19 APRIL 2014

NME

#RECORDTHATCHANGEDMYLIFE

THE RECORD THAT CHANGED MY LIFE

As chosen by

The Black Keys
The Horrors
Janelle Monáe
Wild Beasts
Chuck D
Skrillex
Eagulls
And

Nirvana
Nas
Bo Ningen
Mac DeMarco

Record Store Day 2014

NME's guide to the 50 most essential releases

Oasis

Unseen shots from the brand new exhibition

"This is the soundtrack to my rebellion"

Foals

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"I can feel the earth begin to move, I hear my needle hit the groove" IAN BROWN

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A Day In The Life Of A Record Store

Hazel Sheffield travels to Bristol's Rise ahead of Record Store Day 2014 to find out how traditional shops strategise to survive

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Greg Cochrane
Editor, NME.COM
Greg interviewed Yannis for this week's cover feature: "Sun, coffee, chatting about music and record stores. Few more pleasurable ways to spend an afternoon."

Daniel Topete,
photographer
Danny Brown's NY show was shot by Daniel: "It was fun to be able to shoot from stage and see the crowd go crazy. I blew out my ears being so close to the speakers but it was worth it."

Louis Pattison
Writer
Louis interviewed Radar stars Sleaford Mods this week: " Where better to chat to rant-rap duo Sleaford Mods than in their native Nottingham?"

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COVER: AMY BRAMMALL, WITH THANKS TO DMS

SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Al Horner

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LETTER OF THE WEEK

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WORTHY FARM LUNATIC ASYLUM

On June 29, Kasabian will finally headline the Pyramid Stage at Glastonbury, and it promises to be the performance of a lifetime. After last year's slightly dull closing set from Mumford & Sons, Emily Eavis has taken a different approach this year and decided the way people really want to end their weekend is by going crazy, and there is no other band that can send people crazy like Kasabian can. They've been knocking on Emily Eavis' door to headline for years and I can't see them fucking up this chance. It's not like they've never headlined festivals before, with top slots at Reading and Leeds, T and V all under their belt. This won't be anything less then spectacular. It's time to get loose 'cos Kasabian are coming to Worthy Farm!
Callum McCormack, via email

Al Horner: Amen, brother. Sunday night's Glastonbury finale should feel like the greatest, most feral party on earth. The Mumfords' performance last year had all the debauchery of standing in line at the post office or watching a bunch of morris dancers at a village fête. As I wrote on NME.COM last week, I wanna see out the weekend losing my shit at the command of a pair of hairy delinquents blasting liquid nitrogen-fuelled rock'n'roll at breakneck speed and buffalo-combusting volume. Not courteously applauding a 'clever' indie band as they experiment with Appalachian riffs and gamelan wonkery they learnt on holiday in Bali. See you down the front, Cal.

DAMON AND NOEL, TOGETHER AT LAST

Noel Gallagher and Damon Albarn are talking about making an album together. Holy fucking shit. Get Jarvis Cocker, Justine Frischmann, Graham Coxon and, of course, Liam involved and we'll basically have Britpop's answer to the Avengers, here to save the world from mundane musical bollockery. This could be *the* record of 2015, if it happens – two British institutions who've moved far beyond their Britpop beginnings returning to sparky guitar pop for one last collaborative hurrah. I think I want this even more than a new Blur album.
Jade Swinton, via email

AH: You're not wrong, Jade. Damon's album hasn't come out yet and Noel's still in the studio so it could be a while before we hear anything more, but as mouth-watering, hatchet-burying collaborations go, this is Val-fucking-halla. Fingers crossed, eh?

SEVEN NATION BARMY

Why isn't Jack White Glastonbury's third headliner? This is total insanity. The guy's a modern pioneer, with plenty of titanic White Stripes anthems to fall back on when he runs out of solo material to play. Plus, he's had everyone from Neil Young to Weezer in his Nashville studio recently – high-profile mates who I'm sure could lend a hand with a guest spot. Whatever the Eavis clan is planning for that third elusive headline Pyramid stage slot, I can't imagine it being better than Jack the lad.
Ryan Salt, via email

AH: Good point, Ryan. The excitement for Jack White's new album in the *NME* office at the minute is palpable. Even if its name, 'Lazaretto', does sound like a cross between a mulleted '80s Italian centre back and a posh ice cream.

COBAIN ON BROADWAY?

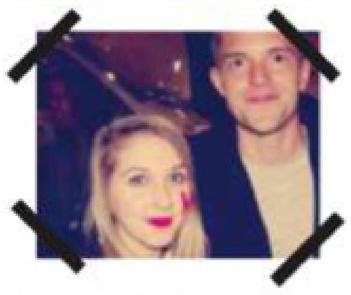
Pack it up, boys – punk, after two decades spluttering away on life support, has finally croaked. Cause of death: Courtney Love revealing in last week's *NME* (April 5) that a Kurt Cobain musical is "very likely". Just to put that in context – the most fiercely anti-establishment figure of the 20th century is to be remembered in that most tawdry, bullshit-cheesy of formats: the musical. What's next, *The Life And Times of Lou Reed – On Ice*? Incidentally, in the same week it was confirmed that Johnny Rotten is appearing in a new stage adaptation of *Jesus Christ Superstar* alongside members of 'NSync, Destiny's Child and that idiot-faced Gap model muppet from Incubus. Punk's dead and we're all too busy watching the fucking *Voice* and counting our Tesco Clubcard points to give a shit. Well done, people.
John Pritchard, via email

AH: Hang on, John – maybe *Kurt Cobain And The Amazing Technicolor Plaid Shirt* will be a hugely tasteful enterprise. I mean, who says rock rebellion and jazz hands have to be mutually exclusive? Seriously though – yes, Kurt may be backflipping in his grave so violently at the thought of this right now, the tremors will soon start showing up on the Richter scale. But have a bit of faith. In the last 12 months we've had Pussy Riot sticking it to homophobic Russian politician shitheads, Alex Turner refusing to bask in music-industry backslapping at the Brits and Fat White Family's slovenly, unfuckwithable punk din. The spirit of Kurt will live on – even if *Cobain On Broadway!* comes to pass.

SMELLS LIKE TOON SPIRIT

I liked the Cobain '20 years on' feature but really hated the cover (April 5). A dodgy MS Paint cartoon of the Nirvana icon? That's really the best you could manage? I don't think he'd have liked his legacy reduced to a weird *South Park* caricature. In the words of Cartman: screw you *NME*, I'm going home.
Jake Sanders, via Facebook

AH: Yes, because Kurt – a deadpanning cynic who despised all things mawkish – would have MUCH preferred a maudlin black-and-white tribute gushing with dewy, syrupy sentiment. SURE! And for the record, a quick flick through his journals, which were compiled into a book in 2002, reveals he was a bit of a cartoonist himself, constantly drawing through his high-school classes. Put THAT in your pipe, Jake.



LOOK WHO'S STALKING

Me and my sister saw The Killers and grabbed Brandon Flowers for this photo. I went totally silent but she was saying weird things like, "Are you real?!" He laughed.
Hannah Stark, Manchester, via email

ED MILES, JO MCCAUGHEY

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ON REPEAT

NME TRACK OF THE WEEK

1. Baby Strange
Distance Yourself

Baby Strange haven't shared any new material since last year, but 'Distance Yourself' shows they've not been slacking off in the meantime. Instead, the Glaswegian trio have been learning the art of the slow build, taking this new single from creepy, wiry guitar lines to all-out fuzz meltdowns in 2.45 while frontman Johnny Madden's fury mounts into rallies against The Man trying "*to take our fun*". Fierce and brilliant.
Rhian Daly, Assistant Reviews Editor

2. Tala
Serbia

'Serbia' is the second track from Tala's debut EP 'The Duchess' and further proof that she's an emerging talent. From London, but of Iranian descent, she presents a surefire summer tune full of middle-eastern incantations, tribal rhythms and tropical drum pads. There's even a vocal that sounds like a distorted hamster. Despite all that's going on, 'Serbia' is still cohesive and slick. Get it in your earholes now.
Lucy Jones, Deputy Editor, NME.COM

3. Chance The Rapper
The Writer

There was a time when the frustrating thing about Chance The Rapper was that there just wasn't enough of his music to listen to. Now, barely a day goes by without a new or previously unreleased track popping up. 'The Writer' is one of the latter, from 2012. It finds Chance waxing lyrical about hipster girls and their coke habits while comparing himself to Elton John over a laidback piano groove.
David Renshaw, News Reporter

4. Peace
Money

Not ones for sitting about, lapping up their sell-out tours, Peace have already knocked out album two, revealing the further tricks up their psych-pop sleeves: Harry Koisser's Debbie Harry-style 'rapping' and songs about... Bitcoin? "*Mooneeeeey, do you eat it when you're hungrrrrrry?*" goes the chorus over maraca-shaking rhythms. It's more Jamiroquai than Happy Mondays, but if you're looking for 2014's 'Virtual Insanity', look no further.
Eve Barlow, Deputy Editor

5. MNEK
Every Little Word

There are times in pop music where a track appears to come gift-wrapped from the future. MNEK's latest sounds exactly like that. It helps that the vocals have been delivered via some kind of aggressive food processor and there's a robot asking *"do you fuck to this shit?"* in the background like some kind of threatening phone call from *Saw III*. Or maybe *Saw XXIII*, if MNEK really *is* from the future.
Greg Cochrane, Editor, NME.COM

6. Brody Dalle
Blood In Gutters

If you like your fury served slow, your rage clearly labelled 'barely contained' and your guitars turned up to 12, then you may wish to pay a little more attention to the return of Brody Dalle. Taken from the forthcoming debut solo album of the former Distillers and Spinnerette frontwoman, 'Blood In Gutters' is a bold and mid-paced ball of fire, underpinned by a thundering bass. "*Find your weakness*", she growls. We just found ours.
Hayley Avron, writer

7. Tom Vek
Sherman (Animals In The Jungle)

May marks 10 years since Tom Vek released his debut single, 'If I Had Changed My Mind', a mangle of broken blues indebted to Beck and Talking Heads. Now, on the eve of releasing his third album, he's become a similarly iconoclastic artist (if on a much smaller scale): the blunt-edged vocals and oblique existentialist lyrics of 'Sherman (Animals In The Jungle)' – nervy with laser-fire synths and jagged guitar – couldn't belong to anyone else.
Laura Snapes, Features Editor

8. Childhood
Falls Away

These London party boys' choruses have always been as sharp as their cheekbones, but this Dan Carey-produced first single from their debut LP flashes an intriguing maturity. Another innately pretty melody is beautifully smothered by a sleepy heaviness in four billowing minutes of prolonged euphoria. "*We fall so hard*", sings Ben Romans-Hopcraft in the chorus, and you will too.
Ben Homewood, writer

9. First Aid Kit
My Silver Lining

"*A song's never just sad/There's hope/There's a silver lining*", First Aid Kit assure us, and back it up in style. With the Swedish duo's third album 'Stay Gold' just a couple of months away, 'Silver Lining' whets the appetite nicely, finding a reason to "*keep on keeping on*" in a lush sweep of trad-country, pushed along by wagon-rolling guitar and arcing strings. Here they come, straight outta Nashville (a suburb just south of Stockholm).
Matthew Horton, writer

10. Nicki Minaj feat. Lil Herb
Chi-Raq

Nicki Minaj's third album 'The Pink Print' is due later this year and, in the meantime, as she says here, "*I might give you a new track every week till this album drops*". 'Chi-Raq', which features Chicagoan MC Lil Herb and works as a kind of tribute to drill music in the city, is quite unlike the pop crossover tracks we've come to expect of Minaj; it's a reminder that, when she wants to be, she's as hard as nails.
Phil Hebblethwaite, writer

ESSENTIAL NEW TRACKS

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

11. SZA feat. Kendrick Lamar
Babylon

Sometimes when big rappers appear on lesser-known labelmates' tracks, it's a ploy to bump a profile. Not so SZA and Kendrick Lamar. They go way back, and the warped, choral pop of 'Babylon' slithers pleasingly under Lamar's eerie-alien vocal. *"Was it worth it, would you do it again?/Aren't you tired, always making amends?"* she asks, before he pops up to agitatedly defend his honour.
Tom Howard, Assistant Editor

12. Klaxons
Atom To Atom

New rave may be long gone, but it seems like Klaxons aren't ready to let the party die just yet. Where comeback tracks 'There Is No Other Time' and 'Children Of The Sun' provided giddy dancefloor thrills and inimitably bizarre falsetto kicks, 'Atom To Atom' starts off sounding far more subtle. Don't be fooled by all the arch astrophysics and far-flung space talk though: by the drop at 2.38 you'll feel like you're pilled up on a Balearic island. Klassic.
Lisa Wright, writer

13. Willis Earl Beal
Stay

"Anything Beyoncé can do, I can do twice," is presumably what Willis Earl Beal said to himself as he uploaded 'Curious Cool', his second surprise release after February's 'A Place That Doesn't Exist'. On standout track 'Stay', Beal implores his lover to come back to him, sounding as morose as Prince the day he went to the felt hat and tiny tuxedo shop and found out they were all out of purple. He's worth sticking around for.
Kevin EG Perry, writer

14. Future feat. Kayne West
I Won

"I just wanna take you out and show you off", chimes Georgia rapper Future over Drake-ish minor chords. *"I won me a trophy"*. A weird, possessive metaphor for romance maybe, but 'I Won' still impresses and stirs – not least when Kanye drops a guest verse. *"I put an angel in your ultrasound"*, he raps, before less elegantly declaring: *"I wanna dip that ass in gold"*. Charmers, the pair of them.
Al Horner, Assistant Editor, NME.COM

15. Gorgon City feat. Laura Welsh
Here For You

The north London duo look set to dominate dancefloors in 2014, following their recent Klaxons collaboration ('There Is No Other Time') with the follow-up to their own Number Four hit 'Ready For Your Love'. Like that single, 'Here For You' is slick house with wub-wub-wubs in the middle, and vocals this time supplied by Staffordshire-born singer Laura Welsh. Watch your backs, Disclosure, that's all we're saying.
Dan Stubbs, News Editor

16. Fear Of Men
Descent

Fear Of Men's Twitter feed is punctuated by RTs of poets who've gone head-to-head with The Big Ideas and come off worst. Though the literate Brighton trio's lyrics try to rekindle the sighs of Plath and Larkin – the lovelorn 'Descent' ends with singer Jess Weiss lamenting *"There is a sickness all around that keeps me from your door"* – the music does a better job of that. 'Descent' tumbles along with tasteful melancholy.
JJ Dunning, writer

