditional Irish folk songs ('Jesse James', 'The Gentleman Soldier'), inspired covers ('Dirty Old Town', originally written about Salford) and originals of the calibre of 'A Pair Of Brown Eyes'. With them, 'Rum, Sodomy & The Lash' assembled a new, disaffected Irish songbook.

THIS WEEK...

The Pogues: Rum, Sodomy & The Lash

On their annual Christmas tour, which begins this weekend, The Pogues will play their breakthrough album in full

LYRIC ANALYSIS

"When you pissed yourself in Frankfurt and got syph down in Cologne/And you heard the rattling death trains as you lay there all alone" – 'The Sick Bed Of Cúchulainn'

We're at the bedside of a former World War II soldier, a man who stood up for his beliefs but ended up a dead drunk on the streets.

"In the dark of an alley you'd work for a fiver/For a swift one off the wrist down on the old main drag" – 'The Old Main Drag'

A boy comes to London aged 16 to find his fortune. Instead he ends up working as a rent boy, begging for cash to take him away from it all.

"I have acres of land/I have men at command" – 'I'm A Man You Don't Meet Every Day'

One of the album's remodelled traditional songs, sung by bassist Cait O'Riordan, in which we meet a Jacobite warrior fighting for the cause in Scotland.

WHAT WE SAID THEN

"Rum Sodomy & The Lash" is more than a brilliant example of a band using its resources in an imaginative manner. It's probably the best LP of 1985. One

trusts that you will buy it." David Quantick, *NME*, August 10, 1985

WHAT WE SAY NOW

Marrying traditional Irish song to rock'n'roll hellfire abandon, 'Rum...' is just as suited to soundtracking a few sodden pints in an unvarnished bar as to firing up the frontline of a righteous battle.

FAMOUS FAN

"I saw my task of producing 'Rum...' as that which I had attempted with The Specials – to capture them in their dilapidated glory before some more professional producer fucked them up."

Elvis Costello, 1995

IN THEIR OWN WORDS

"You sit there with a bottle of something and several packets of cigarettes... and you fuck around on your guitar until the whole thing comes to you."

Shane MacGowan, 1993

THE AFTERMATH

Within a year, Cait O'Riordan had married Costello and joined his band on tour. Soon afterwards, The Pogues' label Stiff went belly up, but The Pogues sailed on. 'Fairytale Of New York' became a Yuletide standard and their next album, 1988's 'If I Should Fall From Grace With God', would turn out to be their masterpiece.

THE DETAILS

▶RECORDED 1985 ▶RELEASED August 5, 1985 ▶LENGTH 45:25 ▶PRODUCER Elvis Costello ▶STUDIO Elephant Studios, London ▶HIGHEST UK CHART POSITION 13 ▶WORLDWIDE SALES 847,460 ▶SINGLES A Pair Of Brown Eyes, Sally MacLennane, Dirty Old Town ▶TRACKLISTING ▶1. The Sick Bed Of Cúchulainn ▶2. The Old Main Drag ▶3. Wild Cats Of Kilkenny ▶4. I'm A Man You Don't Meet Every Day ▶5. A Pair Of Brown Eyes ▶6. Sally MacLennane ▶7. Dirty Old Town ▶8. Jesse James ▶9. Navigator ▶10. Billy's Bones ▶11. The Gentleman Soldier ▶12. And The Band Played Waltzing Matilda

NEWS DESK THE NUMBERS



THE NUMBERS

160m

Number of times Macklemore & Ryan Lewis' 'Thrift Shop' was streamed on Spotify in 2013.

150,000

Films and LPs Keith Tamkin, the UK's biggest illegal downloader, had on file when arrested.

6/12

Position Jay Z placed 2013's 'Magna Carta Holy Grail' when ranking his own back catalogue.

\$0.008

The amount Spotify pays artists for a single stream, according to data released by the company.

BIG MOUTH



"Blacks know that some whites didn't want to give up slavery. If you got a slave master or Klan in your blood, blacks can sense that. That stuff lingers to this day. Just like Jews can sense Nazi blood and the Serbs can sense Croatian blood."

The comment that led to **BOB DYLAN** being charged with incitement to hatred in France.



THE BIG QUESTION

WHAT'S YOUR BEST MEMORY OF 2013?



Jack Steadman
Bombay Bicycle Club
"I went to see Wayne Shorter at the

London Jazz Festival; he's about 80 years old now. He signed one of my LPs and said, 'Never give up.' He's such an inspiration."



Al Horner
NME writer
"Easy - 11am on the first morning

of Download festival, watching a dude using one hand to prop himself up as he violently threw up while throwing rock horns with the other."



Nicholas Williams
NME reader
"It has to be watching Temples

at Lennons in Southampton. The venue is tiny and everyone had put on their '70s glad rags. It felt like we were back in the psychedelic era."

Official RECORD STORE Chart

TOP 40 ALBUMS DECEMBER 8, 2013



NEW
01

Gary Barlow Since I Saw You Last POLYDOR

The *X Factor* judge wins the battle of the bland as his fourth solo album 'Since I Saw You Last' beats the latest swing efforts from his former Take That bandmate Robbie Williams to this week's top spot.

- 2 Swings Both Ways **Robbie Williams** ISLAND
- 3 Midnight Memories **One Direction** SYCO
- 4 Live From KCRW **Nick Cave & The Bad Seeds** BAD SEED
- 5 If You Wait **London Grammar** METAL & DUST
- 6 AM **Arctic Monkeys** DOMINO
- 7 Shangri La **Jake Bugg** EMI
- 8 Time **Rod Stewart** CAPITOL/DECCA
- 9 The Marshall Mathers LP 2 **Eminem** INTERSCOPE
- 10 A Musical Affair II **Divo** SYCO
- 11 Right Place Right Time **Ollie Murs** EPIC
- 12 BZZO **Boyzone** RHINO
- 13 Loved Me Back To Life **Celine Dion** COLUMBIA
- 14 Babel **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
- 15 Trust **Alfie Boe** DECCA
- 16 Freedom **Rebecca Ferguson** RCA
- 17 Music Of The Night **Andre Rieu & Johan Strauss Orchestra** DECCA
- 18 Bad Blood **Bastille** VIRGIN
- 19 James Arthur **James Arthur** SYCO
- 20 Home For Christmas **Susan Boyle** SYCO
- 21 Reflektor **Arcade Fire** SONOVOX
- 22 The Nation's Favourite Elvis Songs **Elvis Presley** RCA
- 23 Halcyon **Ellie Goulding** POLYDOR
- 24 From The Sea To The Land Beyond **British Sea Power** ROUGH TRADE
- 25 Our Version Of Events **Emeli Sandé** VIRGIN
- 26 Moon Landing **James Blunt** ATLANTIC/CUSTARD
- 27 Pale Green Ghosts **John Grant** BELLA UNION
- 28 Mechanical Bull **Kings Of Leon** RCA
- 29 The Best Of **Keane** ISLAND
- 30 Jake Bugg **Jake Bugg** MERCURY
- 31 The Fabulous Rock 'N' Roll Songbook **Cliff Richard** RHINO
- 32 World Psychedelic Classics 5 **William Onyeabor** LUAKA BOP
- 33 Big Inner **Matthew E White** DOMINO
- 34 Prism **Katy Perry** VIRGIN
- 35 Push The Sky Away **Nick Cave & The Bad Seeds** BAD SEED
- 36 Born To Die **Lana Del Rey** POLYDOR
- 37 Direct Hits **The Killers** VERTIGO
- 38 Selected Works 1972-1999 **Eagles** RHINO
- 39 ...Like Clockwork **Queens Of The Stone Age** MATADOR
- 40 Antiphon **Midlake** UNION

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS



THIS WEEK ROUGH TRADE EAST LONDON

FOUNDED 2007

WHY IT'S GREAT Instore gigs, listening posts, staff suggestions...

TOP SELLER THIS WEEK

John Grant - 'Pale Green Ghosts'
THEY SAY "Whether it's watching incredible bands live (for free) or having your picture taken in our photobooth, RTE has something for everyone."

GOOD WEEK ↔ BAD WEEK



Rita Ora

Rita Ora moves one step closer to being the budget Rihanna by being cast in a movie that might be as bad as Ri-Ri's *Battleship* - next year's adaptation of hit meno-porno *50 Shades Of Grey*.



The Walkmen

The New Yorkers coined a clever euphemism for splitting up when bassist Peter Bauer announced they are going on "extreme hiatus". By this logic, The Smiths are currently on 'eternal holiday'.

AND FINALLY

Write back in anger

Ex-Man U player Gary Neville has revealed that Noel Gallagher once defaced a guitar of his by scrawling the name of rivals Manchester City on it. Guess Neville was playing the blues after that.

Plastic people

Orient Industry, a Japanese firm that produces anatomically correct 'love dolls', has made a prototype 'Gagadolli'. "I respect the detail you put into the dolls," was Lady Gaga's response.

I saw a stand-in there

Paul McCartney reportedly joined Beatles tribute act The Parrots to play 'I Saw Her Standing There' at wife Nancy's 54th birthday party in Tokyo. Was the event was too small for 'Hey Jude'?

► Find these stories and more on NME.COM

WHO THE FUCK IS...



Aisha Atkins?

No idea. But I like the alliteration.

She's the ex-wife of rapper Ja Rule, who this week claimed he left her for a man he met while in jail on tax and gun charges.

In private?

Hell no: speaking on MTV reality show *Married Life After Prison*, Atkins said: "We spent 10-plus years building our marriage but it only took him two to decide he'd rather suck a dick than be with his wife."

And how did Ja Rule react?

He took to Twitter: "OK, I guess I have to address the idiots. These rumours are false lies." Not just lies; false lies.

SOUNDTRACK OF MY LIFE



**Mariah
Carey**

Hanson



Alisa Xayalith

Singer,
The Naked
And Famous

THE FIRST SONG I CAN REMEMBER HEARING

'Mona Lisa' - Nat King Cole

"I'm Laotian and was raised in a household where barely any English was spoken, so I don't have a typical story saying how I grew up listening to my parents' record collection. But when I was about six my dad used to sing me this, so I've always had a soft spot for it."

THE FIRST SONG I FELL IN LOVE WITH

'Vision Of Love' - Mariah Carey

"This is kind of embarrassing, but I swear every single female my age has this experience. My oldest brother really loved Mariah Carey, and I remember sitting outside his bedroom with my ear pressed up against his door when he was listening to her tapes. I had a huge obsession with 'Vision Of Love', and I would try and imitate her singing

style. When my brother hit 13 and got over her, he handed over his boxes of albums, posters and videos to me. I was so happy."

THE SONG I CAN'T GET OUT OF MY HEAD

'Dreary Moon' - Big Black Delta

"Thom [Powers], my co-singer, sent me a link to this, and it's just this slow-burning, kind of doo-woppy tune. I feel really mad after the song's ended - I immediately push play again."

"TRICKY SENT US POETRY TO WRITE MUSIC TO"

THE FIRST ALBUM I EVER BOUGHT

'Middle Of Nowhere' - Hanson

"Oh God, another cringey one! I saved up 13 New Zealand dollars and bought 'Middle Of Nowhere'.

'MMMBop', bitches! When we played South By Southwest in 2011, I actually met Taylor Hanson at a hotel where we were doing press. I went and got a photo; he had no idea who I was."

THE ALBUM THAT MADE ME WANT TO BE IN A BAND

'Fever To Tell' - Yeah Yeah Yeahs

"That was a huge game-changer for me when I was 17. I played that record to pieces and it showed me how masculine and feminine components can be woven together in music - and that girls didn't have to be put in a box when it came to fronting a band. Up until then I thought that my only possibility would be doing singer-songwriter stuff. It was hugely empowering."

THE SONG I DO AT KARAOKE

'Help' - The Carpenters

"Our bassist, David [Beadle], and I especially love this [Beatles cover] song. I would sing this at karaoke only if David was there to sing the harmonies in the chorus."

THE SONG WE GOT OUR NAME FROM

'Tricky Kid' - Tricky

"Tricky completely flipped out when he discovered us. He was totally stoked

in the future? That would be too good to be true."

THE SONG I CAN NO LONGER LISTEN TO

'Careless Love' - Bonnie 'Prince' Billy

"It's too sad. It's one of those songs that I listened to when I got my heart broken a few years ago. Enough said. Everyone has a song where they've gone through a really sad period in their lives and they want to bury those emotions in a box."

THE SONG THAT MAKES ME WANT TO DANCE

'Magic Dance' - David Bowie

"It's the song from *Labyrinth*; we play it after a show and it puts us in a really funny mood where we all act like idiots. It's the best kind of fun you can have with your friends - you know, where you can just be really dorky and dance around."

THE SONG I WISH I'D WRITTEN

'California' - EMA

"That song has some of the best lyrics I've heard so far this year. When we were writing demos for [latest album] *In Rolling Waves*, I listened to it a lot and I learned from her lyrics that honesty is the best currency in music."

THE SONG I WANT PLAYED AT MY FUNERAL

'Lullaby From The Westcoast Sleepers' - Max Richter

"I love all of his album '24 Postcards In Full Colour', but if I had to pick one song it would be this. I would love to have someone play it on the piano for me. It's sad but kind of uplifting, so it's not just a misery-fest. Failing that, I'd just have 'MMMBop'."



Karen O

NME
NEW
BAND
OF THE WEEK

East India Youth



The man who's shunned his life for an existence of euphoric loneliness

William Doyle's favourite music is the kind best enjoyed in the dead of night: the antagonistic rumblings of Can; Factory Floor's brutal needling. While recording his debut album under the moniker East India Youth, however, Doyle kept strict office hours, working from 9am to 5pm, and losing himself in a "very obsessive, very lonely process". Yet 'Total Strife Forever' – with its knowing nod to Foals in the title – is one of the most physical, euphoric dance records in recent memory, as evinced during a recent London headline set where Doyle thrashed around the stage, building up to a point of roaring oblivion.

The next day, in a dark east London café, he calmly tells *Radarr* about the "absolute need to sacrifice" himself to his music. "I haven't had a day job for three years now," he adds. "I haven't made much money in that

time. This whole release has been a long time coming, a lot of work and stress. It's about ensuring that I have some longevity."

Last summer, Doyle reached a crossroads, feeling creatively unfulfilled with his old band and adrift in a stagnant friendship group. He'd secretly been making electronic stuff at home. In June, when the band split, he pieced the snippets together and suddenly realised he essentially had a finished record.

"That was when my life changed completely," Doyle says. "In East India Youth, I could bring all my ideas to their logical conclusion in the way I wanted to. I think it's important to know how much of a release it is." You can hear it best in lead single 'Heaven, How Long', a slow-

burning rumination on escaping the void that ends with two heart-racing payoffs. He's since remixed the album at 4AD's in-house studio, and it'll be released early next year, almost three years after he started it. "Even though I've worked on it twice, it's hard for me to remember how it was made," he muses. "There's still a sense of mystery about it, which is hopefully why it'll endure." ■ LAURA SNAPES

ON
NME.COM/
NEWMUSIC
NOW
Hear an
exclusive playlist
from William

► THE DETAILS

- **BASED** London (via Bournemouth and Southampton)
- **FOR FANS OF** Fuck Buttons, Factory Floor
- **SOCIAL** @eastindiayouth
- **BUY IT NOW** 'Total Strife Forever' is out on January 13
- **SEE HIM LIVE** Glasgow King Tut's, Dec 31; touring solo nationwide from Jan 4
- **BELIEVE IT OR NOT** Doyle's hero, Brian Eno, turned up at one of his shows carrying his weekly grocery shopping.

Turn the page
for more great
new music

MORE NEW MUSIC

The Hundredth Anniversary

The Hundredth Anniversary might hail from the sunny seaside city of Brighton but that doesn't stop the four-piece from being purveyors of all things dark, moody, and atmospheric. Frontwoman Eleanor Rudge's soft but powerful vocals sit atop hazy, echoing guitars and slowly crashing drums. Overall it's a delicious, fuzzy din.

► **SOCIAL** [twitter.com/100anniversary](#)
► **HEAR THEM** [soundcloud.com/thehundredthanniversary](#)

Goodbye Chanel

His sun-drenched, self-produced debut EP 'Through Night To Paradise' brought Goodbye Chanel (aka Scott Johnson) out from behind a mask of raw demo uploads and into a landscape of eternal summer. Mastered by Tom Woodhead of iForward, Russia! fame, 'Kalifornia' is the pick of the bunch, a colourful and hazy mash of reverb, synths and guitars with melody in abundance.