17. Loom
Yosoko

'Yosoko', Loom's first release since last year's 'Lice' EP, has all the hallmarks of their previous material. Chugging, grunge-y guitars? Frontman Tarik Badwan gruffly repeating a chorus line like he's pounding a battering ram into your head? Lyrics filled with doom and gloom? All present and correct. But 'Yosoko' also sounds rejuvenated, Badwan's deadpan verses tinted with a new, lingering forcefulness. A promising sign of things to come.
Rhian Daly, Assistant Reviews Editor

18. Tune-Yards
Wait For A Minute

To hear a Tune-Yards song where Merrill Garbus' voice isn't dominant is initially disconcerting. 'Wait For A Minute' cushions rather than submerges the singer, with layers of synthesized sound building over the chorus. It's not a total change in sound, though; Nate Brenner's sultry bass lines offer familiar companionship, while Merrill's still capable of truly opening up those lungs when required.
Simon Jay Catling, writer

19. Bikini Kill
Girl Soldier

With the re-release of early LP 'Yeah Yeah Yeah Yeah', the original riot grrrls of the '90s remind us that the fire of feminist punk will not be extinguished. While modern bands like Perfect Pussy carry the ethos and explode with the same ferocious sounds, the pioneers just can't be beat on this previously unheard early live recording: *"I guess you didn't give a fuck, after all, only women were dying"*.
James Balmont, writer

20. Max Jury
Crooked Time

Evoking the spirit of America's Midwest is the Holy Grail for a certain type of grizzled troubadour. So many try that it's sometimes hard to tell them apart. For the most part, Des Moines, Iowa's Max Jury lives up to the stereotype on 'Crooked Time', with gently strummed chords and lyrics about *"little birds singing blue"*. But when the mournful trumpet and Satie-esque piano slide in, even the most familiar of places can still hold a surprise in store.
Andy Welch, writer

GETTY, ANDY WILLSHER, FILM MAGIC, WEIL KRUG

"I know this made Kurt smile up there"

Courtney Love and Dave Grohl bury the hatchet as Nirvana take to the stage with Lorde, St Vincent and more at the Rock And Roll Hall Of Fame

Courtney Love and Dave Grohl kiss and make up at Brooklyn's Barclays Center, April 10, 2014

When Nirvana were last week (April 10) inducted into the Rock And Roll Hall Of Fame at Brooklyn's Barclays Center, it was an occasion both solemn and celebratory. And – in the moment pictured above – it marked the thawing of the frosty relationship between drummer Dave Grohl and Kurt Cobain's widow, Courtney Love. At odds over Nirvana's legacy for the two decades since the frontman's death, the pair embraced after Love referred to the assembled people, including Cobain's mother and sisters and Nirvana bassist Krist Novoselic, as "my family". Love later tweeted: "Thank you Dave, love you. I know this made him smile up there."

The band were inducted into the Hall by REM's Michael Stipe, who praised their "crystalline, nuclear rage and fury". Grohl led the acceptance speeches, giving a shout out to his predecessor on Nirvana's drum stool, Chad Channing. Cobain's absence was noted by all: Novoselic said he thinks of him when fans thank him for the music, mother Wendy called him an "angel" and Love said, "I just wish Kurt was here to do this."

When the band – Grohl, Novoselic and guitarist Pat Smear – took to the stage, four vocalists filled in for Cobain: Joan Jett, Kim Gordon (ex-Sonic Youth), St Vincent and Lorde appeared for a four-song set that kicked off with 'Smells Like Teen Spirit'. St Vincent later described it as the "best night of my life". Afterwards the band headed to St Vitus, a 230-capacity bar, where they played a 19-song set with Dinosaur Jr's J Mascis and Deer Tick's John McCauley joining Jett, Gordon and St Vincent on vocals – an aptly punk rock end to a grand evening. As Grohl said earlier: "We came from this underground punk rock scene where there really were no awards or ceremonies or trophies. It was all about doing it for real – and the reward was doing it right and sharing a community of music." ■ KEVIN EG PERRY

REUTERS

NME hits The Great Escape

Line-up for Brighton Corn Exchange at the seaside festival revealed, plus win tickets

Following last week's announcement of acts hitting the Radar Stage at The Haunt at this year's The Great Escape, we can now reveal the brilliant bills for the NME Stage at Brighton's Corn Exchange. Topped by Pulled Apart By Horses and Charli XCX, *NME* takes over the venue on Saturday May 9 and Sunday May 10. We speak to two of the acts heading to the seaside with us – and give you the chance to win tickets to be there.

Nathan Day, Darlia

Are you looking forward to Brighton?
"Definitely! We've not been to The Great Escape before, but we'll feel at home because we're from the seaside too. I've always said Brighton looks like our hometown Blackpool from a distance, but the closer you get, you realise there's less stuff on the floor and fewer tramps."

Who are you most excited to see?
"We're really looking forward to Royal Blood – people keep mentioning them to us so it'll be interesting to catch them."

What can we expect from you?
"It'll be loud. You can't tell how noisy we are from video recordings, so don't just look on YouTube, come and see us in the flesh. I'm not sure what exactly we'll do yet. It'd be good to get The Chuckle Brothers as interpretative dancers. Maybe we'll try that. They could do our merch stand after."

Apart from coaxing children's entertainers out of retirement what else are Darlia up to?
"We've written our album. We're seeing different producers and it's looking good, but we're not recording yet. We don't mess around though – it won't take us long."

Lastly, any tips for a weekend by the sea?
"Enjoy the openness. When you're drunk and stumbling around, it's great to be on the seaside because you can wander so openly."

Charli XCX

How are you feeling about headlining for *NME* at The Great Escape?
"It'll be very cool. I always have special plans for my shows. I played some new songs for the first time at SXSW recently, so I'll add some more to the set. People can expect girl power, a punk-tastic sugar overload. Maybe they'll cry too. Tears of joy or tears of sadness, maybe both. Both would be good actually."

Who are you excited to see?
"There's a girl called Femme playing, she's really cool and her songs are amazing. I don't really know who Cheerleader are, but I really like their name, so that makes me want to see them live."

Are you looking forward to playing the festival again?
"Yeah! I played four years ago in a weird beachside club. It was just me and an iPod – classic old Charli XCX foetus days. It was really weird, that's my memory. I popped in and out. I think Ed Sheeran came to my show. I think that's all I did so I didn't get the vibe of it. This time I'll become a champion, a veteran of The Great Escape."

So you'll hang around for the weekend?
"I'll try! I like Brighton and the beach. My nan's from Brighton. She's a babe. She probably won't be at the show but she's pretty cool. I've never been on that ride at the end of the pier. I think there's a rollercoaster. I want to go on that this time." ■ BEN HOMEWOOD

NME Stage at Corn Exchange, The Great Escape, Brighton

▶FRIDAY, MAY 9
Pulled Apart By Horses 11:45pm
Royal Blood 11pm
Darlia 10:15pm
Baby Strange 9:30pm

▶SATURDAY MAY 10
Charli XCX 8:15pm
Coves 7:30pm
Years & Years 6:45pm
Cheerleader 6pm

WIN! NME has one pair of tickets for The Great Escape, taking place May 8-10 in Brighton, to give away. To be in with a chance of winning, head to NME.COM/win.

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MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

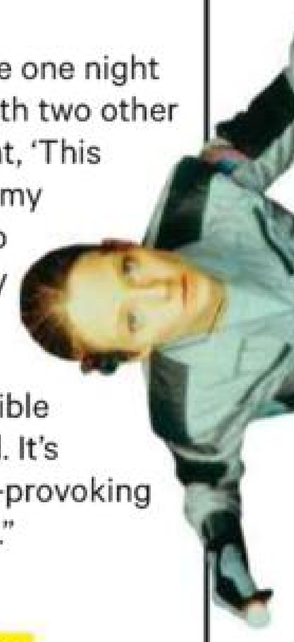
Joe Mount

Metronomy

BOOK
Five Billion Years Of Solitude by Lee Billings
"It's about aliens, or the lack of them. It's a popular-science book, one that makes you think about space and the universe."

BOX-SET
Dad's Army
"I was watching it at Christmas. I reckon you could get into it on tour, in the same way you would *The Wire*. I could get obsessed with it."

FILM
Contact
"I watched it late one night after the pub with two other people. I thought, 'This is boring.' Then my flatmate went to bed, and literally two minutes later it became the most incredible film in the world. It's quite a thought-provoking piece of cinema."



GAME
Pass The Pigs
"There's a game called *Pass The Pigs*, which is kind of an analogue dice game where you throw plastic pigs around. It's very good for travelling because it fits in your pocket."

HOME COMFORT
Nintendo 3DS
"I always take a Nintendo 3DS with me – it's a brilliant piece of kit. I love playing *Mario Kart*."

▶Metronomy are touring Europe until April 30

SUITCASE: MARK BEAUMONT. PHOTOS: CAITLIN MOGRIDGE, REX, ALAMY

USE YOUR PHONE TO SEE THESE TEXAS STARS

TEXAS

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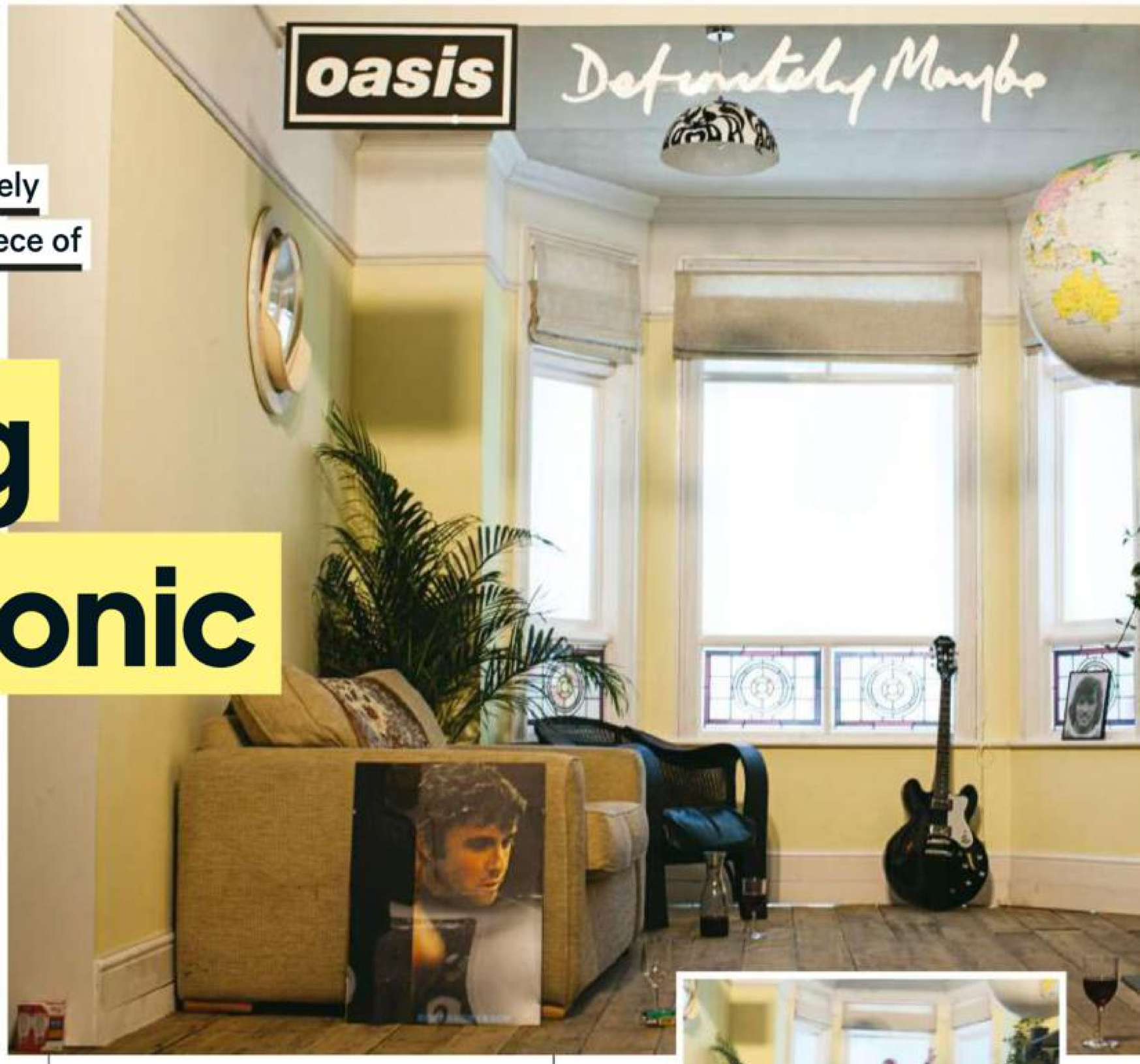
AUSTIN
LIVE MUSIC CAPITAL OF THE WORLD
AUSTINTEXAS.ORG

A reproduction of the 'Definitely Maybe' sleeve is the centrepiece of a new Oasis exhibition

Feeling sofa-sonic



In 1999, Tracey Emin was shortlisted for the Turner Prize for putting her own bed on show at the Tate Gallery. In 2014, Bonehead has gone one better: a recreation of the Oasis guitarist's Didsbury living room – exactly as pictured on the cover of 1994's 'Definitely Maybe' – has been painstakingly brought to life in Shoreditch's Londonewcastle Project Space, including his own armchair, ashtray, flamingo, lampshade, metal horse and throw. It's the centrepiece of Chasing The Sun: Oasis 1993-1997, a free exhibition celebrating four years of Gallagher greatness that runs until April 22. Fans will be able to have their picture taken on the set, and their glasses might even be filled with wine, as opposed to the Ribena used on the day of the original shoot.

Lawrence Watson, who shot the artwork for Oasis' sixth album 'Don't Believe The Truth', was asked to curate the exhibition last year. "I worked with Oasis more recently, but I've known them for a long time," he says. "I loved their scruffy look and working-class background. They were lads with attitude who wanted to kick over statues. I grew up with punk bands like The Clash, Sex Pistols and The Jam who made me believe I could achieve anything, and Oasis did exactly the same thing for their generation of fans."

Aside from the life-size replica of Bonehead's living room, Chasing The Sun also features a mixture of famous and never-before-seen images from photographers including Kevin Cummins, Tom Sheehan, Jill Furmanovsky, Jamie Fry and Paul Slattery. Yet Watson's favourite image in the exhibition was taken by Oasis' former press officer Johnny Hopkins after an early gig.

"It looks like World War Three has taken place in their dressing room, like a youth club gone bad," he says. "There's graffiti all over the walls, all sorts. It sums up exactly what it would've been like being in that band at that time."

Alongside the photographs is memorabilia donated by each band member. Noel Gallagher supplied the pair of Epiphone guitars seen on the 'Definitely Maybe' cover, NME, Brit and MTV Awards and a notebook full of handwritten lyrics, while former drummer Alan White donated the drumkit used in the 'Don't Look Back In Anger' video. There'll also be a couple of cryptic pieces, including a bowl of cornflakes – a nod to a comment Liam once made about the powder he liked to sprinkle on them.

Some of the rarest exhibits come from Brian Cannon, who with his company Microdot, designed the artwork for everything Oasis released in the '90s. "I have good memories of it all," says Cannon. "There was a lot of partying going on. Us lot at Microdot did have a reputation for being worse than the bands." His contributions include test prints of the three album sleeves he designed, plus previously unseen artwork and Polaroids and his jacket from the '(What's The Story?) Morning Glory' sleeve. The person walking down Berwick Street with his back to the camera? That's Brian Cannon. "As a body of work, this exhibition is solid as a rock," says the artist. "Oasis changed my life, and the lives of many other people, too. This exhibition shows how." ■ ANDY WELCH

Five unmissable objects at Chasing The Sun

- ▶Bonehead's white suit from the 'All Around The World' video
- ▶The sign from Glasgow's King Tut's Wah Wah Hut, where the band were spotted
- ▶Handwritten notes from 'Definitely Maybe'
- ▶NME Awards for Best Single, Best Album and Best Live Act
- ▶Noel's Union Jack Epiphone Sheraton from Maine Road

▶Chasing The Sun: Oasis 1993-1997 is at Londonewcastle Project Space

Liam poses with fans at the exhibition opening night

StreetMags.com

The replica living room, and, below, attendees pose for pics

▲BEHIND THE SLEEVE

Brian Cannon on the iconic 'Definitely Maybe' sleeve

"The intention was for it to look like a fly-on-the-wall shot, but that couldn't be further from the truth. The band's positioning, the props, even the still that's on the telly – it was all meticulously chosen, arranged and freeze-framed. We did test shots a week before the main shoot. There were shots of me and Bonehead's wife in different places around the room to give me an idea of how different compositions would work. When Liam saw a shot of me lying on the floor he said he wanted to do that too. We really did plan it all. A lot of the props belonged to either Phil Smith, their roadie, or their engineer Mark Coyle, who used to live together –we went round their house for a load of the props. I'd known Noel for about a year when we did the sleeve and I'd seen Oasis a lot. I knew they were going to be massive, so the sleeve had to be perfect. And it was."

DAN KENDALL, JOHNNY HOPKINS, GETTY

Window shopping

Aphex Twin fans team up to buy the ultimate lost album

It's the Holy Grail of electronic music: 'Caustic Window' by Caustic Window, the 'lost' 1994 album by Richard D James, aka Aphex Twin. Many electronica fans have long doubted its existence – until last week, when a vinyl test-pressing of this mythical, aborted release appeared on online marketplace Discogs; never played, with labels hand-written by Aphex Twin himself. Asking price? $13,500 (£8,050). Delivery not included.

"When I saw the asking price, I knew it was legitimate," says James 'Joyrex' Thomas, founder of Aphex Twin fansite WATMM.com. "I was amazed that it'd turned up after all this time." Four other 'Caustic Window' test-pressings are rumoured to be owned by people associated with Rephlex – the label, co-owned by Aphex Twin, that the album was intended for release on. The seller of this fifth and final copy had received it as a gift from a Rephlex insider, and kept it in pristine condition for 20 years.

Thomas is now helming a Rephlex-approved Kickstarter to fund the purchase, transfer and digital distribution of 'Caustic Window'. The plan was hatched, he says, when "someone on the WATMM forum jokingly suggested taking up a collection to buy the album". Backers will receive a lossless digital recording of the vinyl, which will then be auctioned off. The profits are to be split three ways between the Kickstarter contributors, Rephlex, and a yet-to-be-decided charity.

Richard D James, aka Aphex Twin

MANY ELECTRONICA FANS DOUBTED ITS EXISTENCE

But will the record be worth the two-decade wait? "Grant Wilson-Claridge [co-owner of Rephlex] thinks it's a good album, and has played tracks from it in DJ sets over the last two decades," says Thomas. "That's enough of an endorsement for me." The 16 long-lost tracks on 'Caustic Window' are merely the tip of a vast techno iceberg, however. "I've heard from several of Richard's contemporaries that he has literally hundreds of top-quality tracks that will never be released," says Thomas. "That's what makes the 'Caustic Window' LP so exciting – these were tracks Richard deemed good enough to plan on releasing." ■ JOE MADDEN

THE MINI INTERVIEW

Peter Hook

Former New Order bass player

How's the New Order book coming along?

"It's with the lawyers! Libel laws are tough. In the Joy Division book hardly anything had to be cut; for the Haçienda book fucking loads did. The New Order one will give the lawyer a heart attack."

So it's going to be full of revelations?

"Yeah, the world of New Order was completely different to Joy Division. It's a tale of drugs, excess... some of the behavior is shocking. We were like pigs in a trough. It was like an indie Mötley Crüe. Doing the book at least has shown me that we used to have a good time. It's called *Power, Corruption & Lies*. It's in two parts, called 'Coming Up' and 'Coming Down'."

Bernard Sumner is doing his own memoir. Are you worried about going head to head?

"No, I want to release them at the same time so it'll be like Blur against Oasis."

It's not likely to thaw the frosty relationship between you then?

"[Bernard] is hilarious, so I hope that his book is good. I hope it works, because it's such a monument to your life that he shouldn't let his fight with me overtake it, and I shouldn't let the fight with him overtake mine. I want to do something I can be proud of that's fair and honest." ■ JAMIE FULLERTON

storemags.com

As he reaches his half-century, the Happy Mondays man spells out his newfound political ambition

Bez joins the anti-fracking protest at Barton Moss, March 2014

24 hour party politics people

"Life begins at 50!" exclaims Bez, ahead of his birthday this week. "Nobody else thought I'd make it to this age, but I've always been quietly confident. Now I want to reach 150. I'm knocking back the coconut oil and eating 16 portions of fruit a day." He's probably not kidding. In contrast to his hedonistic, maraca-shaking Madchester days, he's now a beekeeper, has no possessions and lives on a commune. When he announced plans to stand as an independent candidate for Salford & Eccles in the 2015 general election, people assumed he was joking. Quips about 'e-petitions' abounded. Yet Bez – real name Mark Berry – tells *NME* it's something he's been mulling over for a long time.

"Getting rid of my possessions was the first step. Then I wrote to the government telling them to fuck off. They weren't getting anything out of me until they put all the wrongs right – which they haven't done." Now head of The Reality Party, he's planning to field candidates across various constituencies. "I know I can take Salford," he says, bullishly, of the safe Labour seat. "You've just got to look at the clowns in charge to see I could do a better job." Take a look at his policies and decide for yourself.

Ban fracking

"I've been involved in the anti-fracking [shale gas extraction] protests at Barton Moss in Salford. Over 80 deadly poison chemicals are used in the procedure and the geology of England is not safe to crack anyway. We haven't got good geology! Fracking has caused two earthquakes – in Manchester and Blackpool. The technology's unsafe and poisons the environment and our water table. Each time we frack, it uses eight million gallons of fresh drinking water – and we already have hosepipe bans each summer. I won't let the frackers fucking frack the fuck out of us and leave a polluted planet behind."

The Rt Hon Bez?

Promote sustainability

"As well as poisoning our land, [Secretary of State for Environment, Food & Rural Affairs] Owen Paterson is trying to rush genetically modified crops in, so the only food we can grow will be GM foods. That means the chances of you getting fed are in the hands of a company who've patented every seed in the world. The answer to our problems is growing our own food. At the moment we're resorting to food banks – what a fucking joke that is. We've got people starving on the streets of Moss Side – what's that all about? It's because people have been socially conditioned to go to the supermarket and have forgot about the basics. During the war days, it was 'Dig For Britain' – and nobody went hungry."

Establish a gold-based economy

"I want us to return to a gold-based banking system but unfortunately Gordon Brown – the big fucking Humpty Dumpty who fell off the wall – sold all our gold. And that's why there's austerity. What a bullshit lie! What I suggest we do to get the gold back is start using our North Sea gas reserves, and instead of selling it for worthless bits of paper we start trading it for gold. I want to put a cap on earnings so we can have free public transport and free drinking water for all, instead of greedy motherfucking capitalists buying themselves Learjets."

Bez on the BBC's *Sunday Politics*

Ban bankers – and end war

"Until we end the banking system, we can never have true independent democracy because the government is run by the bankers who are allowed in under the false tag of lobbying – which is legalised bribery. Without the banking system, there would be no war. Bankers manipulate and cause every war. And now the few people left out of the banking system – Syria, Iran and North Korea – are under attack, so [the bankers] can gain control of the commodities within those countries."

Change UK politics

"The only protest vote you've got at the moment is UKIP, which is another socially-engineered party – they've been created so the main parties can bring in more of their fascist rules. With The Reality Party, young people have an alternative. I've never voted in my life because there's nobody to represent my views. I'm offering people change through the ballot box. We've been talking to Labour and Lib Dem members who are ready to defect to us, because they know Ed Miliband and Nick Clegg have no concern for the people or the planet."

Put permaculture on the national curriculum

"All you see is war and greed on the telly, which changes people's consciousness. Everything on the news is fear-based. We need a Bez Broadcasting Corporation spreading peace and love! We've got to start teaching permaculture in schools. We need a revolution, but now I've crossed out the 'r' and am calling it 'evolution', because we need to evolve." ■ GARY RYAN

GETTY, PA PHOTOS

StoreMags.com

OPINION

(From left) Joan Jett, Lorde, St Vincent and Kim Gordon at the Rock And Roll Hall Of Fame, April 11, 2014

WHY NIRVANA'S FEMINIST STATEMENT ROCKED THE ESTABLISHMENT

BY **KEVIN EG PERRY**

Dave Grohl and Krist Novoselic made a feminist gesture Kurt would have been proud of at Nirvana's induction into the Rock And Roll Hall Of Fame

The Rock And Roll Hall Of Fame usually has about as much as in common with the primal urgency of real, genuine rock'n'roll as masturbating into a crusty sock does with the reality of human love. It tends to be a chance for very rich old men to pat other very rich old men on the back and congratulate them on how many CDs they managed to shift before some bastard invented MP3s and kicked the arse out of the whole business. It's like people looked at the rebellion and power of rock music and decided that what it really needed was an institution with a lengthy list of rules about who or what should be considered 'great'. And guess what? It was usually rich old men.

This is what made it so surprising when Dave Grohl and Krist Novoselic used Nirvana's induction into the Hall to do something actually cool. Twenty years on from the death of arguably the greatest frontman to ever strike a guitar in anger, they invited four singers to take his place for one night only: Kim Gordon, Joan Jett, St Vincent and Lorde. These provocative choices span genres and generations – they're 60, 55, 31 and 17 respectively – but they do have one thing in common: they're all women.

Let's put this in the context: of the 304 bands, artists and other assorted honourees who have been inducted into the Rock And Roll Hall Of Fame, 266 of them are entirely male. There are only 38 bands or artists with at least one female member, making up just 12.5 per cent of the acts. The Hall Of Fame has found room for half a dozen "sidemen" and session musicians deemed to have played on enough recordings to make them notable, but not for Nina Simone, Kate Bush or Siouxsie Sioux.

Guess who else isn't in the Hall Of Fame? Joan Jett. When the former Runaways singer and guitarist took to the stage at Brooklyn's Barclays Center – the woman, lest we forget, who gave the world 'I Love Rock'n'Roll' – to join Nirvana and tear through 'Smells Like Teen Spirit', she was reminding everyone in the room just how narrow-minded a place the Hall Of Fame has always been.

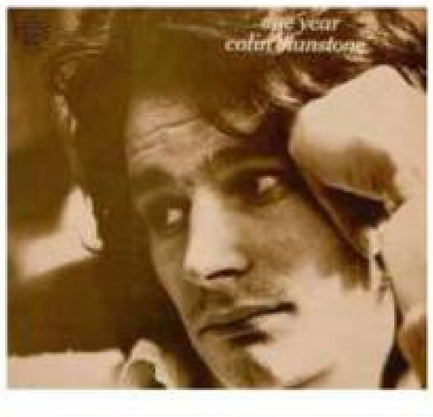
Without wanting to put words in the mouth of a man long gone, Kurt would have got a hell of a kick out of hearing those four women singing his words. As St Vincent said of Nirvana on the night: "Those guys were feminists in the early '90s, when it wasn't hip to be, and they were rad and forward-thinking. If you're going to play these songs again, do it from a little bit of a different angle."

If anyone ever tells you a man can't be a feminist, punch them where it hurts. Kurt loved the riot grrrl movement. He was inspired by artists like PJ Harvey, Marine Girls, The Slits and Joan Jett, and in turn he's inspired a generation that includes St Vincent and Lorde. He was proud to be a feminist and so am I. It's probably time the Rock And Roll Hall Of Fame caught up. ■

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

AS TOLD TO LOUIS PATTISON (THURSTON MOORE) PHOTOS: WIREIMAGE

LOST ALBUMS #25



Colin Blunstone
One Year (1971)

Chosen by Thurston Moore

"He was one of the singer-songwriters from The Zombies. The Zombies were a fabulously popular group, but I don't think his solo music gets the recognition it deserves. They're absolutely beautiful pop records, in the same league as some of the classic Brian Wilson records, I think. In particular, 'One Year' is a gorgeous example of classic British pop music, of the kind that was happening in the early '70s. The arrangements on it are gorgeous, but very modestly played – there's no showiness. It's very personal, very sophisticated in its sentiment."

▶THE DETAILS

▶**RELEASE DATE** November 1971
▶**LABEL** Epic
▶**BEST TRACKS** Say You Don't Mind, Mary Won't You Warm My Bed
▶**WHERE TO FIND IT** The album was reissued on vinyl in late 2013 by US label 4 Men With Beards. You should be able to pick it up on CD too
▶**LISTEN ONLINE** On Spotify

IN THE STUDIO

The Japanese psych punks are singing in English on album three – and slagging off certain *NME* cover stars past...