► **SOCIAL** [facebook.com/goodbyechanel](#)
► **HEAR HIM** [soundcloud.com/goodbyechanel](#)

NME BUZZ BAND OF THE WEEK

Mutual Benefit

The brainchild of "sometimes NYC"-based Jordan Lee, who recruits friends to flesh out this one-man band to breathtaking effect. The string-heavy and lush 'Advanced Falconry' is the perfect starting point, although the stylish nods to 'Funeral'-era Arcade Fire barely scratch the surface of MB's charm.

► **SOCIAL** [@mutual_benefit](#)
► **HEAR HIM** [mutualbenefit.bandcamp.com](#)

Bloomer

Pooling members from Barcelona, Alicante and Tokyo, Bloomer now call London home – and make full



Bloomer

use of the capital's numerous venues for their jangly, noisy take on indie. On top of plenty of live shows, the four-piece have spent 2013 honing their sound and putting together two cassette releases, both of which are streaming online.

► **SOCIAL** [facebook.com/wearebloomer](#)
► **HEAR THEM** [bloomerlondon.bandcamp.com](#)

Panes

Split between Stockholm, birthplace of vocalist Tyson McVey's mum (none other than hip-hop icon Neneh Cherry) and London, two-piece Panes embody all that's painfully irresistible about growing up and feeling isolated in the midst of two mile-a-minute cities. First cut 'Choice Errors' makes use of Tyson's moreish coos, although her sweetness is offset by thumping beats and scowling synth melodies.

► **SOCIAL** [@P_A_N_E_S](#)
► **HEAR THEM** [soundcloud.com/p_a_n_e_s](#)

More Than Conquerors

More Than Conquerors might be Northern Ireland's answer to Biffy Clyro. They're already selling out none-too-tiny venues on home turf, not least thanks



Mutual Benefit

to recent single 'Pits Of Old', taken from debut album 'Everything I've Learnt', which is all tightly wound guitars and gutter-punch chorus. Meanwhile, the likes of 'Smoke, Trees, Lungs, Knees' and 'Jaw' show a deliciously spiky side to the group's mammoth riffs.

► **SOCIAL** [@mtcofficial](#)
► **HEAR THEM** [soundcloud.com/smalltown-america](#)

Doe

There's a bruised melodic heart encased within London-bred DIY-ers Doe's layers of scuzzy, yawning reverb and scratchy vocals. Pick away at the gnarly crust of single 'Late Bloomer' and it positively oozes with Weezer's intelligent wordplay and Sleater-Kinney's primal guitar figures. It's a charming and devastatingly catchy offering.

► **SOCIAL** [facebook.com/hellowearedoe](#)
► **HEAR THEM** [soundcloud.com/doetheband](#)
► **SEE THEM LIVE** London Brixton Windmill (December 15)

King Of Cats

King Of Cats is Oxford-born Max Levy. Sometimes alone, sometimes with friends, Max writes beautiful, evocative songs to a loose anti-folk setting, with his unique, high-pitched shouts and whispers at the fore. Recent track 'Ulcers' has hairs standing on end with every listen, while the moving 'Bright Lightbulbs' is set for release on a split with Ides through Reeks Of Effort imminently. ➔

BAND CRUSH

Jacco Gardner



Maston

"Frank Maston is from LA and he's on the same label as me. His record is similar to mine in a lot of ways but it's also very different. He combines Ennio Morricone-sampled sounds with the essence of 'Pet Sounds'. That record sounds so different to anything else and he recreates that really well."

► **SOCIAL** facebook.com/maxofcats
► **HEAR THEM** soundcloud.com/kingofcats

Aye Nako

Fuzzed foursome Aye Nako are one of Brooklyn's best-kept secrets. Distorted guitars chug while clean vocals soar as songs veer from being suitably in your face to satisfyingly noisy. Full-length 'Unleash Yourself' is fast, fierce and free to download.

► **SOCIAL** facebook.com/ayedontnako
► **HEAR THEM** soundcloud.com/ayenako

Demob Happy

Brighton's Demob Happy have been conducting their affairs out of a custom-decorated party bus – their own touring venue on wheels – for a while now, and the band's grunge-inflected clatter is as gloriously ramshackle as their unconventional approach to gigging suggests. Standout track 'Wash It Down' runs on dirty guitar drawls and '90s swagger, while the quartet's general schtick is all long hair and effortlessness.

► **SOCIAL** facebook.com/demobhappy
► **HEAR THEM** demob-happy.com
► **SEE THEM LIVE** London Old Blue Last (December 21)

Panes

Barnaby

Southampton might just have birthed a pioneer of introspective soul music in Barnaby, who's as much a fan of unnecessary full stops as he is of disconsolate pop songs. Grammar aside, the menacing bassline that underlines his weightless voice leaves 'Bored' sounding like James Blake dabbling in R&B; undoubtedly a good thing.

► **SOCIAL** facebook.com/Barnaby.Official
► **HEAR HIM** soundcloud.com/barnabyofficial

Mankind

Stockholm is the precious, glistening jewel in the crown of Sweden's pop scene, but snotty four-piece Mankind are in no mood to pare back their growling guitars and toothy themes. Staying true to convention, the boys, whose debut full-length is being produced by 'Is This It' man Gordon Raphael, play raucous, earwormy punk with a big emphasis on viral melody.

► **SOCIAL** facebook.com/musicofMANKIND
► **HEAR THEM** soundcloud.com/musicofmankind



No Ditching

Sheen

London six-piece Sheen might just be the midpoint where Sonic Youth and *The Perks Of Being A Wallflower* meet. Made up of members who come from Wales, Poland and beyond, their twisted take on dream-pop and shoegaze is gloriously seductive, the sound of a band revelling in a unification of different cultures.

► **SOCIAL** facebook.com/sheenband

► **HEAR THEM** sheenofficial.bandcamp.com
► **SEE HIM LIVE** London Waiting Room (December 10)

Kaleida

Christina Wood and Cicely Goulder are only one track in, but the glossy electro-pop of 'Think' has seen their name plastered all over the internet. It's immediately obvious why: Wood has one of those imposing voices that seems to envelop your surroundings, with Goulder's transparent production providing a subtle electronic counterpoint.

► **SOCIAL** facebook.com/KALEIDAMUSIC
► **HEAR THEM** soundcloud.com/kaleidamusic

No Ditching

Durham DIYers No Ditching mix plenty of energy and fun with a dry wit and

Radar NEWS ROUND UP

STRUGGLING TO OUTFIT IN

Tough times for Liverpool's Outfit, who built so much of their legacy around the abandoned block of flats they lived and recorded in when they formed. They're being forced out by new tenants. "These students just do mephedrone and listen to Ed Sheeran topless," the band's Tom Gorton complained.

BONEYARDS' PISSED VID

Despite the track 'Rest In Beach' going online months ago, London trio Boneyards have got round to releasing a video for the Strong Island release. Fittingly, the self-made short is apparently all kinds of ridiculous, according to the band's James Burgess. Head to NME.COM's video section now to watch it.



Kagoule



Outfit

CONCRETE KAGOULE

We've been keenly awaiting a decent version of Nottingham trio Kagoule's much-hyped 'Made Of Concrete' demo for ages now, and thankfully the band have come good. Head to NME.COM/newmusic to hear a new version of the track, which was recently recorded in their practice room.

STREAMED RAD FRÜ

Hampshire's fast-rising two-piece Rad Frū are streaming one half of their double-A debut single on NME.COM. Head to the site to hear them rip through the Led Zeppelin-influenced 'Tempting Meat', which is out (alongside the equally nasty-sounding 'Metal Bar') this week via Caledonia.

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC



Demob Happy

subtle cynicism. Online EP 'Face Ache' hops swiftly even though the band are singing lines like "You're still everybody's favourite arsehole" and "There'll be no kissing me if you've got meat in your teeth".

► **SOCIAL** facebook.com/noditching
► **HEAR THEM** noditching.bandcamp.com/

Violet Skies

This year's Welsh Music Prize (won by harpist Georgia Ruth) was one of the most hotly contested yet. And the stream of soulful new talent will keep flowing in 2014, if Violet Skies' debut 'How The Mighty' is any indicator.

Twinkly pianos bookend throbbing bass and fidgety beats, but it's Violet's classy delivery that leaves a delightfully nagging imprint once producer Axel Kacoutie's grooves fade out.

► **SOCIAL** @IAmVioletSkies
► **HEAR THEM** soundcloud.com/iamvioletskeys

All Dogs

Loosely following in the footsteps of Waxahatchee and Swearin', All Dogs are doing things on their own terms. The Columbus, Ohio band describe themselves as "punks making pop music", so expect big riffs and even bigger choruses from them in 2014.

► **SOCIAL** facebook.com/alldogsoh
► **HEAR THEM** alldogs.bandcamp.com/

Groves

London five-piece Groves are a real breath of fresh air. Blending warm acoustic shades and hazy electronic elements, latest demo 'Paperback's heartbeat kick drums and grooving bass riffs are swept along on an undercurrent of brisk fingerpicking. Imagine Everything Everything shacking up with Grizzly Bear to master the art of entwining vine-like vocal melodies around sepia-tinged chamber-pop instrumentation.

► **SOCIAL** @grovesofficial
► **HEAR THEM** soundcloud.com/grovesuk

Ulla Nova

Having recently toured with Bipolar Sunshine and packing out her first ever hometown show in mid-November, London's Ulla Nova has injected an extremely exciting jab of adrenalin into UK pop with her debut track, 'Kid From London'. It's bold, admirably ambitious and packs a euphoric chorus strong enough to power the whole club, let alone the dancefloor.

► **SOCIAL** facebook.com/UllaNova
► **HEAR HER** soundcloud.com/ullanova

NEW SOUNDS FROM WAY OUT

This week's columnist

FELIX WHITE
The Maccabees



THE WHITE STUFF

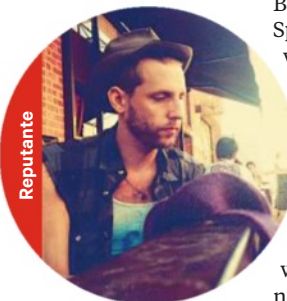
In a time when a lot of music seems over-stylised, I think the most exciting new music in the UK sounds like the stuff that is being made in old-fashioned ways; bands playing together and finding sounds and dynamics within their means to make something of their own. **Spring King** (above) are one of those bands. They are at quite a formative place, but they've written some brilliant songs already, the pick of which is probably 'Waiting'. **The Wytches** are another great example. Writing heavy, melodic songs while giving the impression that you're not even trying is a pretty powerful thing, and I'm always envious of bands who can do that.

A song worth searching for that slipped under the radar a while back is 'Queen Of Alimony' by **Holy Vessels**, who are friends from our time spent in Brighton. It's a great song, and the dancing in the video is just as good (nice moves, Frank!). Staying with Brighton, it's worth having a listen to **Justin Saltmeris**. Specifically, check out the video 'Tie Down Your Heart', which is a really simply shot, live take of the song.

They've been around a while, but I feel I can't *not* mention **Parquet Courts** here. New or not, they are amazing. They remind me of The Feelies in all the best possible ways, playing really exciting, proper guitar music with such energy and character. It's impossible not to love them. Also from New York City, James Levy has been writing great songs since we played with his first band Levy on our first ever tour nearly 10 years ago. Have a look for 'So Hard' from their

back catalogue, a song worthy of stadium singalongs. His latest outfit are called **Reputante** and they're putting their first album out on Julian Casablancas' Cult Records soon.

There are a couple of other bands that fall into the vast category of acts 'not brand new, but new to me' that I've fallen in love with recently. First up, I have to mention **Owiny Sigoma Band**. They play western/African crossover music of sorts, and 'Harpoon Land' is an amazing piece of music. But lastly – and they are no doubt a fair few people's favourite band of the moment – I think **Goat** are really incredible. I love how they combine influences in the purest of ways, which is something Swedish bands tend to be able to do a lot. You should go and listen to them right now. ■



"James Levy's new outfit Reputante are on Julian Strokes' label now"

Next week: Radio 1's Huw Stephens

Radar LABEL OF THE WEEK

House Anxiety



► **FOUNDED**
In 2008
by James
Knight and

(one-time NME New Music Editor) Jaimie Hodgson

► **BASED** London

► **KEY RELEASES** The Big Pink – 'Too Young To Love'/'Crystal Visions' (2008), Zoo Kid – 'Out Getting Ribs' (2010), Courtney Barnett – 'The Double EP: A Sea Of Split Peas' (2013)

► **RADAR SAYS** Named after a song by enigmatic Nottingham sludge-metal legends Iron Monkey, the imprint has always aimed to champion big-dreaming underdogs and outsiders.

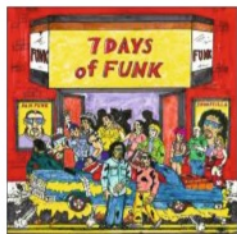
Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD



7 Days Of Funk 7 Days Of Funk

**Snoop Dogg – as Snoopzilla
– and producer Dâm-Funk
combine for a record that's both
old-school and intergalactic**



Rastafari god, Jah. It was odd – an identity crisis of sorts, or a mid-life crisis, or perhaps old Uncle Snoop just fancied an innocent adventure of self-discovery, like a gap-year student enamoured of Bob Marley.

In a sense, '7 Days Of Funk' is Snoop coming home – it's pure LA music – but it's also him taking off into outer space. His partner for the seven-song record – nine if you include bonus tracks 'Systamatic', featuring Tha Dogg Pound, and 'High Wit' Me' – is celebrated multi-instrumentalist and

► There's been a fair bit of chat about Snoop Dogg returning to his G-funk roots on this mini-album because it comes after his stint in Jamaica, where he reinvented himself as Snoop Lion, got boxed out of his brain on mega-weed and sought a higher calling via the teachings of the

producer Dâm-Funk, who works to a motto of 'keep it fantasy', rather than 'keep it real' – the implication being that he witnessed too much gnarly bullshit growing up in LA and looked to music to provide an escape. Like Parliament and Funkadelic before him, Dâm-Funk (real name Damon G Riddick) is a composer with an intergalactic touch and for this project he's not working with Snoop Dogg, gangsta rapper of yore, but Snoopzilla – funk astronaut from the infinite future and cosmic soul brother of Bootsy Collins, aka Bootzilla. On single 'Faden Away', he even refers to himself as Snoopy Collins.

Dâm-Funk and Snoop C set out their stall early. On opening track 'Hit Da Pavement', after Snoop's first verse, a background voice (presumably Dâm's) can be heard saying, "Daaaaaaaaam-Funk and Snoopzilla! Yeah, are searching through time and space to fiiiiiiiiind the funk and reconnect the mothership!" And therein lies the record's righteous mission.

Dâm is like a professor of R&B. He's the founder of the Funkmosphere club night, which he set up in 2006 and today remains dedicated to "LA's totally ignored boogie-funk underground scene". As a DJ, he schools his audience, shouting out the name of the track he's

DAM-FUNK: NEED TO KNOW

The records

Dâm-Funk made his name in his mid-thirties, remixing Baron Zen's 'Burn Rubber' in 2007. His debut album 'Toeachizown' came out in 2009 and its follow-up is due next year. He recorded a superb version of Donnie & Joe's Emerson's 'Baby' with Ariel Pink in 2012 and has also worked with Animal Collective and Nite Jewel.

The nightclub

Dâm's reputation as LA's 'Ambassador Of Boogie Funk' comes from his music, but also his club night Funkmosphere, which launched as a Monday night in Culver City in 2007, then expanded to a Thursday night at The Virgil on Santa Monica Boulevard last year.

Future funk

"Dâm-Funk takes you beyond disco, funk and rollerskating jams into an outer zone known only as Space Funk," said *LA Weekly* in 2008. His music is influenced by R&B and house from 1979-87 but, as a track on 'Toeachizown' made clear, he's 'Searchin' 4 Funk's Future'.

a killer punch. Elsewhere, hired hands help - Slave's Steve Arrington on '1Question?' and Kurupt on 'Ride' - but '7 Days Of Funk' isn't intended to be a wordy, aggressive album. It's a groove and a mood piece; a funk report for the ages and the future - and, after less than 40 minutes (including the bonus tracks), it drops out of space at exactly the right moment. ■ PHIL HEBBLETHWAITE

► THE DETAILS

► **RELEASE DATE** December 10 ► **LABEL** Stones Throw ► **PRODUCER** Dâm-Funk ► **LENGTH** 36:58 ► **TRACKLISTING** ►1. Hit Da Pavement ►2. Let It Go ►3. Faden Away ►4. 1Question? (Feat. Steve Arrington) ►5. Ride (Feat. Kurupt) ►6. Do My Thang ►7. I'll Be There 4U ► **BONUS TRACKS** Systematic (Feat. Tha Dogg Pound), High Wit' Me ► **BEST TRACK** Hit Da Pavement

playing, its year of release, label and often its cultural importance. As a musician in his own right, he was something of a journeyman until LA indie Stones Throw - home of Madlib and J Dilla - picked him up in 2008 and released both an album of new material in 2009, 'Toeachizown', and a retrospective, 'Adolescent Funk', the following year.