Bo Ningen rehearsing in Stoke Newington, north London, April 6

Bo Ningen

Bo Ningen are seriously rubbish at keeping a secret. There's a track, 'CC', on their new album 'III', that's a kiss-off to another band. "But we can't tell you which one," says singer Taigen Kawabe. Before the gentlest of nudges can be attempted, he continues: "OK, it's about Crystal Castles. They cancelled us as support for a European tour the day before it was supposed to happen. We were really angry with them."

So it is with the four-piece's music – a sonic assault delivered with the honesty of a slap in the face, no punches pulled. The Japanese-raised, London-based psych-garage group's previous two records, 'Bo Ningen' (2010) and 'Line The Wall' (2012), were riots of yelped vocals, lacerating guitar and a brutal, at times unhinged, rhythm section. On the new album, 'CC' is a case in point. It's another collaboration with Savages frontwoman Jehnny Beth, following the single 'Nichijyou' they recorded together last year. Jehnny screams like a demon while Taigen repeats the now not-very-secret initials in question and the band veer crazily between a decent death-metal impression and Sonic Youth at their noisiest. "It was good because it was those kind of aggressive feelings that made us want to start the band in the first place," says Taigen. "Making that track reminded us of those feelings."

But weren't the band worried about dragging Jehnny Beth into their feud? "She was fine with it," he says. "Savages were asked to step in for us [on the tour], but they said no because they knew what happened." All good then.

The rest of 'III', recorded in six days in west London, sees Bo Ningen refining their fearsome sound. "We've built a fanbase since our second album," says guitarist Yuki Tsujii. "Now we play to bigger crowds. That has made us want to appeal to even more people. The loudness and noise are still there, but there are more layers. I think it will open doors to people who don't know our music." For example, lead single 'DaDaDa' is the first time Taigen has sung in English. "It's partly to attract a new audience, but it's also because it's a challenge," the singer says. "Singing in English is like using a different instrument to me. Japanese sounds quite flat. English is more dynamic and up and down. The language itself is more direct, and because it's a second language to me, the way I use it is more literal."

The band challenged each other to try new ways of doing things. "You have to be open to ideas," says Yuki. "You can slip into habits when you're playing an instrument and it's good to have someone question how you're doing something. We all did that when we were rehearsing, before going into the studio to record. We want to keep what we've got but add something different to it."

Another new "layer" comes from Taigen's love of the UK bass scene. He's sung with dub/dubstep fusionists King Midas Sound before, and vocalist Roger Robinson returns the favour here. "I love heavy bass music," explains Taigen. "I sometimes find the band scene in the UK really disappointing, but the bass scene is amazing."

Overall, Crystal Castles-bashing aside, 'III' sees Bo Ningen softening slightly, becoming a tiny bit more approachable. "But it's not like we've planned it too much," Taigen interjects. "Everything about the band is organic. I think if you try to do something that's not organic it sounds fake and people can tell." Who'd dare argue?

■ CHRIS COTTINGHAM

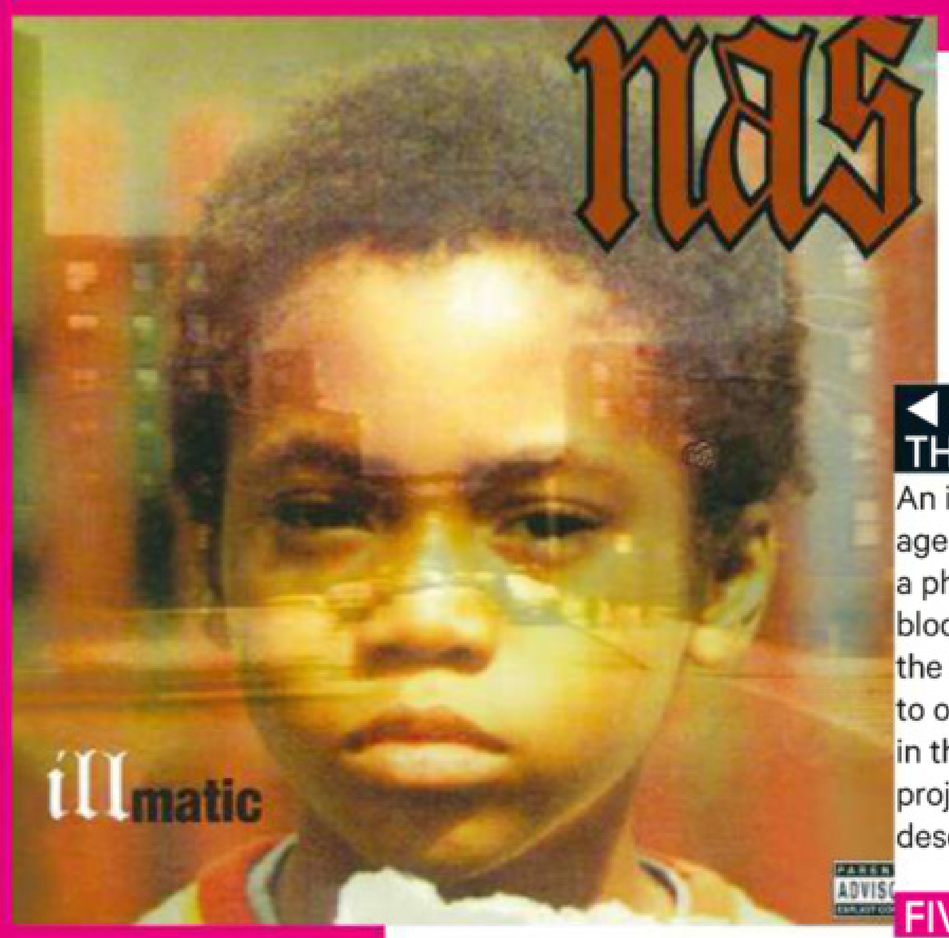
▶THE DETAILS

- ▶**TITLE** III
- ▶**RELEASE DATE** May 12
- ▶**LABEL** Rough Trade
- ▶**PRODUCERS** Bo Ningen
- ▶**RECORDED** Lynch Mob Studios, west London
- ▶**TRACKS** DaDaDa, Psychedelic Misemono Goya (Reprise), Slider, Inu, CC, Mukaeni Ikenai, Maki-Modoshi, Mitsume, Ogosokana Ao, Kaifuku
- ▶**THEY SAY** "It's an extension of the second album, but it's brighter. It's still loud and noisy but it grabs you harder."

"IT WAS AGGRESSIVE FEELINGS THAT MADE US WANT TO START THE BAND IN THE FIRST PLACE"
TAIGEN KAWABE

DAN KENDALL

ANATOMY OF AN ALBUM



THIS WEEK...

Nas: Illmatic

The New York rapper's ground-breaking debut album was released 20 years ago this week

THE BACKGROUND

A prodigiously talented teenager, Nasir Jones made waves in the New York hip-hop world with a guest verse on Main Source's 1991 posse cut, 'Live At The Barbeque'. Back then, he was still billed as Nasty Nas – a nod to his early lyrical preoccupations with cartoon violence and exaggerated controversy ("*When I was 12, I went to hell for snuffin' Jesus*", as he put it on '...Barbeque'). One day, Jones visited 3rd Bass rapper-turned-music executive Serch's office, looking for advice. Serch shopped a demo around the city's rap labels, and – after being turned down by Russell Simmons at Def Jam – signed Nas to Columbia. The pair set to work making a debut with the cream of NY hip-hop: Gang Starr's DJ Premier, Q-Tip from A Tribe Called Quest, Pete Rock, and Main Source's Large Professor.

◀ STORY BEHIND THE SLEEVE

An image of Jones at the age of seven floats above a photo of a New York city block. Nas has said this was the age when his eyes began to open to the realities of life in the Queensbridge housing projects that the album describes so vividly.

FIVE FACTS

1 The first track finished for the album, 'Halftime', pre-dates the release by two years. It was released on a film soundtrack (the long-forgotten *Zebrahead*) and as a single in 1992.

2 The trumpet at the end of 'Life's A Bitch' is played by Olu Dara, Nas' father. An innovative jazz artist, Dara had recorded with James 'Blood' Ulmer, Doug Carn and Bill Laswell before his son's fame led to him making albums under his own name.

3 The sleeve art provoked one of hip-hop's most subliminal feuds. Wu-Tang members Raekwon and Ghostface thought Notorious BIG ripped Nas off by putting a baby on his 'Ready To Die' album cover. Until Nas referenced this in 2002's 'Last Real Nigga Alive', nobody else knew.

4 The Heath Brothers record Q-Tip sampled for 'One Love' ('Smilin' Billy Suite Part II') became a signifier of hip-hop authenticity. At shows in the late 1990s, Jurassic 5 brought a thumb piano onstage to play the riff to cheering fans.

5 Although hailed as a classic, 'Illmatic' was slow to sell. It was more than seven years before it reached platinum status (for 1 million sales) in the US.

"I WAS JUST TELLING PEOPLE HOW IT IS"

Nas

LYRIC ANALYSIS

"Of pain, I'm like Scarface sniffin' cocaine/Holdin' an M-16/See, with the pen I'm extreme" – 'NY State Of Mind'

Nine years later, in Alicia Keys' update of the song (titled 'Streets Of New York'), Nas rewrote the Al Pacino archetype as: "*Of pain, I'm like Saddam Hussein/Still alive, lookin' at his dead children's burnt remains*".

"So stay civilised, time flies/Though incarcerated your mind dies/I hate it when your mom cries" – 'One Love'

The first two verses of 'One Love' take the form of letters from Nas to friends in prison.

"Speak with criminal slang, begin like a violin/End like Leviathan – it's deep, well let me try again" – 'It Ain't Hard To Tell'

The album closes with a series of interleaved, drug-induced visions. Nas is probably not evoking Thomas Hobbes' 17th-century treatise on government, but a 1989 sci-fi film about a sea monster.

WHAT WE SAID THEN

"This is the true voice of where Nas comes from, set to 40 minutes of rhythmic perfection. A stunner." Ian McCann, *NME*, 9 July 1994

WHAT WE SAY NOW

'Illmatic' changed everything. Fusing the poetics of Rakim with the street reportage of the gangsta era, Nas paved the way for everyone from Jay-Z and Biggie to Earl Sweatshirt, and offered a vivid and richly nuanced portrait of 'hood life.

FAMOUS FAN

"I knew he was good before 'Illmatic', but the album superseded whatever you thought he was capable of, and everything you expected to come from any rapper. He completely demolished everything that was going on at that time." **Busta Rhymes**, 2009

IN THEIR OWN WORDS

"I didn't have much to write about except myself, my family and my neighbourhood. Outside of that there wasn't anything much to talk about, but that didn't bother me. So what 'Illmatic' was all about was just me telling everybody how it is." **Nas, 1996**

THE AFTERMATH

Everything Nas has done since has sold better, but everything he releases is held up next to 'Illmatic' and found wanting. The perfect hip-hop LP may have been both milestone and millstone to its creator, but it established him as one of modern music's greats.

▶THE DETAILS

▶RECORDED 1992–1993 **▶RELEASE DATE** April 18, 1994 **▶LABEL** Columbia **▶LENGTH** 39:51 **▶PRODUCERS** DJ Premier, LES, Pete Rock, Large Professor, Q-Tip **▶STUDIOS** D&D Studios, Unique Recording Studios, Chung King Studios, Battery Studios, all New York; PowerPlay, Long Island City **▶HIGHEST UK CHART POSITION** Did not chart **▶WORLDWIDE SALES** 2 million (estimated) **▶SINGLES** Halftime, It Ain't Hard To Tell, Life's A Bitch, One Love **▶TRACKLISTING** ▶1. The Genesis ▶2. NY State Of Mind ▶3. Life's A Bitch ▶4. The World Is Yours ▶5. Halftime ▶6. Memory Lane (Sittin' In Da Park) ▶7. One Love ▶8. One Time 4 Your Mind ▶9. Represent ▶10. It Ain't Hard To Tell

WORDS: ANGUS BATEY PHOTO: CORBIS

NEWS DESK
THE NUMBERS

THE NUMBERS

48:13

The number cryptically painted on a wall in Dalston, London by Kasabian's Serge Pizzorno and Tom Meighan

£9m

Amount 50 Cent owes headphone company Sleek Audio, who claim he stole their designs for his own Sync By 50

60 seconds

Time it took Taylor Swift to shift 18,000 tickets for an upcoming Shanghai gig – a Chinese record

$20,000

Amount reportedly paid by sponsors to *Glee* actress Lea Michele to attend Coachella festival. Actress Vanessa Hudgens made $15k

THE BIG QUESTION

WHICH RECORD CHANGED YOUR LIFE FOREVER?

Jamie Reynolds
Klaxons
"The first Suicide album, 'Suicide'. I was at an age where the dark underbelly of New York it portrayed was quite exciting. It was great to realise you could make such subversive songs on an organ."

Kevin EG Perry
NME writer
"Gil Scott-Heron's 'The Revolution Will Not Be Televised' . It made me want to write with the same savage wit that I could hear in his street poetry."

Isa Jaward
NME reader
"Missy Elliott's 'Miss E... So Addictive' was the first album I owned, which at the age of eight is maybe inappropriate, but it kicked off a lifelong passion for hip-hop."

BIG MOUTH

"I listen to Radio 1 as I drive home and I just heard this really good session with a little guy called Only Real"

SAMANTHA CAMERON damns the career of another musician. Husband David prefers London Grammar

WHO THE FUCK IS...

Dr Michael Zuk

He's a self-described "author, dentist and obsessive collector of celebrity teeth". It's his intention to clone John Lennon and raise him as his own son.

And how is he planning to do that?

Canadian Zuk bought Lennon's wisdom tooth for £20,000 at a 2012 auction. However, he's aware that the technology is currently out of his reach.

That's going to prove a problem.

He has plenty to keep him occupied: Zuk is currently sending Elvis Presley's crown on a tour of UK dentists to promote awareness of mouth cancer.

GOOD WEEK ↔ BAD WEEK

The Pizza Underground

Macaulay Culkin's pizza-themed Velvets covers band now have a pizza named in their honour. Two Boots' 'Anchovy Warhol' boasts ('John') kale pesto, plus vidalia onions and garlic.

Kings Of Leon

Washington-based Kings Of Leon fans who went to the March 28 gig in the city have been asked by health officials to confirm they have been vaccinated against measles, following an outbreak traced back to the concert.

AND FINALLY

Rotten parts
Punk hero John Lydon is to play King Herod in *Jesus Christ Superstar* alongside members of Incubus and NSync. This role makes the butter ads look positively anarchic.

Fleetwood chat
Fleetwood Mac's Mick Fleetwood is to host his own chat show, *24 Hours With Mick Fleetwood*, featuring a raft of interviews with celebrity chums. Sam Fox may not be invited.

Billy the kidder
Smashing Pumpkins' pretentious mainman Billy Corgan is to sell an album of experimental recordings he describes as "meditative and alien, but not alienating".

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Official RECORD STORE Chart

TOP 40 ALBUMS APRIL 13, 2014

NEW **01** **Wilko Johnson & Roger Daltrey**
Going Back Home CHESS

The Who's Roger Daltrey adds his input to former Dr Feelgood member Wilko Johnson's songs for this collaboration on the legendary Chess label. 'Going Back Home' extends their run at the top to three weeks.

NEW	2	It's Album Time **Todd Terje**	OLSEN
▼	3	Out Among The Stars **Johnny Cash**	COLUMBIA
▼	4	Education, Education, Education & War **Kaiser Chiefs**	FICTION
■	5	The Take Off And Landing Of Everything **Elbow**	FICTION
▲	6	A Perfect Contradiction **Paloma Faith**	RCA
▼	7	Lost In The Dream **The War On Drugs**	SECRETLY CANADIAN
▼	8	Love Letters **Metronomy**	BECAUSE MUSIC
▼	9	Cope **Manchester Orchestra**	LOMA VISTA
▼	10	Salad Days **Mac DeMarco**	CAPTURED TRACKS
▼	11	Symphonica **George Michael**	EMI
NEW	12	The Future's Void **EMA**	CITY SLANG
▲	13	AM **Arctic Monkeys**	DOMINO
▲	14	Morning Phase **Beck**	EMI
▼	15	Himalayan **Band Of Skulls**	ELECTRIC BLUES
▲	16	Girl **Pharrell Williams**	COLUMBIA
■	17	Mess **Liars**	MUTE
▼	18	Singles **Future Islands**	4AD
NEW	19	Tremors **Sohn**	4AD
▼	20	If You Wait **London Grammar**	METAL & DUST
▲	21	Sun Structures **Temples**	HEAVENLY
▲	22	Liquid Spirit **Gregory Porter**	BLUE NOTE
NEW	23	Dvořàk: Cello Concertos **Isserlis/Mahler Chamber Orchestra/Harding**	HYPERION
▼	24	Days Are Gone **Haim**	POLYDOR
▼	25	All You Can Eat **Steel Panther**	OPEN E MUSIC
NEW	26	Old Fears **School Of Language**	MEMPHIS INDUSTRIES
▲	27	Bad Blood **Bastille**	VIRGIN
▼	28	Odludek **Jimi Goodwin**	HEAVENLY
NEW	29	Love In The Future **John Legend**	COLUMBIA
NEW	30	Catacombs Of The Black Vatican **Black Label Society**	MASCOT
NEW	31	Dylan's Gospel **The Brothers & Sisters**	LIGHT IN THE ATTIC
▼	32	Present Tense **Wild Beasts**	DOMINO
▼	33	The Power Of Love **Sam Bailey**	SYCO MUSIC
NEW	34	Pale Green Ghosts **John Grant**	BELLA UNION
▼	35	Small Town Heroes **Hurray For The Riff Raff**	ATO
NEW	36	Save Rock And Roll **Fall Out Boy**	DEF JAM
NEW	37	Lift Your Spirit **Aloe Blacc**	INTERSCOPE
▼	38	So Long, See You Tomorrow **Bombay Bicycle Club**	ISLAND
NEW	39	Atlas **Real Estate**	DOMINO
NEW	40	Estara **Teebs**	BRAINFEEDER

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.

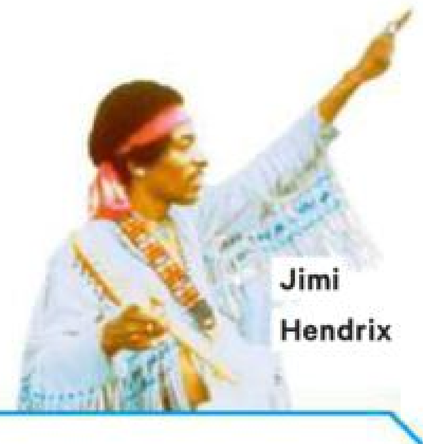
TOP OF THE SHOPS

THIS WEEK
A RAY OF DELIGHT ARUNDEL
FOUNDED 2013
WHY IT'S GREAT Customers come from across the world to buy the shop's rare and hard-to-find stock.
TOP SELLER LAST WEEK Fleetwood Mac – 'Rumours'
THEY SAY "We're collectors ourselves and the shop is a great place to visit, with a wall of album sleeves and presentation discs."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: FILM MAGIC, GETTY, STEVEN WESTON

SOUNDTRACK OF MY LIFE

The Pointer Sisters



Jimi Hendrix

St Vincent

Annie Clark

THE FIRST SONG I REMEMBER HEARING
'Happy Together' – The Nylons

"The Nylons were a male pop vocal group – a gay male a cappella group – and they covered 'Happy Together' by The Turtles. It's a cute, non-ironic version. They're so adorable! The album cover is very sweet – they're all in leather and hugging. I was probably, like, three, and in the car with my mum and my sisters. We all would sing along."

THE FIRST SONG I FELL IN LOVE WITH
'Smooth Criminal' – Michael Jackson

"Because my name's in it – my name's Annie! I had a tape that I would listen to on Saturday mornings and dance to in the living room. I would have been five. I wouldn't perform in front of anybody – I just remember dancing non-stop. I'd listen to side B [of the album 'Bad'] first, because that's where 'Smooth Criminal' was."

THE FIRST ALBUM I EVER BOUGHT
'I Am An Elastic Firecracker' – Tripping Daisy

"I was 13 and it had a really weird cover – it looked like a guy with no skin, which was scary. They were a Dallas-based band, which was where I was growing up. 'I Got A Girl' was their breakout single – it was psych-rock, kinda psych-pop. The surviving members of Tripping Daisy ended up starting The Polyphonic Spree, and I later got to play with them."

"MY DANCE MOVES ARE LIKE MOLLY RINGWALD'S"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'All Along The Watchtower' – Jimi Hendrix

"I played soccer on a team and I heard that song in the car of one of the girl's dads, and I freaked out. The girl's dad was a massive Hendrix fan and had an old '60s Stratocaster that he was really proud of. His kids didn't care about music; he saw that I was excited about Hendrix and said, 'If you want to learn how to play, I can show you that riff.' He taught me the beginning of 'Purple Haze'."

THE SONG I CAN NO LONGER LISTEN TO
'Blurred Lines' – Robin Thicke

"I don't like 'Blurred Lines' – it's sleazy, and not in a good way. It's gross and sexist and icky. I'd rather listen to Marvin Gaye. I heard it first in the drugstore CVS and I thought, 'What is this song?' There aren't any layers, it's not interesting or subversive."

THE SONG THAT MAKES ME WANT TO DANCE
'Automatic' – The Pointer Sisters

"It's so good. I just picture an '80s, shoulder-padded, bright-eyeshadow dance party. It's a good dance-and-clean-up-your-apartment record to put on. My freeform dance moves are probably pretty John Hughes – a Molly Ringwald kind of walkabout."

THE SONG I DO AT KARAOKE
'Wuthering Heights' – Kate Bush

"It depends on how drunk I am. If I'm buzzed on a glass or two of white wine, then I'll go for 'Nothing Compares 2 U', but if I'm feeling really ambitious, I'll do Kate Bush. It's such a hard song to sing, there are key-changes and bars that drop beats and stuff, so if you can nail it, it's awesome. Karaoke's a funny one, because if you play music for a living and you get up and do it well, you kind of feel that you're bragging!"

THE SONG I CAN'T GET OUT OF MY HEAD
'Royals' – Lorde

"I heard it once – in CVS! – and it's been in my head since then. I remembered the lyrics, so I looked it up and heard it again. What I like about it is that it's a song for the proletariat – I like that it's not espousing the virtues of consumer culture. It reminds me of a George Michael song in the sparseness of the production."

THE SONG I WISH I'D WRITTEN
'Maybe Your Baby' – Stevie Wonder

"The groove is impeccable. It wouldn't fit well into my repertoire though – it would be horrible! I wouldn't be able to lock the gospel chops in the song. I could hit the notes, I could practise and do the licks, but it would such a fucking bad look. It would be corny if I covered it, but it's such a good song."

THE SONG I WANT PLAYED AT MY FUNERAL
'Aisha' – John Coltrane

"I wouldn't want anybody to be too bonkers sad, so I'd pick this. My funeral's going to be the most epic party. [Artist] Marina Abramović wants Antony Hegarty to sing 'My Way' at her funeral, which would be incredible. If Antony sang anything at your funeral, it would be the most beautiful thing."

Lorde

AS TOLD TO LEONIE COOPER PHOTOS: SHAMIL TANNA, RETNA, WIREIMAGE

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Sleaford Mods

The chippy Nottingham duo giving music – and life – a good kicking

Sleaford Mods are a breath of fresh air. Although perhaps that's the wrong way to put it: listening to them can feel more like a punch-up or a dive into the gutter. But the music of Jason Williamson and Andrew Fearn makes every other band out there sound complacent. New album 'Divide And Exit' is the sound of fear and loathing in the East Midlands, a blurt of blue-collar rage that finds Williamson venting hilarious, expletive-ridden fury at dead-end jobs, vacuous celebrities and "*St George's flag twats*" over Fearn's chippy productions of brittle drum machine and post-punk bass.

Born in Grantham, Lincolnshire, Williamson knocked around in bands for years, toying with folk music and spoken word. "I was losing faith in guitar music, getting more into rap, and that's when Sleafords emerged," he says. His ranty style came into being when a thrash-metal band left their demo in a local studio, his friend looped it, and Williamson "just started swearing over the top". Fearn came on board after Williamson clocked him DJing his own productions at a Nottingham club.

The name's no joke. Williamson was a mod who grew up on The Jam and house music, but he lost interest when the scene went retro. "Creatively speaking, Noel Gallagher's got blood on his hands," he says. Instead, songs like 'Tied Up In Nottz' and 'Liveable Shit' take the lyrical blueprint of Mobb Deep and the Wu-Tang Clan and transpose it to the grey English provinces. "I wanted to emulate that stuff, but I'd seen the mistakes people made, acting too American. But that mentality – low-paid jobs, no money, no hope – it's the same."

Clearly, Sleaford Mods have struck a nerve. Last year's collection 'Austerity Dogs' has sold out four vinyl pressings, Matador released double A-side 'Routine Dean'/'Pubic Hair Ltd', and 2014 so far has seen Sleaford Mods on tour across Europe. But you can't see them softening to please the mainstream. "Ever since Thatcher got in and cut everything to the bone, it should have been protest music all the way," says Williamson.

As John Lydon once sang, anger is an energy. Someone point him towards Sleaford Mods. ■ LOUIS PATTISON

ON
NME.COM/
NEWMUSIC
NOW
▶Watch a specially recorded rant direct from the Mods

▶THE DETAILS

▶**BASED** Nottingham
▶**FOR FANS OF** The Streets, Sex Pistols
▶**LISTEN NOW** New album 'Divide And Exit' is out April 28
▶**SEE THEM LIVE** London 12 Bar Club (April 25), Brighton Prince Albert (26), Birmingham Custard Factory (May 30), London Lexington (July 18)
▶**BELIEVE IT OR NOT** The video for 'Tied Up In Nottz' was shot on a bus driven by Steve Underwood, owner of Sleaford Mods' label Harbinger Sound, who does it for a living

JORDAN HUGHES

MORE NEW MUSIC

Talos

On debut cut 'Tethered Bones', Eoin French stays true to the crisp but maudlin R&B formula cracked by James Blake and perfected most recently by Sohn. Heart-monitor blips and bloops give a pensive edge to the newcomer's lilting intonation, until the track peaks with Ian Ring's whirling drum machines and jittering samples. Crushingly cathartic.

▶**SOCIAL** @talostalostalos

▶**HEAR HIM** soundcloud.com/talostalostalos

Elastic Sleep

An Irish five-piece built upon electric slush, dizzying glides and male-female vocal murmurs, Elastic Sleep pretty much follow the classic shoegazing formula. The blinding brightness of 'Leave You' is at one end of the spectrum; the darker, Joy Division-inspired songs on their new EP of the same name are at the other. And their version of 'You Only Live Twice' is the best shoegaze Bond theme since My Bloody Valentine's 'We Have All The Time In The World'.

▶**SOCIAL** facebook.com/elasticsleepband

▶**HEAR THEM** soundcloud.com/elastic-sleep

NME BUZZ BAND OF THE WEEK

Deers

Madrid natives Ana Garcia Perrote and Carlotta Cosials just dropped the two sugariest pop-punk songs since Honeyblood's 'Bud'. 'Bamboo' is like a long-lost Best Coast single, drenched in sangria but grinning manically. 'Trippy Gum' is a concentrated shot of brattish indie psych, the duo hollering their lines into the same reverb-slathered mic as zingy guitars swarm all around. Deers are mischievous, volatile, deliberately ramshackle and a total breath of fresh air.

▶**SOCIAL** @deersband

▶**HEAR THEM** deers.bandcamp.com

Deers

Huntar

It may be early days for this south London newcomer, but Huntar's debut track has induced equal amounts of intrigue and gushing praise. Who is Huntar, exactly? You should know better than to expect a new artist to divulge his identity to the internet in 2014... But the brilliant 'Expectations' meanders along with moody vocals and pulsating electronics, gradually growing into a fully formed slice of gloomy R&B ingenuity.

▶**HEAR HIM** soundcloud.com/huntarmusic

Tuff Love

Glasgow trio Tuff Love make some great college rock. Take 'Sweet Discontent', for example, from their debut EP 'Junk' (due for release in May). It builds slowly, with jangly guitars beneath Julie Eisenstein's deadpan Kim Deal-esque vocals, before the fuzzy chorus drops. Currently under the wing of Lost Map Records boss Johnny Lynch, they look set to have a bright summer.