It's no surprise that Snoop wanted to work with Dâm. They share a love of Zapp & Roger, George Clinton, Slave, Rick James and Prince and the tracks on '7 Days Of Funk', which are composed by Dâm-Funk and not sampled, are deeply influenced by that era in American R&B. It's a smooth, buttery, high-summer sound, but heavy, too - big on round, thumping basslines.

Over time, Snoop has become less of a notebook rapper - the kind that continually writes down rhymes and ideas - and more of an expressionist, relying on finding the feeling of a song and then improvising verses and sung choruses. It's a hit and miss approach, and there are tracks here, like 'Let It Go' and 'Do My Thang', that he glides over, never producing

MORE ALBUMS

Rogue Wave

Nightingale Floors You



Over the past 11 years and four albums, Rogue Wave have

had a miscellaneous cast revolving around original members Zach Rogue and Pat Spurgeon. While the faces have changed, their sound, barring the disappointing electro of fourth album 'Permalight', has largely remained the same. With this, their fifth, they're back to the jangling, melodic indie rock they do so well. Opener 'No Magnatone' shuffles along pleasantly, as does much of the rest - and that is perhaps the album's biggest problem. It's listenable without ever getting under your skin. A few more like 'College' and 'Figured It Out', with their emotional weight and memorable choruses, and they'd be onto something.

■ ANDY WELCH

6

Southern

Southern EP Marathon Artists



Proud winner of Belfast Busker Of The Year, Thom

Southern may not exactly be the tortured Mississippi bluesman his name suggests, but neither is he some new bluegrass gatecrasher nibbling the crumbs of the buffet at The Black Keys' shotgun wedding. There's a gritty authenticity to this four-track debut EP from the two-piece band he formed with his sister Lucy, and a dedication to the form in Thom's impassioned yelps and dolorous drawls. Beyond playing it like a rabid maniac frothing in a ditch, there's clearly little new to be done with the blues, but 'Shout It', 'Just Think About It' and 'Cool Kid' certainly infuse it with the kind of warmth and melodic freshness that you'd only get from recently moving to Liverpool.

■ MARK BEAUMONT

6

Joker

Head Top EP

The UK bass music pioneer returns to his comfort zone

Throughout most of the last decade, UK bass culture was engaged in a hectic game of 'wot-u-call-it?', with critics, clubbers and producers alike trying to stake out the boundaries of grime, dubstep and so on as the earth shook beneath them. It was the emergence of Bristol's Joker - and like-minded peers Rustie and Hudson Mohawke - who pretty much did in the concept of genre for good. Not aggro enough for grime, too slinky for dubstep, Joker's sinuous, melodic productions earned him the pleasingly non-specific tag 'purple'. Sadly, his crossover-styled 2011 album 'The Vision' didn't quite set the world alight, and the four-track EP 'Head Top' finds him back in his comfort zone. Not that there's anything deeply wrong with the wistful soulstep of 'Deserted Island'

or the industrial throb of 'Head Top', but the only real keeper here is 'Mario Ting', an artful mix of chiptune melody and trap stomp that sounds like a drive-by shooting in a *MarioKart* level.

■ LOUIS PATTISON



5

► THE DETAILS

► **RELEASE DATE** December 16 ► **LABEL** Kapsize ► **PRODUCER** Joker ► **LENGTH** 16:25 ► **TRACKLISTING** ►1. Mr Miyagi ►2. Mario Ting ►3. Head Top ►4. Deserted Island ► **BEST TRACK** Mario Ting

Until The Ribbon Breaks

A Taste Of Silver EP

Republic



The first track on Cardiff producer Pete Laurie Winfield's

debut EP, '2025' opens on a curious declaration: "I was born with my back to the stars", he says with diction that sounds more RSC soliloquy than future-R&B

manifesto. Yet by the time he reprises the phrase on the closing track, you're in no doubt that's what 'A Taste Of Silver' is. As a producer, Winfield splices together a wide range of influences. As a songwriter, he's equally adept: "I would've killed Romeo and saved Juliet/ But I don't write stories that time won't forget" he sings on 'Romeo'. He doth protest too much.

■ BARRY NICOLSON

8

Death Grips Government Plates

Terrifying and innovative album
from the masters of uneasy listening



Sometimes Sacramento doom-rap act Death Grips seem like a lavish comedy creation, or one of *Brass Eye* creator Chris Morris' parodies. Here is a band who released last year's 'No Love Deep Web' album with a picture of drummer Zach Hill's erect penis on the cover, who deliberately planned a no-show at a Lollapalooza aftershow this August, and in whose name a statement was released about a movie they were making about male prostitution, with *Twilight*'s Robert Pattinson (the band subsequently denied responsibility for this). Yet in spite of their ludicrousness, or maybe because of it, Hill, Stefan 'MC Ride' Burnett and producer Andy

Morin (aka Flatlander) remain so exciting. Who else gives away new albums for free and with no warning whatsoever? Who else signs to a major label then gets ditched for leaking their own music? Who else makes such a terrifying, innovative and intense sound?



► THE DETAILS

► **RELEASE DATE** November 13 ► **LABEL** Self-released ► **PRODUCERS** Zach Hill, Flatlander ► **LENGTH** 35:42 ► **TRACKLISTING** ► 1. You Might Think He Loves You For Your Money But I Know What He Really Loves You For It's Your Brand New Leopard Skin Pillbox Hat ► 2. Anne Bonny ► 3. Two Heavens ► 4. This Is Violence Now (Don't Get Me Wrong) ► 5. Birds ► 6. Feels Like A Wheel ► 7. I'm Overflow ► 8. Big House ► 9. Government Plates ► 10. Bootleg (Don't Need Your Help) ► 11. Whatever I Want (Fuck Who's Watching) ► **BEST TRACK** Birds

Continuing their ascent to the pinnacle of uneasy listening, Death Grips' third album 'Government Plates' is their most challenging yet. Their debut 'The Money Store' hosted traditional thug-club bangers such as 'I've Seen Footage' and 'Hacker', but there's nothing on their third album halfway as conventionally melodic. Instead, it has more in common with the bleakness of 'No Love Deep Web'. Unsurprisingly, the murky grime of the record's opening track – which boasts the epic title 'You Might Think He Loves You For Your Money But I Know What He Really Loves You For It's Your Brand New Leopard Skin Pillbox Hat' – has little in common with Bob Dylan aside from the natty headgear reference. Instead, centred around a triumphant shout of "*Freelance motherfucker!*" from MC Ride, it binds together shattering glass and evil electronic squalls to create an unapologetically raw rebel yell. 'Two Heavens' offers further statements of intent, as Ride offers up a solemn "*Fuck your idols/Suck my dick*" over polyrhythmic clatters.

Despite its lyrical opener of "*Fuck you*", 'Birds' – the first taster of the LP – is perhaps the most welcoming track. A more coyly paced offering, it's heavy with drunken funk, and MC Ride seems to momentarily reel in his rage. 'I'm Overflow' is more of a slam poetry performance than a song, with Ride spitting incendiary stanzas at will.

Death Grips don't just refuse to play the game, but kick the board over, throw the counters in the air and order you to stuff the dice up your arse. 'Government Plates' is a challenging listen, but as one of the most transgressive records of the year, would you expect anything less? ■ LEONIE COOPER

PLAY IT AGAIN

RECENTLY RATED IN NME

Toy *Join The Dots*

"Maintains Toy's stance as masters of creativity and control. Opener 'Conductor' sets the tone, with its 10-minute stretch of ambient keys that explode into a crescendo of guitars." (NME, November 30)

8

Rose Elinor Dougall *Future Vanishes*

"This follow-up to 2010's 'Without Why' is full of the clever melodies that could only come from the mind of someone with a natural gift for writing catchy pop hooks." (NME, November 23)

8

Fat White Family *Champagne Holocaust*

"A decrepit, squatty, intoxicating stew – depraved and black-fingered, the aural equivalent of how Peter Doherty looks." (NME, November 30)

7

Luke Temple *Good Mood Fool*

"Luke Temple's fifth solo album is like salve for the soul. When the Brooklynite's graceful, unhurried songwriting style combines with his shy falsetto it creates uncommon beauty." (NME, November 23)

8

Logos *Cold Mission*

"This debut album is a tribute to grime's origins, but it's more than a nostalgia trip. Such abstract takes on the genre create something new and exciting. This is grime, evolved." (NME, November 30)

8

Giuda *Let's Do It Again* Damaged Goods



When a band is described as "the new Gary Glitter" – by legendary pop Svengali Kim Fowley, no less – and their label proudly slap the quote on their website rather than irately demanding a retraction, you're entitled to wonder what the hell is going on. The answer: Italian quintet Giuda are the greatest

'70s glam-rock band to have existed since... the 1970s. Bedecked with more handclaps and tambourines than a Pentecostal church, their second album starts with a Mud reference ('Wild Tiger Woman'), cribs from The Sweet's 'Blockbuster' ('Teenage Rebel') and reaches a conceptual zenith with the song title 'Roller Skates Rule OK'. Their zeal for time travel would be frightening if they didn't write such stomping tunes.

■ NOEL GARDNER

8

Department M *Department M* Fierce Panda



If things had gone differently, Owen Brinley's former band Grammatics could be riding high with Foals and Wild Beasts, having similarly blended intelligence, grandeur and pop nous on their one and only album in 2009. But they split a year later, and their frontman seemed destined for history's margins when

serious tinnitus threatened his career. Praise be, then, for this full return. Brinley's falsetto sweeps around clattering electro-industrial synths and beats, and gracefully softens their edges on 'I'll Fax You An Apology' and 'J-Hop'. The latter's brash saxophone solo proves his flamboyance remains intact. The relentlessly cold production jars, but only rarely detracts from this welcome re-introduction to an underrated songwriter.

■ SIMON JAY CATLING

7

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OF THE WEEK

Palma Violets

The band end a great year by
playing three new songs at
their biggest ever show

Palma Violets have come a long way since they stumbled out of their south London lair to release debut album '180' in February this year. Tonight's venue – the biggest they've ever played – is rammed, and the 2,500 people inside are watching the next phase for Sam Fryer, Chilli Jesson, Pete Mayhew and Will Doyle. It takes the form of three new tracks. The first is 'Gout Gang Go', and is as raucous as The Libertines covering 'White Riot'. The second, 'Green Fuzz', revolves around mighty drumming from Doyle. And third newbie 'Scandal' takes a blueprint laid out by Babyshambles' 'The Blinding' and transforms it into a cacophonous epic. Onstage they're still a thrilling and visceral rock'n'roll band, but they sound (whisper it) professional. Album two is coming soon, and on tonight's evidence it'll be immense.

■ LISA WRIGHT

9

The Coronet



33

London

Dec 5

JENN FIVE

ATP: End Of An Era Part 2

Pontins, Camber Sands
Friday, November 29 –
Sunday, December 1

No speeches, no fireworks, just a fitting and
fond farewell to All Tomorrow's Parties

And now, the end is near. After 14 years, All Tomorrow's Parties is pulling out of the UK holiday camp market and it's time to say our goodbyes at ATP's original, windswept Camber Sands home. Inevitably, **Shellac** are here for what feels like their hundredth appearance and 'Prayer For God' remains an ATP anthem, the crowd hollering along with Steve Albini's murderous pleading, before reunited post-rock pioneers **Slint** close the first night.

It's fitting that a festival which takes its name from a classic Velvet Underground song should acknowledge the recent passing of Lou Reed. Saturday's headliners **Loop** take the Velvets' repetitive drones as a blueprint for their remorseless riffing, and from the jet-engine roar of **Fennesz's** guitar manipulation to **Hookworms'** psych overdrive, the bill reflects Reed's wide influence. Reformed post-punk legends **The Pop Group** almost snatch the reunion crown from Loop, before Loop steal it back with massive volume and bloody-minded repetition.



The crowd at
Ty Segall

As Sunday struggles into view, **Tall Firs** ease the hangover with their gentle, downbeat guitar textures. "We were gonna learn that song 'All Tomorrow's Parties' but we just got drunk," admits the band's Aaron Mullan. **Goat** bring the fancy dress for their exuberant percussion party. Their appropriation of ceremonial and religious clothing does feel a bit dubious though, unless, underneath the cloaks and masks, they're truly representing the Muslim, Haitian and, um, Hogwarts population of Sweden.

"Hey, Ty, are you going to the Queen Vic later tonight?" asks Segall's guitarist Sean Paul Presley. "They have Peter Gabriel on karaoke." It's a pretty laid-back evening with **Ty Segall** and friends. Leaning on relaxed current album 'Sleeper', the guitars are mostly acoustic and the whole group is seated. But Segall is still a vital frontman, yelping through power failures without pause. In the end it's **Mogwai** who close ATP's long, influential and noble holiday camp adventure. Too self-conscious to come up with waffling emotional speeches, they let our own memories flood out during 'New Paths To Helicon' and 'Mogwai Fear Satan'. No tears, no huge sense of occasion, just an after-image of times past left burnt on our retinas. ■ STUART HUGGETT

Goat

MORE GIGS

Peace

Queen Margaret
Union, Glasgow

Saturday, November 30
It won't do much for the perception that they've failed to break through to the degree expected of them, but Peace are a perfect fit for student unions. Not only are their songs full of call-backs to studenty perennials like The Cure ('Lovesick') and The Charlatans ('Waste Of Paint'), but they really seem to have found their tribe here, among a crowd who know every word and greet every chorus with another tossed pint. They can be forgiven for the fact that 'Money', the new song they play tonight, sticks so rigidly to the old formula; what isn't broke and all that. Any ambitions beyond this level, however, will require Peace to step out of their comfort zone on album number two.

■ BARRY NICOLSON

7

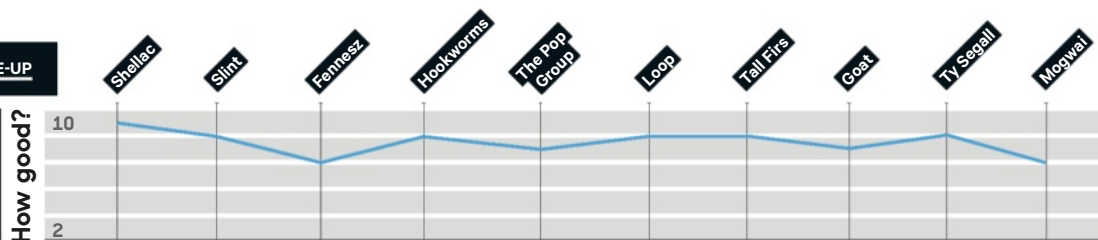
The Naked And Famous O2 Shepherd's Bush Empire, London

Sunday, December 1
'In Rolling Waves', the second album from Auckland's The Naked And Famous, was released with barely any fanfare in September. And that's a crying shame, based on this live show. Far from the sunshine synth-pop of their debut 'Passive Me, Aggressive You', their new songs – 'I Kill Giants', 'Hearts Like Ours' and 'Grow Old' – brilliantly echo the brooding drama of Depeche Mode and, as unlikely as it might sound, the industrial bombast of Nine Inch Nails. Not even a mid-set break due to technical difficulties could halt the set's momentum, largely thanks to the two-pronged attack of Thom Powers and Alisa Xayalith, their energetic, eminently watchable singers.

■ ANDY WELCH

7

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NME Guide

► GOING OUT. STAYING IN. MISSING NOTHING ■ EDITED BY RHIAN DALY



BOOKING NOW

The hottest new tickets on sale this week

Drenge

Eoin and Rory Loveless have barely spent a day off the road in 2013. A new UK tour has already been booked for next year.

You've been on tour all year. Don't you fancy a rest?

Eoin, frontman: "No. We took 10 days off recently and I had heart palpitations. I've got so used to touring that it's really weird going to the fridge to get food instead of a service station."