▶**SOCIAL** facebook.com/reallytufflove

▶**HEAR THEM** soundcloud.com/lostmap/sweet-discontent

Tuff Love

28 Boulevard

Cambridge's 28 Boulevard pack more meaty hooks than an abattoir. They sound like Pavement crossed with Weezer – thick, overdriven power chords with pop-punk vocals. Check out muscular anthems 'Electric Feet' and 'Fare Thee Well', both from their new EP 'Sunclouds'.

▶**SOCIAL** facebook.com/the28boulevard

▶**HEAR THEM** soundcloud.com/the28boulevard

▶**SEE THEM LIVE** London The New Cross Inn (June 25)

Tee-Tahs

Tee-Tahs' single 'Fun Forever' is a paean to "*kicking cans and breaking stuff*" and "*fucking guys in parking lots*", punctured by Caity Fisher's hipster drawl refrain: "*buzzkill, buzzkill*". It makes you want to drain a beer and crush the can on your forehead, and it's this gaggle of Edmonton troublemakers' snottiest, catchiest work yet.

▶**SOCIAL** @teetahsss

▶**HEAR THEM** teetahs.bandcamp.com

Fans

Ever wondered what an Alex Turner-fronted post-punk band might sound like? Well, Dan Louch's baritone inflections on Fans' recent offering 'All This Time' might be the closest you can get. It's all helped along by some noisy production from Matt Peel, who also worked on Eagulls' debut album.

▶**SOCIAL** facebook.com/thisisfans

▶**HEAR THEM** soundcloud.com/f-a-n-s

→

BAND CRUSH

Ryan Needham

Menace Beach

His Clancyness

"He's got such a cool delivery and I love the contrast between the dreaminess and the motorik stuff. 'Safe Around The Edges' is my favourite song. He does these great spoken intros to their videos too."

MATT SALACUSE, MATTHEW CHAPMAN

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Cuckoo Lander

Hooton Tennis Club

Named after the sign at the end of their road, the Liverpool four-piece deal in gloriously slack-sounding lo-fi, recalling Parquet Courts at their most sleepy. New single 'Kathleen Sat On The Arm Of Her Favourite Chair' is released on The Label Recordings, a new venture set up by Edge Hill University.

▶**SOCIAL** facebook.com/hootontennisclub

▶**HEAR THEM** soundcloud.com/hootontennisclub

▶**SEE THEM LIVE** Liverpool Leaf (April 25), Liverpool Sound City (May 2)

Vinyl Jacket

The Newcastle quartet, who release their 'Safari EP' this week, deal in relentlessly energetic, upbeat pop. The epitome of kitchen-sink indie, their jangly guitar-led tunes keep you on your toes with their quirky, shape-shifting nature. Shimmering choruses and an undeniable aura of Paul Simon make EP highlight 'Corona' a sunshine-friendly must-hear.

▶**SOCIAL** facebook.com/vinyljacket

▶**HEAR THEM** soundcloud.com/vinyljacketuk

▶**SEE THEM LIVE** London Old Blue Last (April 16), Leeds Wharf Chambers (17)

Solomon Grey

After a period of writing and recording in the Australian outback, Solomon Grey returned to London with a brace of brilliant singles on Black Butter Records last year. The duo's new 'Dathanna: Sounds Of The Wild Atlantic Way' EP blends clever musicianship with entrancing electronics, and is available to download for free from their website.

▶**SOCIAL** @solomongreyband

▶**HEAR THEM** soundcloud.com/solomongrey

▶**SEE THEM LIVE** Live At Leeds (May 3), Bristol Love Saves The Day (24)

Cuckoo Lander

Londoner Holly Hardy has spent time as part of Charlie XCX's live setup, but her debut track as Cuckoo Lander – complete with the line "*I'm stepping out of the background*" – suggests she'll soon be taking centre stage herself. With its mammoth riffs and singalongs, 'Dumb Dee Diddy Dumb' is as catchy as they come.

Young Myths

▶**SOCIAL** @_cuckoolander

▶**HEAR HER** soundcloud.com/cuckoolander

Veyu

Veyu are the latest band to set their hometown of Liverpool ablaze with optimism, and recent single 'The Everlasting' justifies it all with its moody hooks and shimmering guitars. The quintet have acquired a reputation for emotional artistry, and Chris Beesley's introspective vocal turn litters the track's five foggy minutes with spaced-out melodies. Expansive indie rock that's as cerebral as it is evocative.

▶**SOCIAL** facebook.com/weareveyu

▶**HEAR THEM** soundcloud.com/veyuband

Still Parade

Until recently there were no names or faces to put to blog favourites Still Parade. Now, as well as detailing the forthcoming 'Fields' EP, Still Parade has been identified as the creation of Berlin-based songwriter and producer Niklas Kramer. The title track is a colourful affair full of hazy musicianship that makes the May release date seem all too far away.

▶**SOCIAL** facebook.com/stillparade

▶**HEAR HIM** soundcloud.com/stillparade

Radar NEWS ROUND UP

Lower

CLUB AC30 IS 10

Shoegaze label Club AC30 marks a decade in business next week by curating a special night at London's Lexington (April 22). It will include a set from the recently reformed Air Formation (featuring Slowdive's Christian Savill on guest guitar) alongside Exit Calm and Swervedriver legend Adam Franklin.

MINGS CROSS THE POND

Immingham newcomers Ming City Rockers, who supported Palma Violets last year, have just completed a whistle-stop tour of the UK in support of new single 'Twist It'. They'll head to the States for the first time in June, where five gigs in New York have already been confirmed.

M+A

LOWER SIGN TO MATADOR

Copenhagen hot tips Lower have signed to Matador, who will release their debut album 'Seek Warmer Climes' on June 16. The quartet are also heading out on the road with new labelmates Fucked Up in the same month, playing dates in Manchester, Newcastle, Leeds and London.

M+A WIN GLASTO COMP

Italian duo M+A will play Glastonbury in June, after winning the festival's annual Emerging Talent Competition. The band were announced as winners by Michael Eavis on April 5, with Cornish rockers The Black Tambourines and London songwriter Izzy Bizu the runners-up.

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WORDS: MATT WILKINSON, PHIL GWYN, DAN CARSON, NEIL WOOD, JAMES BALMONT, TIM HAKKI
PHOTOS: NATA MORARU, DEREK BREMNER

Hooton Tennis Club

Paeris Giles

As a member of the prolific Echo Champ collective and drummer for The Magic Gang, Paeris Giles has a lot on his plate, but that hasn't stopped him squeezing out a nigh-on perfect new track in his spare time. 'Better' is full of beachy heat and summery nostalgia, with slow basslines weaving over chiming chords.

▶**SOCIAL** @_paerisgiles

▶**HEAR HIM** soundcloud.com/paeris-giles

Young Myths

This new Manchester quartet make a ferocious impression, right from the squealing feedback that ushers in debut track 'Not Waiting'. But it's not all fierce guitars and thrashing drums à la Wu Lyf. Well-plotted dynamics and brief phrases of melody show the band are more versatile than they might initially seem.

▶**SOCIAL** facebook.com/youngmyths

▶**HEAR THEM** youngmyths.com

▶**SEE THEM LIVE** Manchester Night & Day (with Childhood, April 23)

The Lad Mags

Despite their name, this lot aren't a band of Oasis disciples. Instead, pilfering the choicest melodies from Ride and The Jesus And Mary Chain comes as second nature to the Edmonton outfit, whose latest tune 'Trick' sees them layer analog synths over rumbling bass motifs. Ordinarily we'd frown upon such flagrant appropriation, but this "four women and a garbageman drummer" gang are far too slinky for us to give a shit.

▶**SOCIAL** @theladmags

▶**HEAR THEM** theladmags.bandcamp.com

Color War

Synthpop bands are hardly rare these days, but Brooklyn-based Color War's beat-heavy noir pop stands out – the thick, maudlin synths on 'I Like It This Way' providing a gloomy backdrop for Lindsay Mound's Karen O-style vocals. The track features on their debut album, which was recently released in the US. Here's hoping its murky beats make it over to our shores soon.

▶**SOCIAL** facebook.com/ideclarecolorwar

▶**HEAR THEM** soundcloud.com/colorwar

Cousin Marnie

This London-based solo artist takes Grimes' unconventional pop and Bat For Lashes' eerie reveries somewhere far more unsettling. She says Kanye West is an influence, and on 'Cain' her ethereal vocals are punctured by spectral bass straight from 'Yeezus'. By marrying unforgiving soundscapes with infectious hooks, she's making something truly unique.

▶**SOCIAL** facebook.com/cousinmarnie

▶**HEAR HER** soundcloud.com/cousinmarnie

Radar LABEL OF THE WEEK

Sexbeat

▶**FOUNDED** 2007 by Stephen Rose and Paul Lilley

▶**BASED** London

▶**KEY RELEASES** **Virals** – 'Magic Happens' (2012), **Eagulls** – 'Eagulls EP' (2012), **Primitive Parts** – 'Open Heads'/'Signals' (2014)

▶**RADAR SAYS** A popular presence since 2007, Sexbeat have established themselves as key players in British underground rock. The label also organises the Radfest and Visions festivals. Essentially, if it's noisy and great, then Sexbeat have probably had a hand in it.

NEW SOUNDS FROM WAY OUT

This week's columnist

HUW STEPHENS

MY NEW BEST FRIENDS

Sorry, I was just logging off from that Future Islands performance on *Late Show With David Letterman*. So good! Right then, where were we?

I think **Layla** is a real talent. Her voice tells a million stories, and her 'Black Mud' EP is a thing of beauty. It's simple, honest and moving. I love it. That new **Slow Club** single 'Complete Surrender' sounds so good too, a reinvention on their part and a brilliantly executed one at that. **Raury** is a talent who gives you one of those breath-of-fresh-air moments you don't forget in a hurry. 'God's Whisper', the song and the video, are incredible, and just a casual browse through his web pages is enough to make you want to move to Atlanta and become his new best friend. He's 17 and can do everything. He seems to not give a shit and is my tip for the top!

Last month's South By Southwest festival was as busy as ever for me. The most mesmerising performance I saw came from Australian **DD Dumbo** (above) who layered and looped African rhythms and his own voice to devastating effect. He should be over here to play soon with a bit of luck. And a 24-hour flight of course. Ouch. New York rapper **Bishop Nehru** played a few short, sharp and really smart sets. Line him up after Childish Gambino, Joey Bada$$ and Chance The Rapper in terms of excitement and talent.

Bishop Nehru

Wet are a band I saw twice while in Austin, once in broad daylight, where you could hear every heart-on-sleeve lyric; and once in the dark of night, where it was all about the vibes and pretending you were at a frat party. I enjoyed both. They're coming over to play The Great Escape festival in Brighton next month, and they're also going to be stepping in to the Maida Vale studio to record some songs for me. Speaking of which, I've got a lot of other great new artists in session soon on the Wednesday night BBC Radio 1 show too: **Shivum Sharma**, **Soak** and **Spring King** to name but three.

"Raury can do everything. He's 17 and he's my tip for the top"

The Great Escape is always a lot of fun, and the whole line-up is huge this year. **Gengahr** – who just won a £10,000 grant from Spotify at the Artist & Manager Awards might be the newest name on the bill. They're a gang with some killer tunes up their collective sleeve – personally I'm obsessed with 'Fill My Gums With Blood', and am looking forward to hearing more from them soon. ■

Next week: Honor Titus

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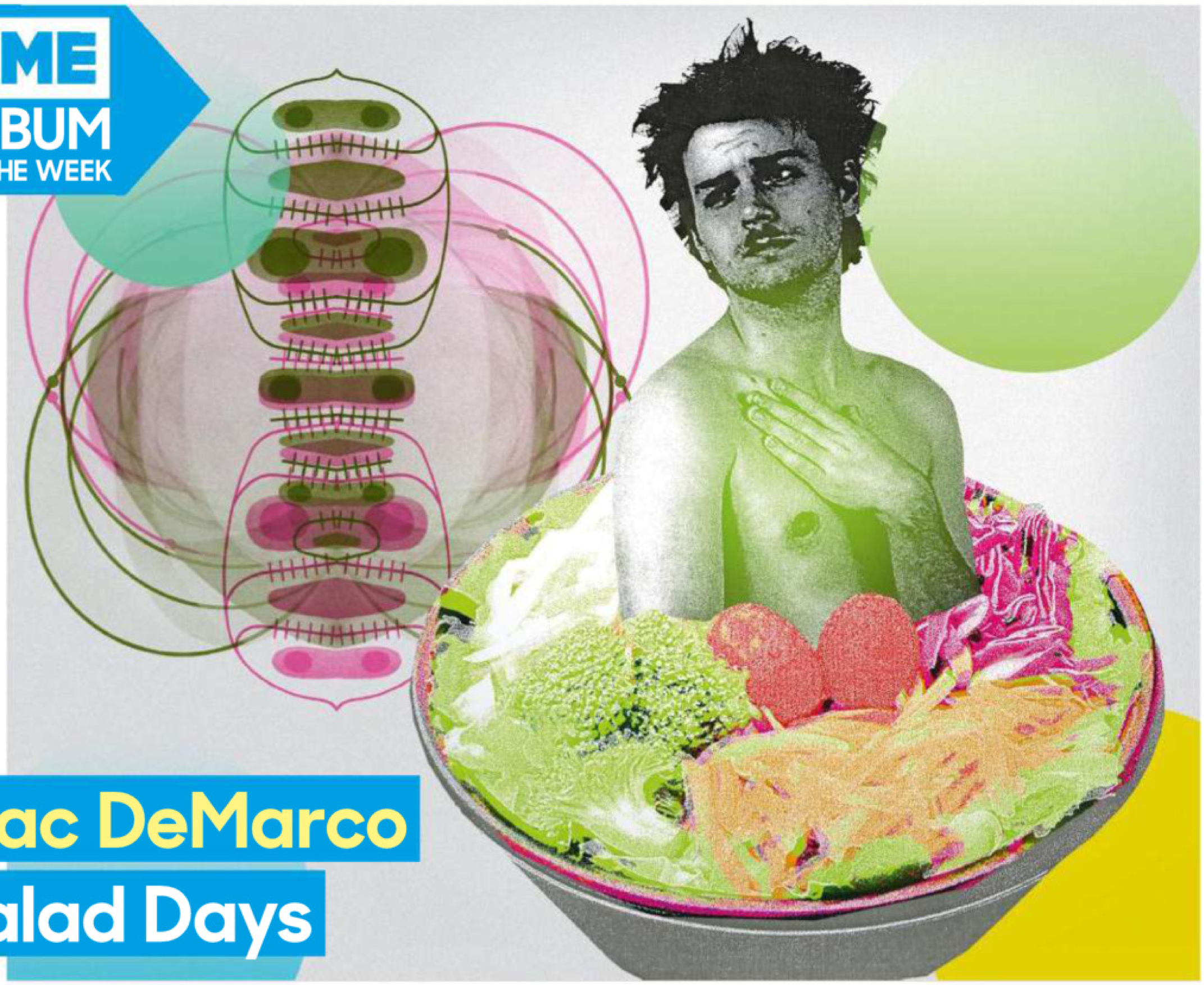
NME ALBUM OF THE WEEK



Mac DeMarco Salad Days

The Canadian slacker takes a turn for the melancholy on his best album to date

With his second album '2', Mac DeMarco established himself as a new breed of slacker-rock hero; a gap-toothed sweetheart with nothing but a song in his heart and, in one performance preserved for the ages on YouTube, a drumstick lodged where the sun don't shine. Better yet, the Canadian funster was a great interview, cheerily regaling hacks who couldn't believe their luck with tales of self-abuse, public nudity and selling one's body for experimental science. But if '2', with its wicked sense of humour and inventive songcraft, had the breeze-blown optimism of a guy who never knows which couch he'll be surfing from one night to the next, 'Salad Days' finds that sprightly disposition tested to the full. It's not quite the tears of a clown, but nor is it a barrel of laughs.