You're playing with The Wytches and Traams at your NME Awards Show with Austin, Texas in London. Excited?

"We played with The Wytches in London once. It was awful

going on after them because they just smashed it. I saw Traams at Beacons Festival. Their album 'Grin' is really sick."

Sheffield's the closest to a hometown show on this tour. How are you feeling about playing The Plug?

"It's weird! That's where I used to go when I was 17 and try to be cool, clubbing with my mates. I don't think I've been back there since. I saw Kele Okereke's first UK headline show there. Seminal moments. It'll be interesting."

Will you play new songs?

"I guess so. Writing seems a pretty natural thing to be doing with any time off we get."

► THE DETAILS

► **DATES** Birmingham Hare & Hounds (February 19, 2014), London Scala (20), Glasgow Stereo (22), Stockton Georgian Theatre (23), Brighton Komedia (25), Bristol Fleece (27), Sheffield Plug (March 1)

► **SUPPORT ACTS** The Wytches (London only) and Traams

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► **FROM** NME.COM/tickets with £1-£1.25 booking fee; Glasgow from ticketmaster.co.uk with £2 booking fee; Birmingham from theticketsellers.co.uk with booking fee TBC; Sheffield from the-plug.com with £1 booking fee

MØ

Following a series of singles this year, including the Diplo-produced 'XXX 88', Karen Marie Ørsted has announced that her first record 'No Mythologies To Follow' will be released on February 24 next year. The following month she'll go on a four-date UK tour.

► **DATES** London Heaven (March 6, 2014), Leeds Cockpit (7), Glasgow Broadcast (8), Manchester Deaf Institute (9)

► **SUPPORT ACTS** TBC

► **PRICE** £8.50; London £12

► **ON SALE** now

► **FROM** seetickets.com with 85p-£1.28 booking fee; Glasgow from ticketweb.co.uk with £1.02 booking fee

Jungle

The mysterious west London collective, fronted by a pair called T and J, have made a big impression this year with debut single 'Platoon'. Next year they'll play a one-off London date.

► **DATES** London Village Underground (March 4, 2014)

► **SUPPORT ACTS** TBC

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The Preatures

The Australian indie quintet's track 'Is This How You Feel?' got blogs buzzing earlier this year, and the band followed it up with a hype-justifying turn at New York festival CMJ. Frontwoman Izzy Manfredi plus bandmates Gideon Bensen, Jack Moffitt, Tom Champion and Luke Davison bring their mix of glam, funk and rock'n'roll to the UK in February.

► **DATES** Glasgow King Tut's Wah Wah Hut (February 18, 2014), Nottingham Bodega Social (19),

London The Borderline (20), Manchester Night & Day (28), Sheffield Plug (March 2), Leeds Brudenell Social Club (3)

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Swim Deep

With debut album 'Where The Heaven Are We' crashing into the Top 20 and a sold-out show at London's O2 Shepherd's Bush Empire in September, 2013 has been big for the Brummie band. They're currently working on new songs so prepare for fresh cuts.

► **DATES** Manchester The Ritz (February 1, 2014), London KOKO (17)

► **SUPPORT ACTS** TBC

► **PRICE** Manchester £10; London £13.60

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.30 booking fee; Manchester from ticketweb.co.uk with £1.50 booking fee

Joan As Police Woman

The woman behind the moniker, Joan Wasser, releases fifth album 'The Classic' on March 10. It was made while she was in "the best place I've ever been in my life" and features contributions from singer-songwriter Joseph Arthur and comedian Reggie Watts. A month after its release she'll tour the country.



Swim Deep will play Manchester and London in February

► **DATES** London Village Underground (April 15, 2014), Brighton Komedia (17), Hebden Bridge Trades Club (20), Manchester Gorilla (21), Nottingham Rescue Rooms (23), Bristol Thekla (24), Exeter Phoenix (25), Gateshead Sage (27), Glasgow Oran Mor (28)

► **SUPPORT ACTS** TBC

► **PRICE** £16; London £18.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.60–£1.92 booking fee; Hebden Bridge from wegottickets.com with £1.80 booking fee; Glasgow from ticketmaster.co.uk with £2.50 booking fee; Exeter and Gateshead from musicglue.com with £1.60 booking fee

God Damn

The Wolverhampton band describe themselves

as "rock music for degenerates", and the sounds of the Pixies, 'Bleach'-era Nirvana and The Melvins all echo through their 'I'm A Lazer, You're A Radar' EP. They'll perform it at a handful of dates next year.

► **DATES** Leicester Cookie Jar (January 16, 2014), Stoke Sugarmill (17), Liverpool Korova (22), Manchester Gullivers (23), Nottingham Rescue Rooms (24), Norwich Arts Centre (25), Bristol Thekla (30), London Birthdays (6), Brighton Hope (7), Leeds Cockpit 3 (13)

► **SUPPORT ACTS** TBC

► **PRICE** £5; Stoke £4; Norwich £6.50; Brighton free

► **ON SALE** now

► **FROM** NME.COM/tickets with

50p–£1.40 booking fee; Norwich from norwichartscentre.co.uk with £1.20 booking fee

Kings Of Leon

The Followills recently told an Australian newspaper that pop music is "making the world a bad place", and had a go at skimpy clothing and rubbish dance moves. Expect the quartet to be unchoreographed at this mammoth date in Milton Keynes.

► **DATES** Milton Keynes Bowl (June 22, 2014)

► **SUPPORT ACTS** TBC

► **PRICE** £55

► **ON SALE** Friday, December 13

► **FROM** seetickets.com with £7.75 booking fee

FESTIVAL NEWS

Roskilde

Bradford Cox's Deerhunter have been announced for next year's Roskilde festival, which takes place June 29–July 6 in Denmark. LA sisters Haim (pictured) have also been confirmed, along with electro-pop singer MØ.



Øya

The reformed Neutral Milk Hotel, Syrian star Omar Souleyman and New York rapper Joey Bada\$\$ all head to Oslo, Norway next summer for Øya festival. Rising Newcastle singer-songwriter Nadine Shah, Jackson Browne collaborator Jonathan Wilson and metal quintet Deafhaven have also been confirmed to play Tøyenparken on August 5–9.

Rock Werchter

The Belgian festival is the latest addition to Arctic Monkeys' calendar for next summer. They'll headline the weekend at Festivalpark on July 3–6, then head to Portugal's Optimus Alive the week after.



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Catch Primal Scream in London, Glasgow and Manchester



GOING OUT

Everything worth leaving the house for this week

Primal Scream

For this year's 'More Light' album, Primal Scream did what they do best: tackled politics head on. The indie stalwarts' 10th album is essential listening, and the live shows that have followed – a slot under The Rolling Stones at Glastonbury included – were just as vital.

► **DATES** London O2 Academy Brixton (December 11), Glasgow SECC (14), Manchester Academy (15)
► **TICKETS** London £26.50 and Glasgow £29.50 from NME.COM/tickets with £2.65–£2.95 booking fee; Manchester sold out

Neko Case

The occasional New Pornographers member returned this year with her elaborately titled new album 'The Worse Things

Get, The Harder I Fight, The Harder I Fight, The More I Love You'. Her latest tour in support of this fine record ends this week.

NME WIN! COMPETITION

NME and Windows Phone are heading out on tour with Primal Scream to shoot exclusive behind-the-scenes footage using the state-of-the-art Nokia Lumia 1020. Keep an eye on NME.COM/lumia1020 to see all the best moments as we capture them and win tickets to the gigs.

► **DATES** Brighton Concorde 2 (December 11), London The Forum (12)
► **TICKETS** Brighton £15, London £16.50 from NME.COM/tickets with £1.65–£1.88 booking fee

Two Door Cinema Club

The Bangor boys close 2013 with two massive dates. Swim Deep support at both, and the hotly tipped Circa Waves and Crystal Fighters will warm up the crowds in Blackpool and London respectively.

► **DATES** Blackpool Empress Ballroom (December 12), London O2 Arena (13)
► **TICKETS** Blackpool £20, London £16–£26 from NME.COM/tickets with £1.60–£2.60 booking fee

The Prodigy

Before the trio take up residence at Manchester's Warehouse Project for

three dates next week, rave heroes The Prodigy head south to Bournemouth. Dubstep producer Caspa joins them for the night.

► **DATES** Bournemouth International Centre (December 16)
► **TICKETS** £42.50 from NME.COM/tickets with £4.25 booking fee

Loom

The grunge-loving Harbury band have just released EP 'Lice' and are midway through a string of shows around the UK. Catch Tarik Badwan in typically confrontational and uncompromising form.

► **DATES** Birmingham Hare & Hounds (December 11), Derby The Venue (12), Harlow The Square (13), Exeter Cavern (14), Liverpool The Loft (15), St Albans Horn (17)
► **TICKETS** Birmingham £6 from theticketsellers.co.uk with 40p booking fee; Derby £3 from gigantic.com with 50p booking fee; Harlow £4 from thesquareharlow.com with £1 booking fee; Exeter £5 from wegottickets.com with 50p booking fee; Liverpool £6 from NME.COM/tickets with £1.25 booking fee; St Albans £5 from ticketweb.co.uk with 95p booking fee

Pins

The Manchester quartet play two intimate shows to end a year that's seen them release their debut album 'Girls Like Us'. Faith, Anna, Lois and Sophie play the record in Hebden Bridge and Manchester.

► **DATES** Hebden Bridge Trades Club (December 12), Manchester Deaf Institute (13)

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Toy

Rough Trade East, London
The psych group perform tracks from new album 'Join The Dots'.
► Dec 11, 7pm

2. Warm Brains

The Macbeth, London
Rory Attwell's band join lo-fi trio The Wharves.
► Dec 11, 7pm

3. Towns

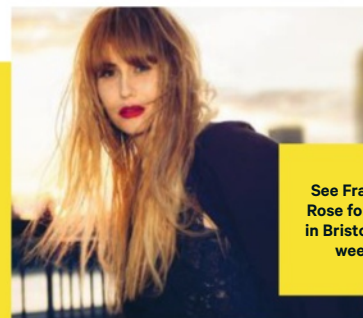
Oakford Social Club, Reading
The Bristol psych band play latest release 'Young At Heart'.
► Dec 11, 8pm

4. Kagoule

Belgrave Music Hall, Leeds
The Wytches' new labelmates take their blistering riffs to Leeds.
► Dec 12, 7.30pm

5. Frankie Rose

Start The Bus, Bristol
Former Dum Dum Girl brings her own noise-pop project.
► Dec 12, 8pm



See Frankie Rose for free in Bristol this week



Pins

► **TICKETS** Hebden Bridge £7 from wegottickets.com with 70p booking fee; Manchester £8 from NME.COM/tickets with 80p booking fee

The Pogues

The band's run of festive dates have become as traditional as Christmas itself. And despite the death of guitarist Philip Chevron earlier this year, Shane MacGowan and his six companions will hit the road to play classic 1985 album 'Rum, Sodomy & The Lash' in full.

► **DATES** Manchester O2 Apollo (December 15), Glasgow O2 Academy (17)

► **TICKETS** £32.50 from NME.COM/tickets with £2.25 booking fee

Planningtorock

Next year Jam Rostron releases new album 'All Love's Legal', the follow-up to 2011's 'W', and will be making the trip from her adopted hometown of Berlin to preview tracks from the record.

► **DATES** Brighton Dome Studio Theatre (December 12)

► **TICKETS** £12 from NME.com/tickets with £1.20 booking fee

Marika Hackman

The folk singer joins up with Cambridge singer Sivu for a co-headline tour.

► **DATES** London The Lexington (December 11), Cambridge Portland Arms (12), Manchester Gullivers (13), Bristol Birdcage (14)

► **TICKETS** London £7.50; Cambridge £7; Manchester and Norwich £6 from NME.COM/tickets with 75p-£1.25 booking fee



Black Francis speaks to Mary Anne Hobbs this weekend on 6Music

STAYING IN

The best music on TV, radio and online this week

Pixies

Mary Anne Hobbs

Mary Anne Hobbs will interview Black Francis twice on BBC 6Music this weekend, and discuss his music with the legendary band along with more personal details about his childhood, anxieties and secrets. Will he reveal who the new Pixies bassist is gonna be? Only one way to find out...

► **LISTEN** BBC 6Music, 7am, Dec 14 and 15

The Rolling Stones

The Stones In The Park

One of 2013's live highlights was the Stones' gig in Hyde Park on July 6. It marked the 44th anniversary of their legendary 1969 show in the same place – just two days after the death of guitarist Brian Jones. This 2006 documentary collates footage from the original gig.

► **WATCH** Sky Arts, 1.30pm, Dec 14

Sampha

Huw Stephens

He's worked with SBTRKT and Jessie Ware and been sampled by Drake, and now Sampha is stepping into the spotlight on his own merit. Hear him talk to Huw and perform some of his tracks live.

► **LISTEN** BBC Radio 1, 12am, Dec 12

Good Rockin' Tonight: The Legacy Of Sun Records

Sky Arts
Founded in Memphis,

Tennessee in 1952, Sun Records gave Elvis Presley, Johnny Cash, Roy Orbison and various other stars of the future their start. This documentary tells the story of the historic label that changed music forever.

► **WATCH** Sky Arts, 5pm, Dec 17

Peaches

Tom Ravenscroft

The electroclash singer performed at the Yoko Ono-curated Meltdown festival earlier this year, and now she brings her sleazy sounds to BBC 6Music.

► **LISTEN** BBC 6Music, 7pm, Dec 13

Chvrches

Huw Stephens

The Glaswegian trio join Huw in the Live Lounge to perform 'Lies', the latest single from debut album 'The Bones Of What You Believe'. They're also promising to surprise listeners with a secret festive cover.

► **LISTEN** BBC Radio 1, 1pm, Dec 15



Hear Chvrches on Radio 1, December 15

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Windows Phone

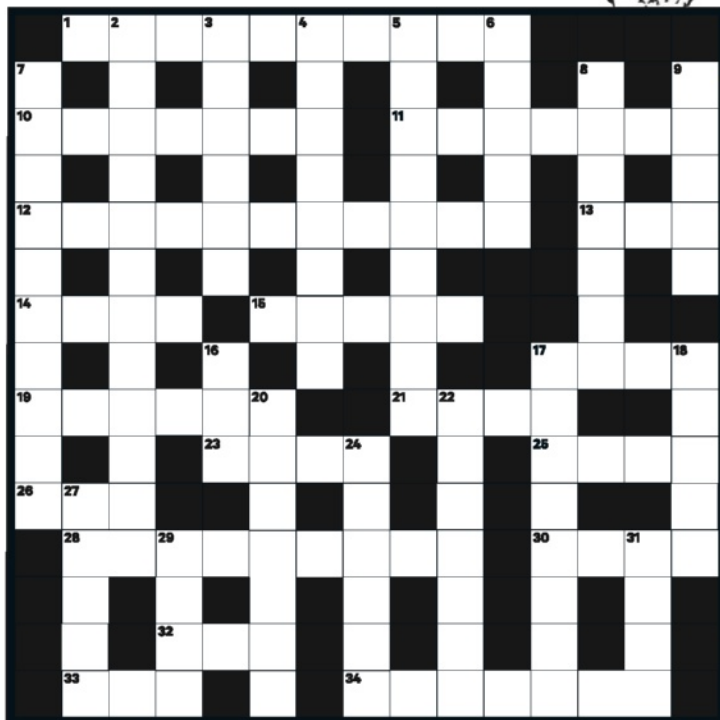
THINK TANK

NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



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CLUES ACROSS

- 1** It's in the stars; someone from Metronomy comes into conjunction with member of a band... (2-8)
10 ...who were in the ascendant on album 'Pisces, Aquarius, Capricorn & Jones Ltd'... (7)
11+8D ...as were Creation label band with their very own 'Star Sign' (7-7)
12 Rearranged tour so cruel for Cyndi Lauper (4-7)
13+23A Australian electronic band set to 'Free Your Mind' (3-4)
14+18D As a solo artist he ventured out on to 'Harrowdown Hill' (4-5)
15 To speak of greatest-hits package '... Madness' (5)
17 (See 27 down)
19 Costume for the Liverpool act giving a 'Performance' (6)
21 Lisa goes wrong way with Awolnation (4)
23 (See 13 across)

- 25** Storyteller on Jesus Lizard album (4)
26 Being with the Palma Violets is not totally the same (3)
28 (See 4 down)
30 (See 33 across)
32 A small reduction on Ne-Yo album (1-1-1)
33+30A A hit we're rewriting for Haim (3-4)
34 To extend in length, over a period, an album by Scott Walker (7)

CLUES DOWN

- 2** If note to a mum is written badly, it'll be by Elvis Costello (3-3-2-4)
3 Have a satisfying drink while listening to a Beautiful South album (6)
4+28A 1986 rock musical film with title music by David Bowie (8-9)
5 Sid Turner arranged for an old US R&B/soul group to appear (9)
6 The Boo Radleys took 'Giant ...' up the charts with this album (5)
7 Copies of Mark Lanegan's latest

- album (10)
8 (See 11 across)
9 "I picture my own grave, 'cos fear's got a hold on me", 2008 (5)
16 'Pass The ...' to The Beastie Boys (3)
17 "But if you loved me, why'd you leave me?" 2013 (3-1-4)
18 (See 14 across)
20 It had to be spelt out by The Go! Team that a violent storm was on the way (1-1-1-1-1-1)
22 The total celebrity status of Smash Mouth (3-4)
24 Kanye West album released this year (6)
27+17A 2002 movie with soundtrack from Badly Drawn Boy (5-1-3)
29 Depeche Mode multi-instrumentalist involved in bongo recordings (4)
31 "You keep all your money in a big brown bag inside a zoo, what a thing to do/Baby you're a ... man", The Beatles (4)

NOVEMBER 9 ANSWERS

ACROSS 1+23A The Bones Of What You Believe, 9+10A Third Man, 11 Stage, 12+4D My Number, 13 Blue, 14 Pyro, 16 Royals, 18 Lisbon, 19 Yuck, 22+8D Stop The Rock, 25 River, 26 Eye, 27 Cure, 29 On Top Of The World, 32 Losing You, 33 Dust
DOWN 2 Haim, 3 Bad Blood, 5 Sunday, 6+21D Fast Fuse, 7+28D Heavy Soul, 9 Timeless, 14 Psy, 15 Associates, 17 Angel Eyes, 20 Cover Plus, 23 Yargo, 24 In Crowd, 30 Pin, 31 Fry

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, December 31, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

QUIZ

Compiled by ALAN WOODHOUSE (answers on page 91)

1 In which year did Great Britain last win the Eurovision Song Contest?

2 Which famous movie director was behind the camera for Michael Jackson's 'Bad' video in 1987?

3 In which Lancashire town did The Stone Roses play the first show of their reunion tour in May 2012?

4 In which country was Paul McCartney arrested for marijuana possession in '80?

5 Daft Punk released their first single on which Scottish dance label?

6 What is Manic Street Preachers bassist Nicky Wire's real surname?

7 Name Dexys Midnight Runners' two UK Number One singles.

8 Which pop star released a Christian rock album (using the surname Hudson) in 2001?

9 What do The Black Keys, Beck and Norah Jones have in common?

10 Which rock icon has released solo albums called 'Zombie Birdhouse', 'Blah Blah Blah' and 'Soldier'?

11 Which Britpop-era singer makes

a cameo appearance in Simon Pegg and Nick Frost's TV show *Spaced*?

12 Which 1997 Primal Scream single mistakenly said in the lyrics that US civil rights icon Rosa Parks was dead?

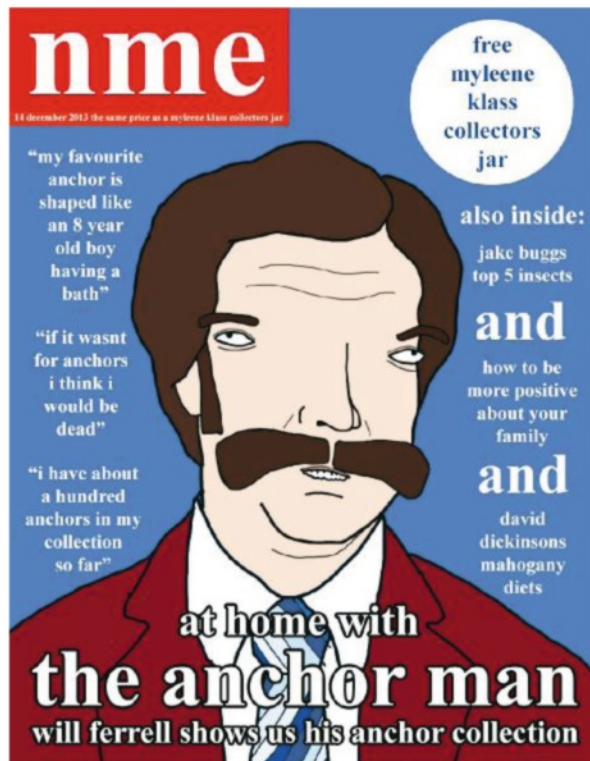
13 Which Madonna single was co-written by Lenny Kravitz?

14 Which legendary British band were originally known as The Ravens?

15 Name the first act to be crowned Godlike Genius at the NME Awards and also perform at the ceremony.

THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST





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The Year

► EVERYTHING THAT MATTERED IN MUSIC

2013 in pictures

46

The enigma returns

After 10 years in the shadows,
David Bowie surprises the
world with masterful new
material, released on his
66th birthday

January 8



47

David Bowie
shot exclusively
for *NME*, New
York, February
26, 2013

Johnny be God

Johnny Marr takes the
spotlight and is crowned
Godlike Genius at the
NME Awards

48





Godlike Genius
Johnny Marr at the
NME Awards 2013
with The Vaccines'
Justin Young and
The Rolling Stones'
Ronnie Wood


49

The Troxy

London

February 27

DEAN CHALKLEY



Damon, Noel
and Graham
Coxon join
forces onstage
for the Teenage
Cancer Trust

Britpop buries the hatchet

Noel and Damon finally put
their rivalry to bed to the tune
of Blur's 'Tender', at a gig
for Teenage Cancer Trust



51

Royal Albert Hall

London

March 23

TEENAGE CANCER TRUST

Britain buries Thatcher

The former Prime Minister dies
aged 87. In the days leading
up to her funeral, 'Ding Dong!
The Witch Is Dead' climbs
the charts



THE
WITCH
IS
DEAD

Fat White Family
celebrate in Brixton
on April 8, the
day of Margaret
Thatcher's death

53

DANNY E MARTINDALE/GETTY IMAGES

Lucky strikes

French disco terminators

Daft Punk stage a comeback.

'Get Lucky', their collaboration

with Nile Rodgers and Pharrell

Williams, takes over the world

54

April 19



Daft Punk shot
exclusively for
NME, Paris,
May 14, 2013

55

DEAN CHALKLEY

Free speech in the dock

In the wake of the Boston
Marathon bombings, 18-year-old
amateur rapper Cameron D'Ambrosio
faces terrorism charges for the lyrics
he posted on Facebook



D'Ambrosio
pleads not guilty
at Lawrence
District Court.
Charges were
dropped in June

57

Methuen Massachusetts

May 2 PA

No justice for Pussy Riot

Jailed activist Maria Alyokhina speaks exclusively to *NME* after ending an 11-day hunger strike. She and fellow member Nadezhda Tolokonnikova are still in prison today

58

Berezniki
Russia

June 1



Alyokhina and Tolokonnikova are due for release in March 2014. Third member Yekaterina Samutsevich had her sentence suspended

Arctic Monkeys

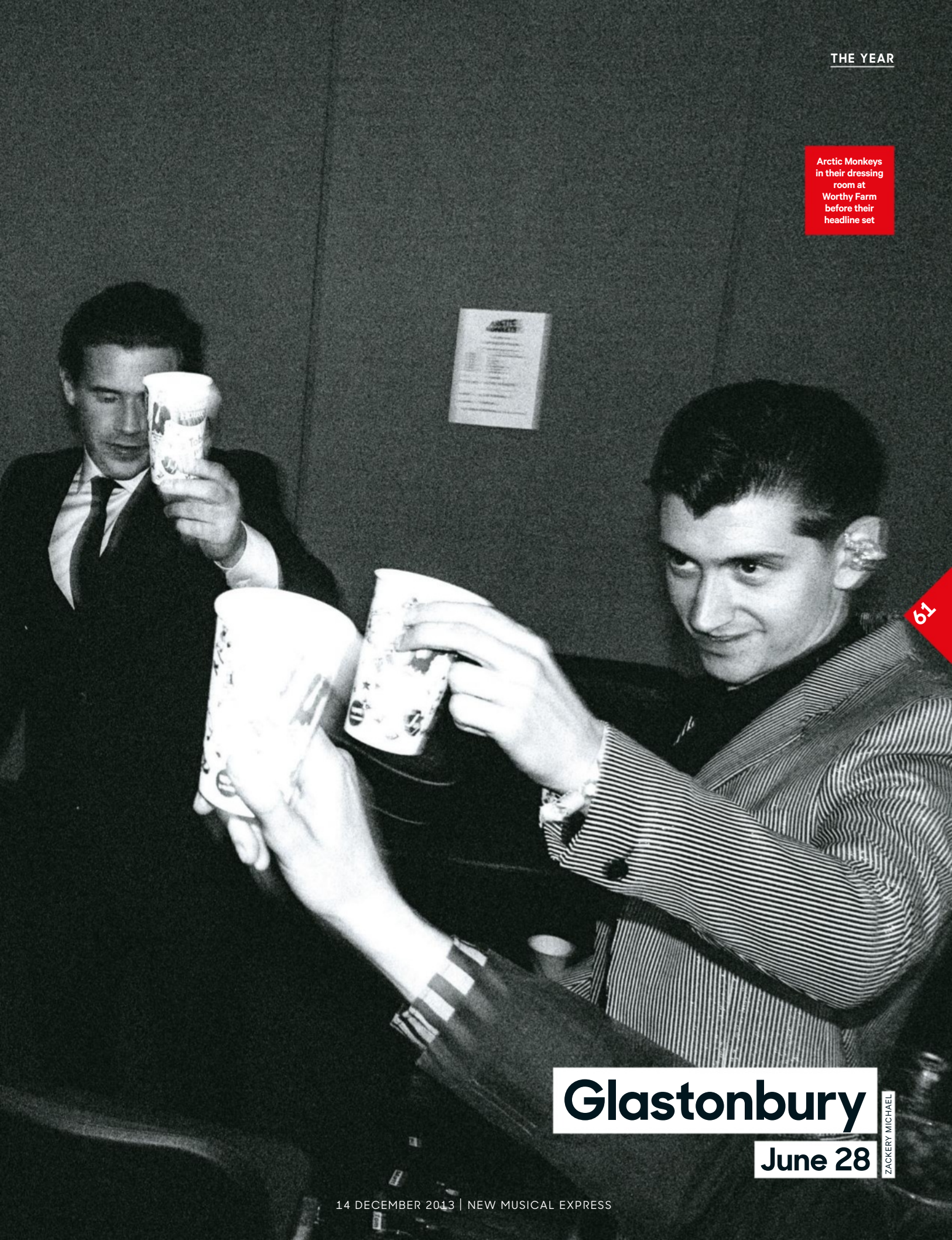
reach the summit

Their triumphant return to Glastonbury's Pyramid Stage marks the first chapter in the band's biggest year yet

60



Arctic Monkeys
in their dressing
room at
Worthy Farm
before their
headline set



61

Glastonbury

June 28

ZACKERY MICHAEL



Liam Gallagher
goes out jogging
on Hampstead
Heath, London,
July 26

Liam does a runner

A poorly received Beady Eye
album, crazy tabloid headlines
and a broken marriage make
the summer of 2013
Liam's worst ever

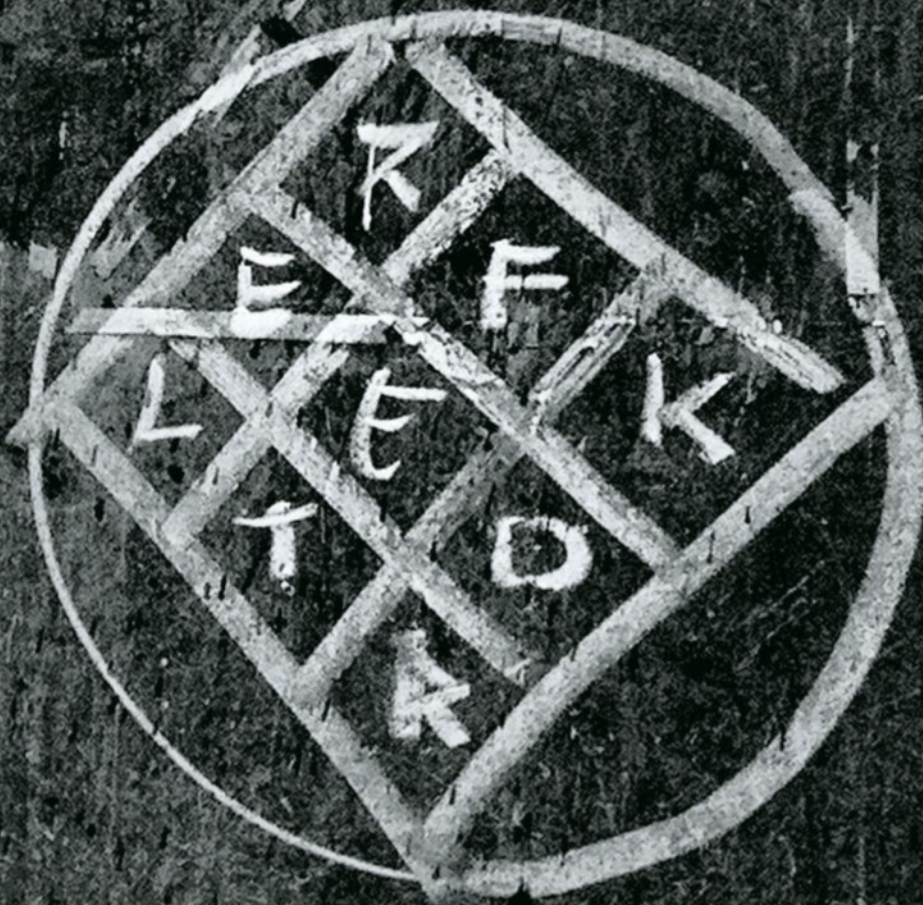
63

Arcade games

Cryptic signs appear on streets worldwide as part of a long teaser campaign for Arcade Fire's 'Reflektor'. The album is finally released on October 28

64

This photo was taken in Amsterdam and first appeared on Instagram on August 8



65

ARCADE FIRE #REFLEKTOR

The year of our Lorde

New Zealand's internet sensation Lorde
finds overnight success as 'Royals'
shoots to the top of the US charts

66





'Royals' hit Number One in the US on August 24. It stayed there for nine weeks

Nirvana in an
abandoned
cinema on
42nd Street,
New York,
July 1993

68

STEPHEN SWEET/REX

Kurt's masterpiece, 20 years on

'In Utero', Nirvana's third and
final album, is reissued.

The world rediscovers

Kurt's best work

September 23

Moz pens his finest epistle

Morrissey's long-awaited *Autobiography* is published by Penguin Classics, with details of his childhood, his split from The Smiths and his relationship with *NME*

70

October 17

Morrissey holds a signing session in Gothenburg, Sweden on the day of the book's publication

71

MATS ANDERSSON/WENN.COM

Help!

HMV begins the year
threatened with closure,
but is still going strong in
October when Macca holds
a signing at the flagship
Oxford Street store



ASTER'S ICE

THE YEAR



363 Oxford St:
Macca cut an
early Beatles
demo in the
same building
in 1962



London

October 18

JORDAN HUGHES

Yeezus meets Jesus

Kanye West's messiah complex
reaches its peak when a man
dressed as Christ appears
onstage during the Yeezus tour

Seattle
October 20

SPLASH NEWS



Kanye comes face to face with "White Jesus" on the opening night of the tour

75

Lou Reed
in South
Kensington,
London,
October 1974

76

Ride into the sun

A year that began with the
return of one rock'n'roll hero
draws to an end with the death
of another: the iconic Lou Reed

77

New York

October 27

© MICK ROCK 1974, 2013

AGAINST ME!

ME

AGAINST

THE

WORLD



78



Against Me! singer Laura Jane Grace is in the process of making the transition from male to female. She tells Paris Lees how it's affected her relationship with her bandmates, audience, wife and daughter – and how there's still a way to go before she can find happiness

PORTRAIT BY RYAN RUSSELL

Four tracks into Against Me!'s new album is a song called 'Drinking With The Jocks'. The lyrics are, "I'm drinking with the jocks/I'm laughing at the faggots/Just like one of the boys/Swinging my dick in my hand". At first glance, they seem pernicious, perpetuating dangerous stereotypes as if the conversation about Odd Future never happened. "In the past I felt like no-one understood the perspective I was coming from," says Against Me!'s singer, Laura Jane Grace. "To put a line like that on the record and not give it the right context would be really damaging."