The first signs that all was not well came with lead single 'Passing Out Pieces', a frosty, synth-led number in which our hero wonders if the merry-go-round of interviews and touring has taken its toll: "*Passing out pieces of me/Don't you know nothing comes free?*"

It's one of the darkest moments on the record, but not by much. The title track is a languid shrug of a tune with a hint of Ray Davies' snark ("*Always feeling tired/Smiling when required*"), while 'Blue Boy' finds Mac swatting at the rain cloud that's following him around over signature woozy, lyrical guitar and funky bass (seriously, the basslines are *crazy* good on this record).

But 'Brother' is where 'Salad Days' really clicks into gear, opening with a typically subversive bit of counsel ("*You're no better off living your life/Than dreaming at night*") before segueing into a protracted sigh of a chorus. Like The Beatles' majestic 'I'm Only Sleeping', it's a perfect song for those moments when the world

ILLUSTRATION: JIMMY TURRELL

seems half-crazed with aspiration, and the psychedelic outro is just sublime.

When Mac isn't searching his soul on 'Salad Days', he's generally dishing out advice. 'Let Her Go' warns a friend not to commit to a relationship he's unsure about before backing off in jokey fashion (like his heroes Jonathan Richman and Harry Nilsson, Mac excels with a well-timed *bon mot* – check the wilfully cringey "*See you again soon, buh-bye*!" sign-off at the end of the record). 'Treat Her Better' reproaches someone for failing to do right by his lady. And the typically woozy 'Goodbye Weekend' invites somebody sitting in judgment of his own behaviour to kindly jog on: "*If you don't like the things that go on in my life/Well, honey, that's fine but just know that you're wasting your time*".

Even more revealing moments come when Mac takes a long, hard look in the mirror. 'Let My Baby Stay' – an acoustic ballad featuring Mac's tender, yodelling falsetto – brings a confession that "*Half of my life, I've been an addict*", while the chilly synthpop of 'Chamber Of Reflection' offers some of the record's most mysterious and haunting lines: "*Spend some time away/Getting ready for the day you're born again/ Spend some time alone/ Understand that soon you'll run with better men*".

In 'Go Easy' and the perky instrumental 'Johnny's Odyssey', Mac closes the record with a reminder that he's unbowed by the weight of his worries. And therein lies the album's triumph. Sweet, soulful little man that he is, Mac knows better than to let his bellyaching get in the way of everyone else's good time – instead, he's simply dialled down the quirk and written his best record yet.

9

■ ALEX DENNEY

MAC DEMARCO ON...

...his new downtempo sound

"Usually when I'm recording music I'll play it back after I've done the song 100 times over, just to be like (*clicks fingers*), 'Fuck yeah! That's a sweet track!' This time, I listened back and I was like, 'Am I going to show this to people? Oh my God. This is kind of bumming me out.' But I like it now."

...a new way of writing songs

"I probably had about 40 demos or something, but most of them I never put lyrics to. I also wrote songs in a way that I usually don't – I sat down with either a guitar or a keyboard and wrote the whole song without thinking of the arrangement at all, which is pretty new to me."

...having a manager for the first time

"Our booking agent kind of turned into our manager. She takes care of shit, but she also generates way more shit for us to do. So it kind of balances out, it's just more complex now. If she quit, I'd be 'Oh fuck!'"

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Captured Tracks ▶**PRODUCER** Chris Heidman ▶**LENGTH** 35:12 ▶**TRACKLISTING** ▶1. Salad Days ▶2. Blue Boy ▶3. Brother ▶4. Let Her Go ▶5. Goodbye Weekend ▶6. Let My Baby Stay ▶7. Passing Out Pieces ▶8. Treat Her Better ▶9. Chamber Of Reflection ▶10. Go Easy ▶11. Johnny's Odyssey ▶**BEST TRACK** Brother

MORE ALBUMS

Fear Of Men
Loom Kanine

While the pristine glass surfaces of Fear Of Men's lilting guitar pop offer an illusion of tranquility, beneath the beauty lie troubled depths. The group's musical inspirations are clear enough, encompassing the amber glow of New Zealand's The Chills, the chiming indie pop of The Smiths and the ambient song-drift of Grouper. Themes of anxiety and eroticism recur throughout Jessica Weiss' lyrics, creating a disorientating dreamscape suffused with oceanic imagery, cresting with previous single 'Green Sea'. Psychological trauma aside, there's a warmth to Weiss' vocals and Daniel Falvey's guitar textures that lifts 'Loom' to the heavens.

8

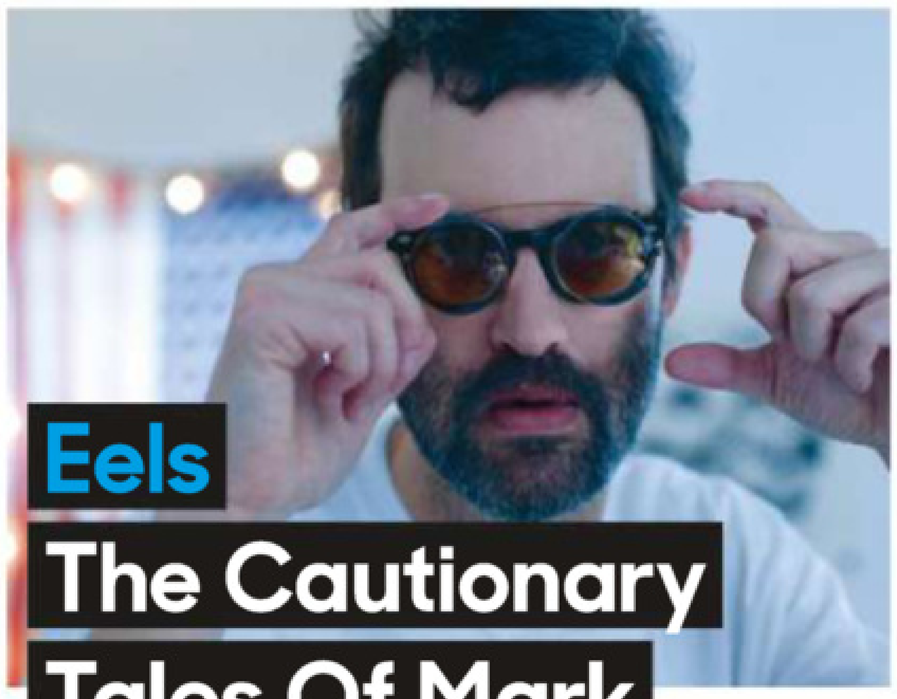
■ STUART HUGGETT

The Menzingers
Rented World Epitaph

Proving that guys in scrappy hoodies and faded Bouncing Souls shirts have feelings too, here come Pennsylvania punk lads The Menzingers. On their fourth album, they mix straight-up Rancid-style riffing ('The Talk') and circle pit-friendly declarations of gentlemanliness ('I Don't Want To Be An Asshole Anymore') with weightier excursions into anguish. 'Where Your Heartache Exists' provides one of many Gaslight Anthemic moments, heavy with emotion and engine oil, while the growling two-step rocker 'Nothing Feels Good Anymore' is a full-on proto-emo flashback. A slick offering, 'Rented World' is let down by a tendency to veer towards the formulaic, as evidenced by closing track 'When You Died', an altogether too tepid acoustic tearjerker.

6

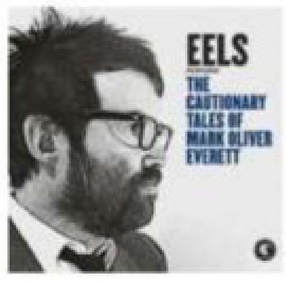
■ LEONIE COOPER



Eels
The Cautionary Tales Of Mark Oliver Everett

The perennial indie-rock survivor finally opens up on his 11th album

E's got some front. The last time this writer caught Eels live they were playing Fleetwood Mac's 'Oh Well' dressed as homeless hippies, and now they expect people to swallow a mournful acoustic album about existential misery and girls, with flutes and cornets on. But that's the self-effacing charm of Mark Oliver Everett; his is the clownish tragedy of a Pierrot. 'The Cautionary Tales...' and its archaic folk ballads about distant hometowns ('Where I'm From'), abusive families ('Series Of Misunderstandings') and 'Agatha Chang' (whom E "*shoulda stayed with*") is stripped back, raw and deeply personal.



The likes of 'Gentlemen's Choice' and 'Dead Reckoning' are chamber-orchestra sweeps with Barbican ambitions, redolent of the lonely Broadway whiskey room and medieval battleground respectively.

7

■ MARK BEAUMONT

▶THE DETAILS

▶**RELEASE DATE** April 21 ▶**LABEL** E Works ▶**PRODUCER** E ▶**LENGTH** 40:19 ▶**TRACKLISTING** ▶1. Where I'm At ▶2. Parallels ▶3. Lockdown Hurricane ▶4. Agatha Chang ▶5. A Swallow In The Sun ▶6. Where I'm From ▶7. Series Of Misunderstandings ▶8. Kindred Spirit ▶9. Gentlemen's Choice ▶10. Dead Reckoning ▶11. Answers ▶12. Mistakes Of My Youth ▶13. Where I'm Going ▶**BEST TRACK** Gentlemen's Choice

Autopsy
Tourniquets, Hacksaws And Graves Peaceville

The kind of death metal Autopsy play is sludgy and doom-laden. It is not the kind of death metal where everything is played at 1,000mph and so musclebound by Pro-Tools and post-production that it sounds like it was made by psychopathic cyborgs. Having formed nearly three decades ago (breaking up for 15 years in the middle somewhere), the Californian quartet's seventh album finds them still sounding inspired by punk rock, '70s metal and cheap horror movies. It's crushingly heavy and the lyrics are faultlessly gory, but there's a groove to Autopsy's graft, not just extremity for extremity's sake.

8

■ NOEL GARDNER

JULIETTE COMMAGRE

presents

HUMAN

LA based singer-songwriter **Juliette Commagere** is about to release her much anticipated new album ***Human***.
It consists of 12 new tracks, including singles ***Big Star*** and ***Collide***.

The production on the album brings Kate Bush, Zero 7 and Imogen Heap to mind with its ongoing ethereal theme and texture.
Human is a sonically rich experience in its own right and will be available for sale and download everywhere.

5TH MAY 2014

www.facebook.com/JulietteCommagere
www.juliettecommagere.net

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Protomartyr
Under Color Of Official Right Hardly Art

Protomartyr's singer used to be a doorman. Watching Detroit from his kiosk, Joe Casey cultivated a rueful perspective that personifies his band's pissed-off punk. They released a bilious debut in 2012, but the follow-up is a more subtle piece of social commentary. Needly bass, tumultuous drums and big, dirty guitars careen beneath Casey's deadpan delivery, building into riotously enjoyable, labyrinthine passages that lead nowhere, although Protomartyr make the journey feel essential. 'Pagans' and 'Violent' in particular evoke the depressing realisation that Detroit is tough; that you'll just have to accept your beer gut, bald patch and shitty job. **8**

■ BEN HOMEWOOD

Nine Black Alps
Candy For The Clowns
Hatch

"Nine Black Alps exist", reads the Facebook biography, and their message is clear: yes, we're still here – even if the Likes aren't what they used to be. Fuck you. Things turn petty on 'Supermarket Clothes', however, when frontman Sam Forrest starts moaning about "*a place where I could make the scene/ In the pages of your magazine*", as though his Asda jeans and our cynicism was all that ever stood between Nine Black Alps and glory. Axe-grinding aside, little of the snarl and attack of their debut 'Everything Is' remains; NBA are jangle-pop with fuzz pedals. Sure, there's the occasional peak, like 'Clown', but 'Candy For The Clowns' feels more like an act of stubbornness than one of defiance. **5**

■ BARRY NICOLSON

Kelis Food

The R&B innovator's return is satisfying but occasionally a little bland

Kelis has always been far ahead of the R&B pack. The New York-born singer was working with The Neptunes back in 1998 when they were up-and-coming producers rather than ubiquitous hitmakers, and was migrating towards Euro house in 2010 when such influences were still frowned upon among the urban elite. All of which made her recent single 'Jerk Ribs' something of a surprise, evoking as it did the bump and shuffle of '60s soul rather than the bleeding-edge sound of the future. It was a decent song but didn't we expect more from Kelis and producer du jour Dave Sitek?

Two months later we have 'Food', Kelis's sixth studio album, recorded in Sitek's LA home between bouts of inspirational home cooking, with the singer trying out melodies while working in the kitchen as Sitek experimented on the piano in the lounge.

While the scratch guitar, tight basslines and resplendent horns evoke soul's golden age, there are enough details on 'Food' – the sub-bass rumbling on 'Forever Be', the snappy hip-hop drums on 'Dreamer' – to mark this out as an appropriately modern record.

More importantly, 'Food' contains enough songwriting nous, raw vocal dexterity and striking instrumental arrangement to make such retro concerns largely a non-issue. This is especially true on the two standout ballads 'Floyd' and 'Dreamer', which pit heart-on-sleeve vocals against rousing strings that send your neck hairs into orbit.