Laura and I were meant to be meeting in person to make a Radio 1 documentary about life for transgender people, but she never made it over to the UK. We chat over Skype instead, a few hours after Lou Reed died – a man who, coincidentally, knew a thing or two about transgender women after dating one in the '70s. Today, as lead singer of entrenched punks Against Me!, Laura is music's highest-profile transgender woman – a position with unique pressures. "People have this expectation that I've really got my shit together, and really I'm just waiting for them to show me what the fuck I'm doing," she admits.

Against Me! formed in 1997 with just one member, 17-year-old Laura. Not that she was called Laura back then, having been born physically male and raised as a boy. After a childhood spent moving between countries on account of her army major father, Laura's parents divorced acrimoniously and her mother moved the family to Florida, where Laura spent her teenage years living out of skips and volunteering at socialist initiatives like Food Not Bombs. Over the coming decade the band added members, and fans, but mainstream applause didn't arrive 'til their 2007 album 'New Wave', which received both critical acclaim and chart success. Along with a guest spot from Tegan & Sara's Tegan Quin, it featured a song called 'The Ocean', where Laura sang, "If I could have chosen, I would have been born a woman/My mother once told me she would have named me Laura". Few people picked up on the literal nature of the lyrics. Laura waited another five years before telling the world about her intentions to transition from male to female.



Against Me! (l-r)
Inge Johansson,
James Bowman,
Laura Jane Grace,
Atom Willard

"You come out of the gates with this sense of, 'OK, this is how I feel and I've got to be really precise about that,' because you're scared," she says. But a year later, she says she's barely had time to process the experience of coming out: the band has been on the road for the past year and a half, testing potential album tracks along the way. "You get into that routine of throwing yourself into your work, which is isolating enough, but then adapting through transitioning – with that pressure of feeling that people are watching you – makes it even more isolating. Sometimes you just want to have friends and hang out and not be in a band or anything, or be trans. To just be normal, you know?"

In January, Against Me! will release their sixth studio album, 'Transgender Dysphoria Blues'. Their last full record, 2010's 'White Crosses', was their biggest commercial success and landed at Number 34 on the Billboard 200. Laura also wrote a track that will be appearing on Joan Jett's new album. Normality may not be next on the agenda. It's the longest

they've ever worked on a record, a process she describes as "arduous" and filled with pitfalls. "We recorded the fucking thing like three times! Every time we make a record it takes longer. The first record we made in a day. The second record was eight days. The third record took a month."

"You know you see those videos of marathons and there's always this runner who's about to collapse as they reach the finish line?" she asks. "I kind of feel like that, where I've put everything I can into it. It's not going to be perfect but I gave it my all. All of a sudden I finished the record and it was like everything hit me. All the weight of going through transition publicly, it's been overwhelming. I kind of broke down a little bit."

"Transgender Dysphoria Blues" was recorded with a new drummer and a new bassist, but it still sounds like an Against Me! record: fresh, American arena-friendly punk rock with smart lyrics; the longer you talk to Laura the more emotionally intelligent you realise she is. It comes through best in her lyrics, so it's amazing that she managed to hide her true feelings for so long. Punk represents a rejection of mainstream ideas about who we're all supposed to be, and celebrates expression. Yet Laura's true self is only just starting to call the shots in both her personal and professional life: "I didn't want to go into some studio and work it out in front of some engineer that I didn't know. And in a really male environment, usually. So I built a studio and recorded quite a lot of it on my own."

There are other trans musicians out there – Justin Vivian Bond and Antony Hegarty, for instance, and a few Korean pop stars – but virtually none that made their names as frontmen in macho punk bands. There's no map for her to follow. Break-up albums and

"ALL THE WEIGHT OF GOING THROUGH TRANSITION PUBLICLY HAS BEEN OVERWHELMING"

Laura Jane Grace



raggs-to-riches records are old hat, but just how will a transition record be received? “Most of the people I’ll be doing interviews with will be men, and being that the album is titled ‘Transgender Dysphoria Blues’ and I’m in transition, the focus will inevitably be on being trans and not the music. Which in a way isn’t fair ‘cos it’s just an album title. Like The Rolling Stones have a song called ‘Cocksucker Blues’ and I’m sure the focus of the interviews wasn’t about them sucking cock.”

Public fascination with transgender people tends to focus on the physical aspects, the ‘sex-change’ shock stories. But it’s about much more than that;

long before the surgeons get to work, there are close personal relationships to address and re-establish. Laura recently moved to Chicago with her wife Heather and daughter Evelyn. When Laura and Heather married, Laura didn’t tell her about the discomfort she felt as a man. But when Heather became pregnant and they found out it was a daughter, Laura was forced to confront her feelings on gender and open up to her wife – who, it turned out, was unconditionally supportive throughout the difficult period. The cliché is that gender transition is like “going through a second puberty”, but it’s true, says Laura. “All of a sudden you feel ways that you’ve never felt before, and the hormones affect you differently, even based on the prescription... I’ll feel crazy sometimes from it.”

Evelyn is now four years old, and she got used to calling “daddy” “she” straight away. “There was one moment, right after I transitioned, where I was putting her to bed and she told me she totally didn’t want me to be a girl,” says Laura. “I told her, ‘No matter what happens, I’ll always be your daddy, I’ll always love you.’ And that just seemed to solve it for her.”

She worries how things will change as Evelyn grows. “We were in a playground the other day and she was calling me daddy and these other kids were saying, that’s not your daddy that’s your mommy, and she was arguing with them.” The kids soon dropped it, but Laura still feels guilty: “I went into it thinking I’m gonna write songs like I would for any record, and try to be as honest as I can. And then it’s, like, fucking hell, my daughter’s four and I have a record saying these things on it, and thinking, is that going to affect her?”

“I was told I was gonna burn in hell by bag boys at grocery stores. I’ve been blocked from

entering rest rooms. But most of the time I do have an advantage just because I’m in a band. People perceive the androgyny that’s already in rock’n’roll, and it slides.” When Laura sings ‘Drinking With The Jocks’, it’s not a reinforcement of entitled male behaviour, but a jibe at the prejudice she’s experienced first hand.

Many transgender people modulate their voice as they transition – an added consideration for Laura considering she’s the singer of band. But she’s sticking with it as is. “I like my voice. Playing 200-plus shows a year for the past 14 years has changed it in ways that are just beyond my control. I guess, ideally,

I’d like to have a more feminine voice when I talk, but when I sing I don’t hear the gender.” That said she does have anxieties about going through physical changes so publicly, literally onstage. “It’s not always pretty and photos last forever on the internet.” She also felt uncomfortable on her last tour performing songs she wrote from a male perspective: “It was hard to focus on those old emotions while worrying that my tits were showing through my sweaty shirt.”

The assumption is that, now Laura is living her true identity, she must be happier and more comfortable. But that’s part of the problem, she says. “I have issues in my life that aren’t related to being trans.

Whether that’s dealing with alcoholism or drug abuse or manic depressiveness, it’s not as simple as coming out and then the world is all roses. I did a tour in August when I was, like, really, really fucking low. It was a solo tour and it was a lot of pressure – just me and an acoustic guitar up onstage, and I was in no mental state to be out on the road. I was having trouble just waking up in the morning, but every night at the show people were there, and you could just feel the love coming off them, you know? It got me through.”

It’s tempting to see Laura as a spokesperson for transgender issues, but that’s another unfair expectation, particularly as she’s still in transition. “It’s like my psychiatrist says, ‘Just because you’re diagnosed with cancer doesn’t mean you’re an authority on cancer.’ Just because you’re trans doesn’t mean you know everything about being trans.

“I can’t really expose myself any more than this. It will be interesting to see how a lot of our really male fanbase responds to it. I wonder if they’ll be able to relate to the lyrics. I hope that there’s enough pop sensibility in the music that it can override that.” Laura hates clichés, so forget about calling her ‘brave’. Appearances were the last thing on her mind when she made the decision to reveal her true identity. “I wasn’t really thinking at all about how coming out was going to affect my music. It was an issue of: I have to do this to survive or I’m going to kill myself.” ■

‘Transgender Dysphoria Blues’ track by track



Transgender Dysphoria Blues

“That song’s about when someone is reading you in a negative way for not fitting into their idea of gender, and looking at you like you’re fucking disgusting.”

True Trans Soul Rebel

“I tried to write as if I was someone else on this track, about when you’re starting to experiment with going out and presenting as female... but you have nowhere to fucking go because you don’t want to be seen out by friends.”

Unconditional Love

“This song’s about my wife and feeling that even if someone’s love is unconditional, I still have to be good on my own. You have to save yourself.”

Drinking With The Jocks

“Being in a punk band, more and more I’m in situations where it’s a bunch of dudes sitting around making homophobic comments, or being sexist or racist, and I’d find myself laughing along and feeling disgusted with myself afterwards. I hope it makes people uncomfortable.”

Osama Bin Laden As The Crucified Christ

“The chorus is about Mussolini and his lover Clara who after the war were both

beaten and bludgeoned and then hung from the rafters of a gas station – but the verses are about that point you realise transition is something that you have to do and you’re like, ‘Fuck it.’”

FUCKMYLIFE666

“‘Fuck my life’ is something that my friend Pope, who died, used to say a lot of the time. And this song is really about my relationship with my wife in a lot of ways.”

Dead Friend

“That’s a song about my friend Pope who fell from a ladder while rigging a light on our tour and broke his foot. The people who were meant to be looking after him overmedicated him and killed him. He was 26.”

Two Coffins

“I wrote this song for my daughter and it’s about mortality. And realising that all the things in your life are temporary.”

Paralytic State

“That song’s about gender dysphoria and drug addiction, and the romance I’ve had with the two for my whole life.”

Black Me Out

“It’s an angry song. Write me off, fucking forget about me, it’s really just a ‘fuck off’ to negative people. The ‘fuck you’ attitude is what attracted me to punk when I was 13 years old.”

"I take no resting on laurels. I don't"

Forty-five years after he fought Warner Bros to release his debut solo album, legendary Beach Boys collaborator and arranger Van Dyke Parks is experiencing a renaissance. And, as he tells Laura Snapes, his best work is yet to come

Eight minutes into a beautiful tale about his love of certain American presidents, singing carols with Albert Einstein and running scared from Jefferson Airplane ("They were too high to eat!"), Van Dyke Parks will pause before adopting a conspiratorial tone. "Now, let me tell you a story...." He's much too canny not to realise that he's already transported you to a Disneyland of the mind – it's a theatrical wink at his command of storytelling, an invitation to shuffle closer.

As he approaches the end of his 70th year, Van Dyke is firmly in his anecdote – but having seen almost the entirety of popular culture first-hand, his is significantly more riveting than most. In 1963, he arranged 'The Bare Necessities' for *The Jungle Book*. While working on 'Smile', the fabled follow-up to The Beach Boys' 'Pet Sounds', he wrote the mysterious lyric that drove a rift between Mike Love and Brian Wilson: "*Over and over, the crow cries, 'Uncover the cornfield'*", from 'Cabinessence'. With Brian surrounded by vultures, Van Dyke quit the project and the record lay abandoned for decades. He was briefly in Frank Zappa's band, and turned down offers to join The Byrds and Crosby, Stills & Nash. While on staff at Warner Bros,

he independently conceived the music video a decade before the launch of MTV. More recently, he arranged 'Ys' for Joanna Newsom, and found new devotees in Grizzly Bear, Skrillex and Jack White. It's only now that his own story has found a halfway fittingly sized audience, thanks to British indie label Bella Union re-releasing his first three solo albums last year, and newer works in 2013: an anniversary year for Van Dyke Parks.

"I'm a Capricorn, which means I'm a comer," he says down the phone from his Los Angeles home, in his lightly Southern accent. It's 9.15am for him, though he beats the broad sun and beautiful sky to the quick by five hours, rising every day at 4.15am when the newspapers hit the drive, to complete the crosswords in *The New York Times* and *LA Times* and do his "daily tweet" (he's a recent but enthusiastic convert). "I'm not there, but give me time and I might make something of myself! That's what the goat represents, as I've heard – it's a slow ascent, but it gets there. Benjamin Franklin was a Capricorn." Last June, playing a retrospective of his first three records (plus additional tidbits) at London's Barbican, he paused between songs to tell another story. "As my mother said, 'Van Dyke, I admire how you put your retirement before your career.'"

At the end of November, Van Dyke acknowledged 45 years since the release of his debut solo album, 'Song Cycle'. It is an extraordinary record in every sense, a kaleidoscopic Rosetta Stone of the whole of 20th-century American music up to that point: ragtime, a touch of jazz, calypso, musical theatre worthy of Kurt Weill (not Vile). You can't do it justice in words and it resists interpretation; it's a florid invitation to distraction with lessons about American history hidden inside – as well as the secrets of a 23-year-old maverick suffering psychological collapse following the death of his brother in Vietnam and the assassination of President John F Kennedy in '63. At the time, his label Warner Bros were more concerned with Dean Martin's benign smile than appealing to the counterculture, making it remarkable that they took a chance on such a record – though they almost didn't, and their hesitation essentially cost Van Dyke the career he could have had.

How did this serious young man from Mississippi get himself in a position to release such an audacious record in a conservative era? In '64, during time off from a gig playing behind The Brandywine Singers in Reno, Nevada, Van Dyke and his friend Hal Brown took a trip to Silver City, "an old ghost town" complete with swing-door 19th-century saloons. Inside one of these establishments Van Dyke and Hal came across a group of disreputable gentlemen drinking in a cloud of blue smoke: "A guy by the name of Dan Hicks – Dan Hicks & His Hot Licks! Jorma Kaukonen, who went and did the Jefferson Airplane. Hippies! Bellbottoms, long hair, and I probably looked 16." Van Dyke asked if he could play a song, and they assented, sneering. "I walked up on that stage and I sang a song I had just written called 'High Coin'. Their jaws *dropped*" – he pauses for effect – "and they asked me if they could record the

comfort in imagined 't have any"

song." It became a hit in San Francisco, and Jefferson Airplane asked Van Dyke to discuss producing their band. "I was scared of being around people that high. So I passed on it."

He released a couple of low-key singles for MGM and worked on 'Smile' in the meantime, but 'High Coin' caught the ear of Lenny Waronker at Warner Bros. Soon, Van Dyke was on the payroll – though mostly so Lenny could pick his brains about working with Brian Wilson, who was seen to have the pop golden touch. "I served as a company employee to help them bottle the counterculture," he says, incredulous at his ascendance to that world.

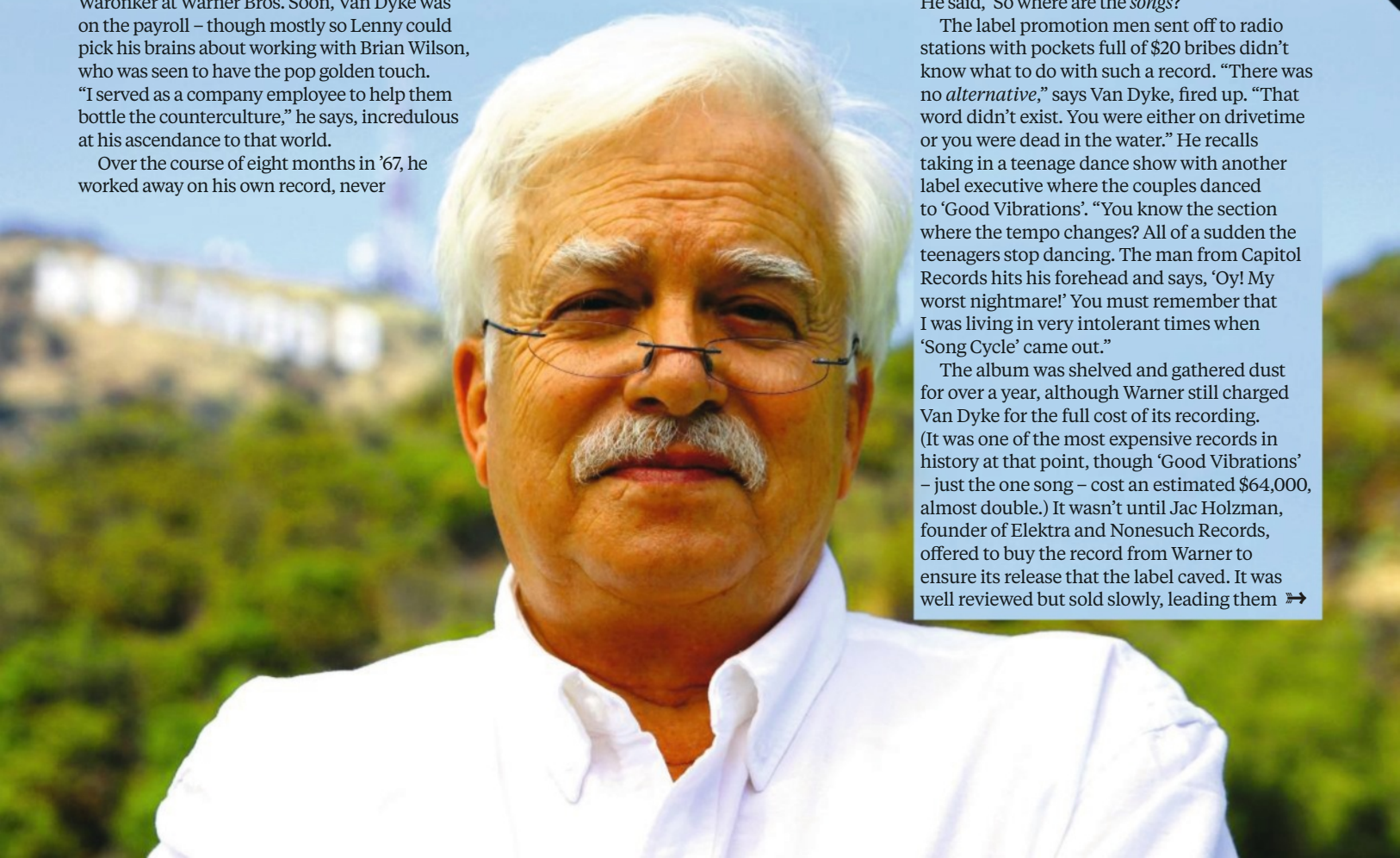
Over the course of eight months in '67, he worked away on his own record, never

thinking about listeners and seeking only to exploit the limits of the studio and "glorify my maker", he says, grandly. "I didn't think it would be noticed! That was just something I couldn't have conceived. I would have done a better job if I had known that one should think of his audience or... the powers of communication. It was a self-reflective record, and that is, I think, a blessing and a burden for anybody who might listen to it." He understood how isolating 'Song

Cycle' could be when he played it for Joe Smith, president of Warner at the time: "They were, I think, shocked and awed at the result. Joe Smith looked at me after listening to the record," he recalls, a story he's told many times. "Joe said, 'Van Dyke, you say the album is called 'Song Cycle'?' I said, 'Yes, Joe, it's called 'Song Cycle'.' He said, 'So where are the songs?'"

The label promotion men sent off to radio stations with pockets full of \$20 bribes didn't know what to do with such a record. "There was no *alternative*," says Van Dyke, fired up. "That word didn't exist. You were either on drivetime or you were dead in the water." He recalls taking in a teenage dance show with another label executive where the couples danced to 'Good Vibrations'. "You know the section where the tempo changes? All of a sudden the teenagers stop dancing. The man from Capitol Records hits his forehead and says, 'Oy! My worst nightmare!' You must remember that I was living in very intolerant times when 'Song Cycle' came out."

The album was shelved and gathered dust for over a year, although Warner still charged Van Dyke for the full cost of its recording. (It was one of the most expensive records in history at that point, though 'Good Vibrations' – just the one song – cost an estimated \$64,000, almost double.) It wasn't until Jac Holzman, founder of Elektra and Nonesuch Records, offered to buy the record from Warner to ensure its release that the label caved. It was well reviewed but sold slowly, leading them ➔



to publish a full-page trade advert titled, "How we lost \$35,509.50 on 'The album of the year' (Dammit)". "[This was] just about the same time that they called Joni Mitchell a virgin, not knowing that she'd just had to abandon a daughter that she couldn't afford to support," says Van Dyke ruefully. "Flippancy was the word of the day with Warner Bros."

What's curious is the disparity between Warner Bros' expectations and Van Dyke's intentions. If 'Song Cycle' had been well received by the public as well as critics, he would have been set to become some sort of pop star. But he had no desire to perform in public, much like his contemporary, Harry Nilsson. "I had interest only in the studio, I was fascinated with it. I remember not wanting to get clapped at. Girls were screaming at adolescent boys on stage. They still are! This was not what I wanted to do with my life. I didn't want to be screamed at." (This was also his reason for quitting Frank Zappa's Mothers Of Invention.) "I probably wanted to get laid – who could avoid that? All men are beasts. But I didn't do 'Song Cycle' to be noticed. I did it to get out of the way."

And he did: he became head of Warner Bros' audiovisual department, arranging and producing for other artists (including Randy Newman). He released 'Discover America' in 1972 and 'Clang Of The Yankee Reaper' in 1976, two equally misunderstood records that explored calypso and Caribbean music. Also in the 1970s, he fell into prescription drug abuse and divorced from his first wife.

**"This has been
a healing
period for me"**

Van Dyke "stepped from the corporate reality" of Warner Bros after releasing 'Clang Of The Yankee Reaper', though they continued to release his records through to 1995's 'Orange Crate Art'. But last year he approached the label about releasing new music. They told him it belonged at Nonesuch. Nonesuch said no. "I paraphrase: 'We can't sell, we've got a stable of codger rockers that we can't move product on.' Something to that effect!"

At that point he decided to call his new work 'Songs Cycled', harking back to his first encounter with Warner. Released in May this year, it was his first full album of new material since 'Orange Crate Art', his underrated collaboration with Brian Wilson, although the songs were written over the past decade

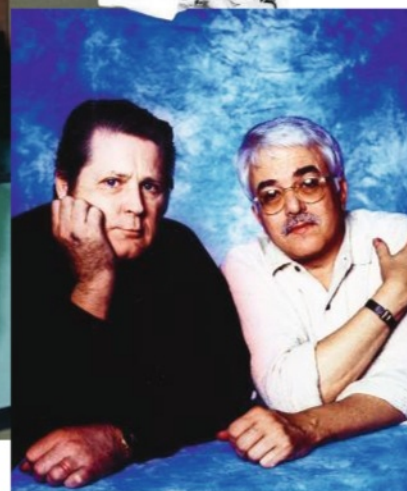
in the wake of various disasters both natural and man-made: September 11, the Prestige oil spill, the financial crash, the American bombing of Baghdad and Hurricane Katrina.

Understandably, the injustice of his treatment at the hands of Warner Bros has vexed Van Dyke throughout his career. But now, as part of a healthy deal with Bella Union and with more projects on the slate than he can keep track of, he's put the hurt away. He sees 'Songs Cycled' as a way to "illustrate and collapse" the intervening years (though he maintains that label execs "should just *blow*"). He comes back to his mother. "When people would let something become a grudge, she would say, 'Don't nurture it to your bosom like a serpent', because that's a fact – if you take something like a snake and hold it close, it can only lead to your destruction."

"We would all like to see our works enforced during our own lifetimes – I don't really give a damn about what happens to my work after I am dead. I am secretly content. I think that's detectable. This interval has been a healing period for me. If truth be known, I am somewhat astonished and horrified by the obsessions I've had to play through in my career arc. You really must keep dancing – nobody will be looking, but you must."

After we talk, Van Dyke is headed to New Orleans to play his first show since having hand surgery for carpal tunnel and trigger finger; when he plays, he clobbers the piano as if trying to leave an indentation of his hands. His son, Richard, will follow him to continue producing a documentary about his father. But Van Dyke refuses to look back. He's set to work with Joanna Newsom on her fourth album. There's an Efterklang record on the cards, arrangements for Kimbra, and

**Clockwise from
left: Van Dyke
Parks with his
brother Carson
as The Steeltown
Two in 1961; with
Lenny Waronker,
1966; 'Song
Cycle', his 1967
debut solo LP;
looking suave in
1972; with Brian
Wilson, 1997**



a mooted spoken-word seven-inch on Jack White's Third Man Records – they met recently in Nashville while recording with T Bone Burnett, though Van Dyke has never heard White's music.

"I have nothing to declare," he says when I ask him about his legacy. "I know this sounds braggadocious, but I believe I'm doing my best work. That's a fact. I have so many things that I believe are possible in the future that I take no comfort in resting on imagined laurels. I don't have any."

In late November, Van Dyke released a new single: 'Charm School' (which he is endlessly proud of) backed with 'I'm History', the latter in commemoration of the 50th anniversary of JFK's assassination. It's an event that still resonates strongly. "Yes, because it *defined* me," he says, gravely. "I mark this event with the knowledge that we would live in a better world if the Kennedys had not been assassinated. It would be a more kindly world. It would be a less materialistic world. It would be a world not so riddled with material girls and greed. There would not be this celebration, this eroticism of wealth, had the Kennedys lived."

He pauses. "So... I regret that John Kennedy was assassinated. And it became part of who I am. They took part of me away with his body. It's somewhat embarrassing to have to admit that I haven't really, totally interpreted the event and that it maintains a tragic absurdity. I believe that a lot of people can die late in life and still die prematurely. A lot of people don't die soon enough – I would put in those ranks Dick Nixon and Margaret Thatcher."

'Song Cycle' was originally written to preserve "what we have known", back when Van Dyke was only 23. Now almost 71, I wonder whether he feels any responsibility as a historian or cultural guardian. "I simply want to migrate information forward from the past that I think is regrettably forgettable," he says on the beat. "But it has been brought to my attention that I have very little regard for the line between fact and fiction. In fact" – he chuckles – "I *am* a fiction." At any rate, you couldn't make him up. ■

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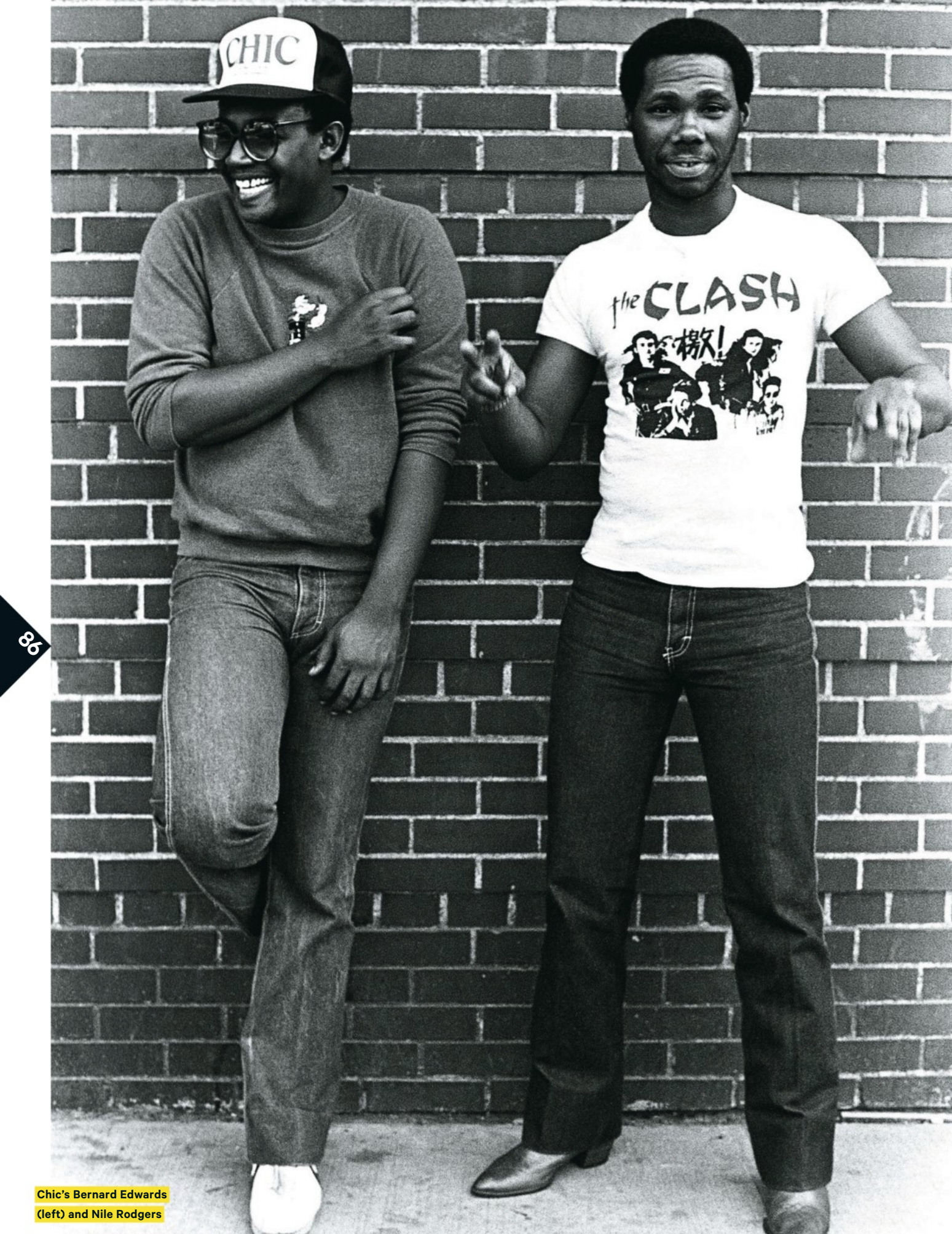
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Chic's Bernard Edwards
(left) and Nile Rodgers

FROM
THE
VAULTS

Original Daft Punks

NME, 22 August 1981

On December 9, 1978, five months after its initial release, Chic's 'Le Freak' finally hit Number One on the Billboard chart. NME's Danny Baker met them three years later as they plotted their next move

Chic, the mighty genius organisation, came into being because of one of those deep-rooted unstoppable attractions that are present in all great and grave events. On that night in a Bronx nightclub the fingers of fate tightened on Bernard Edwards' mind, Dame Chance hurled her cards across the dancefloor and destiny stood in the shadows ready to reveal an awesome stroke. History was born, a great event staggered to its first step, a power-driven magical tapestry was given its first stitch. Or, as Edwards himself puts it: "We met because his girlfriend's mother had the greatest ass I'd ever seen."

Freak out.

There was a period, just over 18 months ago, when the Chic organisation were producing the greatest records in the universe. (Fact verified by *The Carl Sagan Big Book Of Cosmic Hits*.) Then pffft... they seemed to be spreading themselves thinner than foil and in the process dragging their enormous song-creating skills to new levels of baldness.

This coincided with their growing stature within the rock world; hideous Camden

Dingwalls-dwelling types were dropping their name as the major word where 'pop music' should be heading. Naturally, a few weeks later, those of sapling-in-the-winds-of-rock hipness were decrying those who'd "just gotten into Chic".

The rock/disco conundrum has just peaked with the release of their collaboration with Blondie's Debbie Harry. The record marks the complete acceptance of Edwards/Rodgers as Big Time

in the cesspool outhouse of US rock business. At the same time it would never last five seconds in any halfway decent disco arena I know. 'KooKoo' is one of the greatest wastes of talent ever bunged down on full-price vinyl; unlistenable scribble, hollow.

Last week, for the second time in my life, I sat in a room with Nile Rodgers and Bernard Edwards. For the second time I left knowing they were destined to create something good, solid, worthwhile from the rude avenues open to contemporary music. Chic will emerge great again from the smell of the last 18 months. And as Chic. The story continues from now. The story starts HERE.

Who decides who you'll work with?

Nile Rodgers: "We do. We look for people – sometimes they'll find us – and we talk it right through with them. We never write in advance, you can't write them. We never write

a Diana [Ross] or a Debbie song. We sit down and ask them, like, 'How do you see yourself in this industry? What do you think you are? How should it come across?' And then we'll go home and start writing."

Bernard Edwards: "I think we find the hottest part of a band and bring that out. I think we do have an ability to do that, so yeah, I think we can create stars. I think we did that with Sister Sledge."

What about the trouble with Diana Ross?

BE: "We had very definite ideas on how that record should be. We'd spoken to lots of people on the streets who kept asking why she didn't make hard, uptempo stuff any more like with The Supremes and why she kept singing all these old ballads. But we're a lot younger than her and..."

Well, I recall her unctuous press conference quotes about treating you two to the benefits of her 20 years in showbusiness. How she taught Chic how to capture the Diana Ross sound!

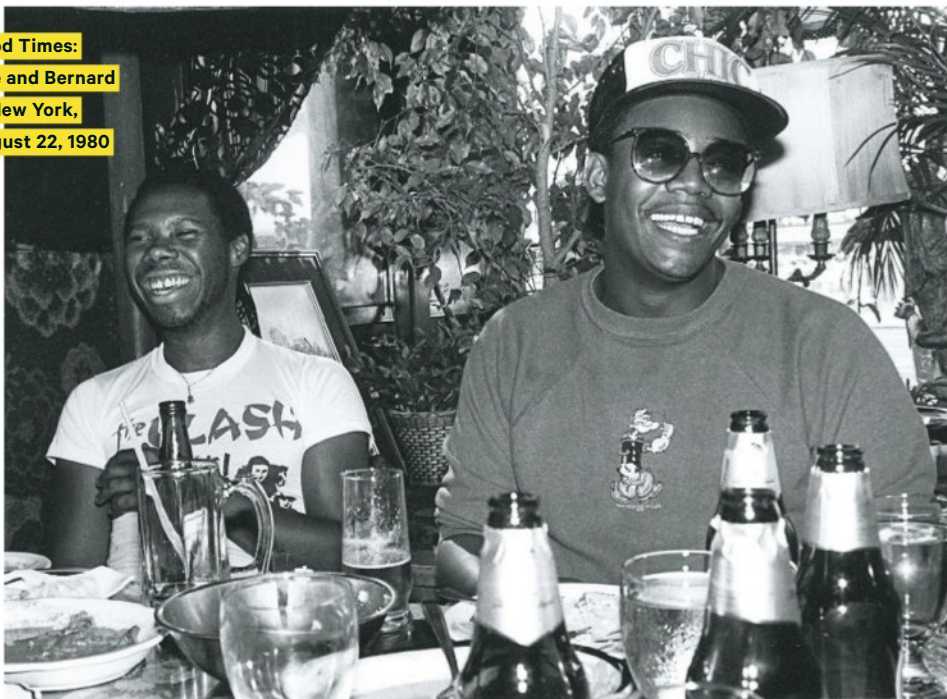
BE: "That's absolutely right, that's how it was. But look, the record we wrote for Diana Ross sold three and a half million copies. Her previous album had sold 300,000. Go figure that. We told her to fire us if she thought we didn't know what we

were doing. In the end we made it our way; they remixed it, but they couldn't change the music. A lot of people say the mixes suck – we never mixed the record. But see, Nile and I go for names like Diana Ross because we want to be legitimate. We could throw our songs around 50 different acts a year and earn lots more money, but that's not how we do it." ➔

"We came this far from busting up last year"
Nile Rodgers

Good Times:
Nile and Bernard
in New York,
August 22, 1980

**FROM
THE
VAULTS**



Do you aspire more to the quality, Lerner & Loewe-type school, then?

NR: "That's exactly it. You see, that's exactly what we identify with, but it's so difficult now because the music doesn't have that same aura it did in the old days. A team like Lerner & Loewe, Rodgers & Hart or Hammerstein had RESPECT."

How do the acts' egos react?

BE: "Oh, they all like to believe they are the reasons the record happened, and OK they are, they sang on 'em after all. But we know what we did and we're secure in that."

What's the drug scene like on the US circuit these days?

NR: "Very good. Very nice, thank you. Do they freebase a lot over here?"

BE: "That is so-o-o dangerous. Phew. Contrary to popular belief, we do not freebase. It's destroying a lot of talented people right now."

NR: "It's a killer and it's so very popular back home now. Also, once you get onto it it's like tens of thousands of dollars. (*Starts to sing*) 'I get no kick from cocaine!'"

BE: "Well, not often."

Do you see the last year and a half as badly as I did?

NR: "Last year was horrible. Horrible. We came this far from busting up. Really, it was very close to splitting. We were up to our necks, and tired and cutting records we really shouldn't have. Last year was like... like if you have a child who you love so much and keep saying, 'You're great, you're doing really well at school,' and then one day he comes home from school... and you can't stand him, you

hate him for no apparent reason. That's what happened with Chic last year."

The Blondie move hasn't done you any favours though. How's it come about?

BE: "Nile and Debbie [Harry] go back some way; he used to play rock'n'roll in Max's Kansas City, where she was a waitress. Chris [Stein] and I grew up in Brooklyn. So it was just a get-together. No reason for it. No challenge, no reason for it. We just wanted to do it. Hell, we knew there'd be problems."

NR: "We weren't into any of that major-album stuff. I imagine the industry was. But to us, whether it even sold or not, it was just fun. Really. Just because we wanted to do it. It happened that casually."

You say you talk things through with prospective clients. How often does that fall through?

BE: "It happened with Aretha Franklin. We wrote some dynamite R&B tunes for her and had plans to cut a real killer R&B album with her. But uh-uh. She didn't want to know. She wanted a disco LP and nothing but. We refused. We did not want to be responsible for Aretha Franklin's disco LP. After weeks of talk it fell through because she wouldn't give in, but hey y'know, I didn't want people to get mad at me for turning Aretha disco."

Your style has been outrageously copied more than once. How's that feel?

BE: "Well, that Queen record ['Another One Bites The Dust'] came about because that bass player guy spent some time hanging out with us at our studio. But that's OK. What isn't OK is that the press back home started

saying we had ripped them off! Can you believe that! 'Good Times' came out more than a year before, but it was inconceivable to these people that black musicians could possibly be innovative like that. It was just these dumb disco guys ripping off this rock'n'roll song."

Well, we still got a big race divide, as you've doubtless heard.

NR: "Hey Bernard, where was that when all those, uh, skinheads wanted to kill us?"

BE: "Manchester."

NR: "Oh right. Y'know we were playing Manchester and all these skinheads had put out word that everyone should get down there and break up the disco concert. They'd had all these, like, little flyers printed saying about sabotaging our show. But after they were all out back watching us get on our coach and they'd backed down with all their rocks in their pockets, y'know. They felt stupid because they'd really liked our show and now they couldn't attack us. They just stood there lookin' kinda dumb. That made me feel proud."

BE: "People like that are idiots. I really (*he begins to check his anger*) hate to meet people like that. OK, I was glad we impressed them, but that shit is sooooo dangerous. In the past we've faced crowds like that and I've just led the band off – not because I particularly fear for our safety, it's just if someone around me gets hurt I'll go out in the crowd and start a riot. Because I am not like that, man. Oh boy. Ha, I'm telling you, swinging guitar and all."

So are these, for you two, The Good Times?

NR: "Hell yes, hell definitely. The first time Bernard and I walked into a disco and they were playing our music, you never seen anything like that, man. We didn't have a name or a band, nothin'. All we did was record the basic tracks to 'Everybody Dance' and as we walked into the club we were like, ugh... Good Times? Hell yes..."

Who would you most like to have been in history?

NR: "I wanna be Attila! I wanna be Hannibal!" ■

What happened next?

Disbanding, death and the rebirth of disco

RODGERS SOLO

With Diana Ross' disco reinvention selling 10 million albums, Chic disbanded and Rodgers wrote and produced for major artists. He was recruited to produce David Bowie's next album – 1983's 'Let's Dance' – with similarly monumental sales results, and played a major part in launching Madonna with 'Like A Virgin'.

CHIC REFORM

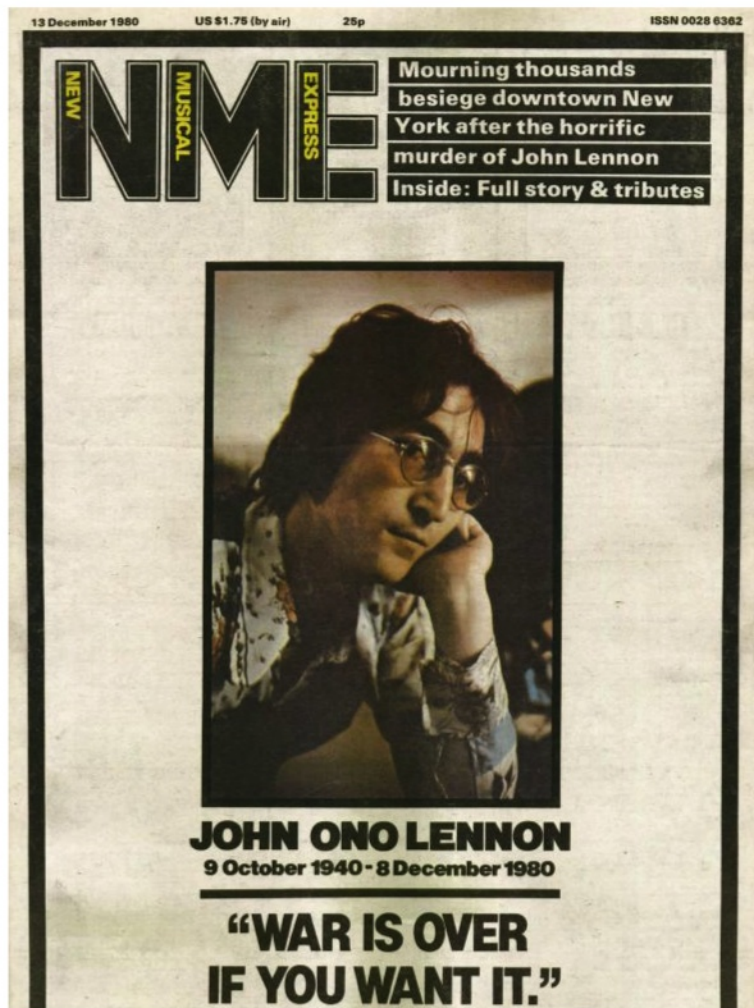
After working with The Power Station and Duran Duran, among other bands, Chic briefly reunited following a birthday party in 1989 and recorded a new album, 'Chic-ism', to great acclaim. Edwards died from pneumonia in 1996 aged just 43, resulting in the end of a brilliant songwriting partnership.

LUCKY TIMES

With eight nominations for the Rock And Roll Hall Of Fame under their belts and a formidable back catalogue, Nile Rodgers has turned Chic into the ultimate festival party band, headlining Glastonbury's West Holts Stage in 2013. At the same time, his co-write on Daft Punk's 'Get Lucky' saw his profile reach a new peak.

"People were saying we ripped Queen off! Can you believe that!"
Bernard Edwards

THIS WEEK IN 1980



John Lennon RIP

The former Beatle is gunned down outside his apartment in Manhattan

On Monday, December 8, on the street outside his apartment in the Dakota building, New York, John Lennon gives his last autograph. In the same place just a few hours later, at 10.50pm, Mark David Chapman repays the former Beatle with five .38-calibre bullets, inflicting seven gunshot wounds and severing a major artery. Chapman then drops his gun and makes no attempt to flee. The doorman, in disbelief, asks him, "Do you know what you've done?" Chapman's blunt reply is, "Yes, I shot John Lennon." As *NME*'s in-depth news story explains, a patrol car sweeps Lennon to Roosevelt Hospital, and frantic attempts are made by emergency surgeons to save Lennon using massive blood transfusions, but to no avail – John is DOA. The tragedy is mourned by thousands of fans gathering at the Dakota, with angry words for Lennon's assailant. Yoko issues a statement: "John loved and prayed for the human race – please do the same for him."

GABBING WITH GRACE

NME's Ian Penman meets Grace Jones in New York and they discuss her career and private life over plates of sashimi. He praises her new album, 'Warm Leatherette', which relinquishes her once impetuous sound in favour of a subtler approach. Jones also reflects on the infamous incident on *The Russell Harty Show*, when she slapped the presenter on live TV for turning his back to her. "I don't even remember him. I don't have any recollection," she laughs.

BLOCKHEAD BLASTS BOWIE

Lead Blockhead Ian Dury, wearing his art college diploma like a medal of honour, pours scorn on sloppy lyric writing and lack of discipline in the music industry. He lectures *NME* on the importance of studying and responds to David Bowie's remark on the curse of mediocrity for the artist: "Bowie is a person who's never had the opportunity to be at peace with himself because he hasn't learned about study."

REVIEWED THIS WEEK



The Clash - 'Sandinista!'
"Sandinista!" would be a formidable record to deal with simply due to the amount of stuff one has to listen to. Yet, even after one gets acquainted, [it] simply perplexes and ultimately depresses." ■ NICK KENT

ALSO IN THIS ISSUE

► Speculation builds that Led Zeppelin have split in the wake of drummer John Bonham's death, after a Xeroxed message arrives at *NME* claiming that "we could not continue as we were".
► John Lydon's appeal against his conviction for assaulting two publicans in Dublin is upheld by Judge Frank Martin within five minutes.
► Talking Heads are reviewed at Hammersmith Palais, reviewer Graham Lock lamenting: "What a terrible fate for a critic, to be conned into having a good time!"

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DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



Kings Of Leon



Paul
Smith

Maximo Park
frontman

1 You're named after Máximo Gómez Park in Havana. What's its alternative name?
Graeme Murphy, Dublin, via email
"Domino Park?"
CORRECT. Ever visited?
"No. I don't think the original one exists any more. There's another one in Florida that we should probably go to."

2 In the video for 'Karaoke Plays', the bus driver changes his destination to read 'Ginger & Jane' for the bus party. What did it say originally?
David Syme, Windsor, via email
"It's a good video, that one. One of our best. I remember

it was going to the coast. Tynemouth or Whitley Bay?"
WRONG. It was Amsterdam. Do you have a karaoke speciality?
"Easy Lover" by Phil Collins & Philip Bailey. It's quite an extension of my vocal range, and I can't do it properly."



3 At which pub did you film the video for 'Apply Some Pressure'?
Leigh Hartshorn, Coventry, via email
"The Head Of Steam [in Newcastle]!"
CORRECT. Are you still regulars?
"The Head Of Steam is back! I saw Waxahatchee there the other week and they'd got a new mixing desk."

4 Name one of the video games that 'Apply Some Pressure' is used in?
Iona Bruce, Newcastle, on Twitter
"It might be in a racing game. Some kid in the Midwest tweeted us saying we were awesome after he'd bought this game."
WRONG. Burnout Revenge and SSX On Tour. Are you big gamers?
"No. Nobody's run any of this past me. I guess nobody buys records any more, so you have to reach the kids some other way."

5 Where did you play the launch party for 'Our Earthly Pleasures'?
Jack Wilkins, London, via email
"The Baltic venue."
CORRECT. What do you remember about that show?
"It was our first ever gig there, on the banks of the Tyne. I DJ'd there the other week and played 'Fog On The Tyne'. I sped it up at the end. I should've mixed in the Gazza version, really."

6 Complete this lyric: "Last night I dreamt..."
Stephen O'Neill, London, via email
"...we kissed on a bench in the evening". From 'Nosebleed'.
CORRECT. Do you still do a lot of kissing on benches?
"Not any more. These days I do most of my kissing on the couch."

7 Which of your single sleeves features a picture of a man and woman hugging?
Kirsty Little, Rye, via email



"Our Velocity' has one guy on it... On the 'Books From Boxes' sleeve they were on chairs with arms around each other... I'm gonna say 'Girls Who Play Guitars'.
WRONG. It's 'Our Velocity'.
"No it's not!"
Yes, it is.

"Ah, you've stumped me there. The thing is, the singles from that album all had quite similar sleeves."

8 The song 'Warehouse' is the B-side to which of your singles?
Callum Terry, Southampton, via email



Stevie Wonder

"I know it's something off the second album... 'Girls Who Play Guitars'?"
CORRECT. One of your favourite B-sides?
"I do like that one, yeah. It's a good song."

9 Which band kept 'Our Earthly Pleasures' off the Number One spot back in 2007?
Leah Williams, Londonderry, on Facebook
"Kings Of Leon. Their third one, what was it called? 'Because Of The Times'?"
CORRECT. Have you forgiven them yet?
"Never. That will be a beef I'll take to the grave with me."

10 When your drummer Tom's girlfriend spotted you singing karaoke in 2003, leading you to joining the band, what were you singing?
Alex Galloway, Bury St Edmunds, via email
"Superstition" by Stevie Wonder."
CORRECT
"That original biog has come back to haunt us, because she was actually Tom's ex-girlfriend and we didn't want to offend her, but then they got back together, and now they're married."

SCORE = 7

"That's respectable, I'd say. You don't want to know it all, do you? You don't want to come across like someone who watches DVDs of themselves every night and has posters of themselves on the wall."



NEXT WEEK

I'm
dreaming
of a
black
Christmas...



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