However, the success of 'Dreamer' also highlights 'Food''s greatest weakness: an occasional tendency towards blandness, particularly in the more upbeat numbers. The relentless positivity of 'Breakfast' is too close to Coke-ad territory for comfort.

But in a year when erstwhile Kelis collaborator Pharrell Williams (who produced her first two albums with his Neptunes production partner Chad Hugo) has taken his own brand of soul homage to global success, Kelis's dig into the genre seems to be another timely move. And while 'Food' may be more home-cooked comforts than Blumenthal experimentation, at its best it's a fulfilling portion. **7**

■ BEN CARDEW

▶THE DETAILS

▶**RELEASE DATE** April 21 ▶**LABEL** Ninja Tune ▶**PRODUCER** Dave Sitek ▶**LENGTH** 50:12 ▶**TRACKLISTING** ▶1. Breakfast ▶2. Jerk Ribs ▶3. Forever Be ▶4. Floyd ▶5. Runnin' ▶6. Hooch ▶7. Cobbler ▶8. Bless The Telephone ▶9. Friday Fish Fry ▶10. Change ▶11. Rumble ▶12. Biscuits n' Gravy ▶13. Dreamer ▶**BEST TRACK** Dreamer

Dead Fader
Blood Forest/Scorched
Robot Elephant/Small But Hard

John Cohen – minus his former partner in electronic noise Barry Prendergast – returns with Dead Fader's first full-length since 2010's 'Corrupt My Examiner', and it's very much a game of two halves. Album one, 'Blood Forest', is the sweeter proposition, a mix of pretty, warped synth melodies ('In Cover', 'Dettol') and found sound ('Drown') that bips and bops like a perky Boards Of Canada. 'Scorched', on the other hand, is vicious, ranging from the thuggish beats of its title track to the squeaks and whirrs of 'Crampsies' that sound like all computerised music ever being shoved through a slicer. With two such radically different approaches, Cohen pushes the boundaries until they split. **8**

■ MATTHEW HORTON

Little Matador
Little Matador Fiction

Could there be a less enticing phrase in the universe than 'Snow Patrol side project'? At least with Little Matador, guitarist Nathan Connolly doesn't sound too much like he's making music that mum can buy dad for his birthday. This debut album is a half-hearted attempt to sound dangerous, with the Nine Inch Nails-go-folktronica stomp of 'Gimme All You Got' and the sleazy guitar grunts of 'The Night'. 'Liar Liar' even recalls Scottish rockers Idlewild at their punkiest, but there's a shallow, souped-up steeliness surrounding each song that stinks of a songwriter trying too hard to seem edgy and failing miserably. 'Little Matador' is a ballsy rock record for people who've never heard Queens Of The Stone Age. Not the most appealing album. **5**

■ ROBERT COOKE

Reviews

Heterotic
Weird Drift Planet Mu

Heterotic are Lara Rix-Martin and Mike Paradinas, founder of British label Planet Mu. Swapping the imprint's usual futuristic dance for an excursion into indie R&B, their deliciously '80s soul-pop ballads are both elegantly blissful and headily atmospheric. A caramel watercolour of prom-night romance and soft melancholy, keynote track 'Rain' is a thing of beauty. All told, though, you might expect more from such a forward-thinking figure as Paradinas. There's nothing here that Active Child wasn't doing three years back, and the music is pretty conservative next to the stuff indie-R&B specialists Tri Angle Records put out. It seems Paradinas' real talents lie behind the scenes. **5**

■ JOHN CALVERT

Tirzah
No Romance EP
Greco-Roman

Tirzah follows up her 2013 EP 'I'm Not Dancing' with another collection of lo-fi pop oddities, with beats provided by Mica Levi (Micachu & The Shapes). 'No Romance' is this five-tracker's most accessible moment, a childlike take on a garage rhythm complete with idealistic lyrics that imagine a life without problems of the heart. Elsewhere, things get weirder, but with mixed results: 'Style' builds on producer Levi's discordant loops and low-end muscle to create something utterly unique, but Tirzah fails to assert herself on 'Best Thing' and 'You' in a way that is woefully forgettable. An undeniable talent, the time will come for this Londoner to make her definitive statement. Sadly, this isn't it. **6**

■ DAVID RENSHAW

Various Artists
The Space Project
Lefse/Fat Possum

In space, no-one can hear you scream, or do the dishes, or kill a fox with a penknife, because sound doesn't travel in space. So there's already a disingenuous premise at the heart of The Space Project. Lefse Records got hold of the 'sounds' – actually electromagnetic waves – that the deep-space Voyager probes had picked up, and gave them to tasteful indie types like Youth Lagoon, while omitting to mention that even a boiled egg will emit waves that could be transmitted as sound. Far from yer head disappearing up Uranus, the results are standard indie on top of a few far-off bleeps, but the vibe is brilliantly consistent: dubby, cracked, and even less dense than the surface of Saturn (very un-dense). **7**

■ GAVIN HAYNES

FTSE
Love Un Ltd Lucky Number

Sam Manville used to be in a post-hardcore band called Blakfish. A sample Blakfish lyric: "*I don't like dance music and I don't think I ever will!*" He's done a complete U-turn on that policy, though, and is now a solo electro producer whose moniker references the stock exchange. The Leicester lad's career path mimics that of Skrillex, but his third EP is all about subtlety, with hardly a bass drop in sight. And while much of the music here recalls Mount Kimbie, it has a quiet menace that feels completely fresh, and the four tracks throb with moody basslines and muted beats. Manville spits rueful lyrics through gritted teeth, and although things get a little overwrought on anti-capitalist rant 'Utopia', in the main Manville is a sound investment. **7**

■ JORDAN BASSETT

Thee Oh Sees Drop

If this is the last record from John Dwyer's psych rockers, it's a great way to bow out

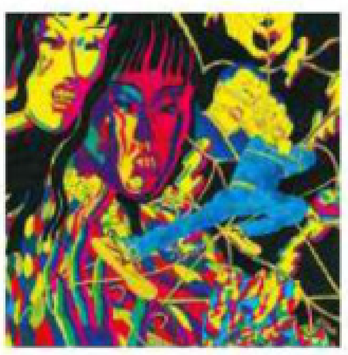
This year at SXSW, San Francisco rock luminary John Dwyer appeared not as part of Thee Oh Sees, the psychedelic rock troupe he's fronted since 2008, but as frontman of The Coachwhips – an ultra-lo-fi garage trio he was wrecking ears with round about 2003. Dwyer's tendency to ricochet his way through a variety of groups and side-projects has occasionally made him seem like the sort of maddening figure who'll switch up the script right at the very moment success comes calling. Mind you, who really gives a fuck about financial reward when every fresh idea you turn your hand to gleams like gold?

Before Dwyer puts the Thee Oh Sees name to rest for a while to concentrate on his new solo project Damaged Bug, there's just time for this last transmission. Recorded in – no, really – a banana-ripening warehouse with a tweaked line-up including drummer Chris Woodhouse and Ty Segall collaborator Mikal Cronin, it's not quite the equal of its predecessor – last year's breakneck, flute-powered 'Floating Coffin' – but is a gem nonetheless: nine tracks of noise-spiked, 'Nuggets'-y psych-punk.

The thrill of The Oh Sees isn't so much in the moments of mayhem as in the way they create a neat equilibrium between chaos and control, especially on 'Encrypted Bounce' and 'Savage Victory', which lock into revolving, repetitive grooves, mere blank canvases for Dwyer to vandalise with streaks of lurid guitar. Point made, deeper into 'Drop' we find Thee Oh Sees flinging some unlikely instruments into the mix. A semi-acoustic 'Put Some Reverb On My Brother' sees Cronin adding blarts of saxophone, while the mannered 'Kings Noise' adds courtly strings and flourishes of harpsichord.

One thing we don't often get from Thee Oh Sees is sincerity. So it's good to hear Dwyer bow out with a song like 'The Lens'. A soft, cello-accompanied closer, it finds him singing, "*I will love you always*" over some melancholic, 'Penny Lane'-like orchestral filigree. Wherever John Dwyer goes next, we promise, the feeling is mutual. **8**

■ LOUIS PATTISON



▶THE DETAILS

▶**RELEASE DATE** April 19 ▶**LABEL** Castle Face ▶**PRODUCER** Chris Woodhouse ▶**LENGTH** 31:18 ▶**TRACKLISTING** ▶1. Penetrating Eye ▶2. Encrypted Bounce ▶3. Savage Victory ▶4. Put Some Reverb On My Brother ▶5. Drop ▶6. Camera (Queer Sound) ▶7. Kings Noise ▶8. Transparent World ▶9. The Lens ▶**BEST TRACK** Penetrating Eye

Iggy Azalea The New Classic

The Aussie rapper's debut is about as convincing as her American accent

Iggy Azalea was born and raised in Australia – not that you'd know it from the faux American accent she adopts on her much-delayed debut. Working as a cleaner, she saved up for an airfare and jetted off to Miami at 16. From there, she worked for Atlanta-based hip-hop collective The Dungeon Family, and started rapping in *that* accent.

This kind of artifice isn't a good move. Accusations of racial appropriation and white privilege have followed, prompted by a litany of missteps: the accent; tweets from Iggy about women of colour [archived at piggyazalea.tumblr.com]; problematic videos.

By 2012, Azalea had bagged a management deal with Interscope and a modelling contract with Wilhelmina, while TI released her Diplo-produced 'TrapGold' mixtape and 'Glory' EP via his Grand Hustle label. Gracing the cover of *XXL* magazine, she became the first female, non-American emcee to feature in the publication's prestigious annual Freshman list. But an ill-conceived line on early track 'DRUGS' had Azealia Banks raging on Twitter, "How can [*XXL*] endorse a white woman who called herself a '*runaway slave master*'?"

It's on this wave of hype and infamy that 'The New Classic' – first announced for release in early 2012 – belatedly arrives, delayed while Azalea vacillated between contract offers, working the UK festival circuit and touring in support of Nas and Beyoncé, respectively. Unfortunately there's nothing game-changing about 'The New Classic', just recycled hustlin' tropes and an ugly, nasal, double-time flow that overcompensates for mediocre wordplay. Essentially, it's an extended version of 'Change Your Life''s class-mobility fantasy, privileging diamonds ['Fuck Love'] and blonde ambition ['Impossible Is Nothing'] over wit, personality and lyrical prowess. Azalea's gaze is trained so fixedly on US assimilation that her origin story – like her native accent – goes unutilised, consigned to a short, eloquent couplet on 'Work': "*Two feet in the red dirt, school skirt, sugar cane, back lanes*".

London-based production crew The Invisible Men do a decent job of tempering the chattering trap-rap hi-hats into soft, fluttering motifs, while Atlanta trap-steppers Watch The Duck bring them to the fore on the soulful '100'. But everything here feels unoriginal, from the brooding Drake-and-40-style 'Don't Need Y'all' to the Minaj-alike dancehall of 'Lady Patra'. The struggle, as rap parlance has it, may be real – but for a six-foot rapper/model with white privilege and pedestrian bars, hustling in a post-Macklemore age? Nah.

4

■ CHARLOTTE RICHARDSON ANDREWS

▶THE DETAILS

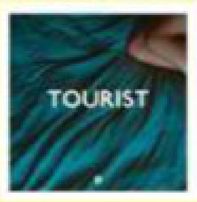
▶**RELEASE DATE** April 21 ▶**LABEL** EMI ▶**PRODUCERS** The Invisible Men, The Arcade, 1st Down, The Messengers, Watch The Duck, Stargate, Benny Blanco, Reeva & Black, Rock City ▶**LENGTH** 51:11 ▶**TRACKLISTING** ▶1. Walk The Line ▶2. Don't Need Y'all ▶3. 100 (feat. Walk The Duck) ▶4. Change Your Life (feat. TI) ▶5. Fancy (feat. Charli XCX) ▶6. New Bitch ▶7. Work ▶8. Impossible Is Nothing ▶9. Goddess ▶10. Black Widow (feat. Rita Ora) ▶11. Lady Patra (feat. Mavado) ▶12. Fuck Love ▶**BEST TRACK** Change Your Life

Led Bib
The People In Your Neighbourhood
Cuneiform

Led Bib – a jazz fusion group whose name immediately makes you think of Led Zeppelin – couple jazz instrumentation with rock styling. They play hard, drawing as much from The Headhunters as they do Captain Beefheart. Their fifth album in 10 years captures the sonic density and lack of inhibition that characterise their live shows ('New Teles'), alongside more melodic, contemplative passages ('Recycling Saga'). At 73 minutes, it could have been boiled down to give it more punch, but you can't bemoan the celebratory feel of 'The People In Your Neighbourhood'. To survive a decade as a British jazz band is a huge achievement; Led Bib have earned the indulgence. ■ PHIL HEBBLETHWAITE

7

Tourist
Patterns EP
Method



Tourist is aiming squarely at the club with this EP of deep house. Weird, then, that soulful pop singer (and Prince's newly anointed BFF) Lianne La Havas should pop up as a guest, though it turns out her gospel-tinged vocal on the title track is easily the EP's highlight. Soaring and joyous, it makes for a fresh and intriguing contrast to the minimal, Italo-disco beats beneath. Elsewhere, however, 'I Can't Keep Up' is like a less innovative SBTRKT, with newcomer Will Heard taking the Sampha role, while 'Together' and 'Trust In You' run on swelling, repetitive beats and meaningless snatches of vocal. All perfectly fine for 4am, but La Havas' offering might be the only one you'll go back to the next day. ■ LISA WRIGHT

6

PLAY IT AGAIN

RECENTLY RATED IN NME

Pup
Pup
"Toronto four-piece Pup are giving geek rock an upgrade. To-the-point indie punk and bustling pop immediacy combine in a frenzied rush of urgency. Effortlessly cool, charmingly nerdy and wholly brilliant." (*NME*, April 5) **8**

Tweens
Tweens
"Fronting this Cincinnati punk trio shows off frontwoman Bridget Battle's partying side. Battle and bandmates Peyton Copes and Jerri Queen have made the perfect soundtrack for raucous late nights." (*NME*, April 5) **8**

The Amazing Snakeheads
Amphetamine Ballads
"This showcases a group with good taste and the ability to cook up an adrenalised racket or a melancholy fog. You could even call it timeless." (*NME*, April 12) **7**

The Afghan Whigs
Do To The Beast
"Stinking of a crime scene strewn with body parts, this harks back to 1993's 'Gentlemen' and 1996's 'Black Love' but adds flutters of electronica and folk." (*NME*, April 12) **8**

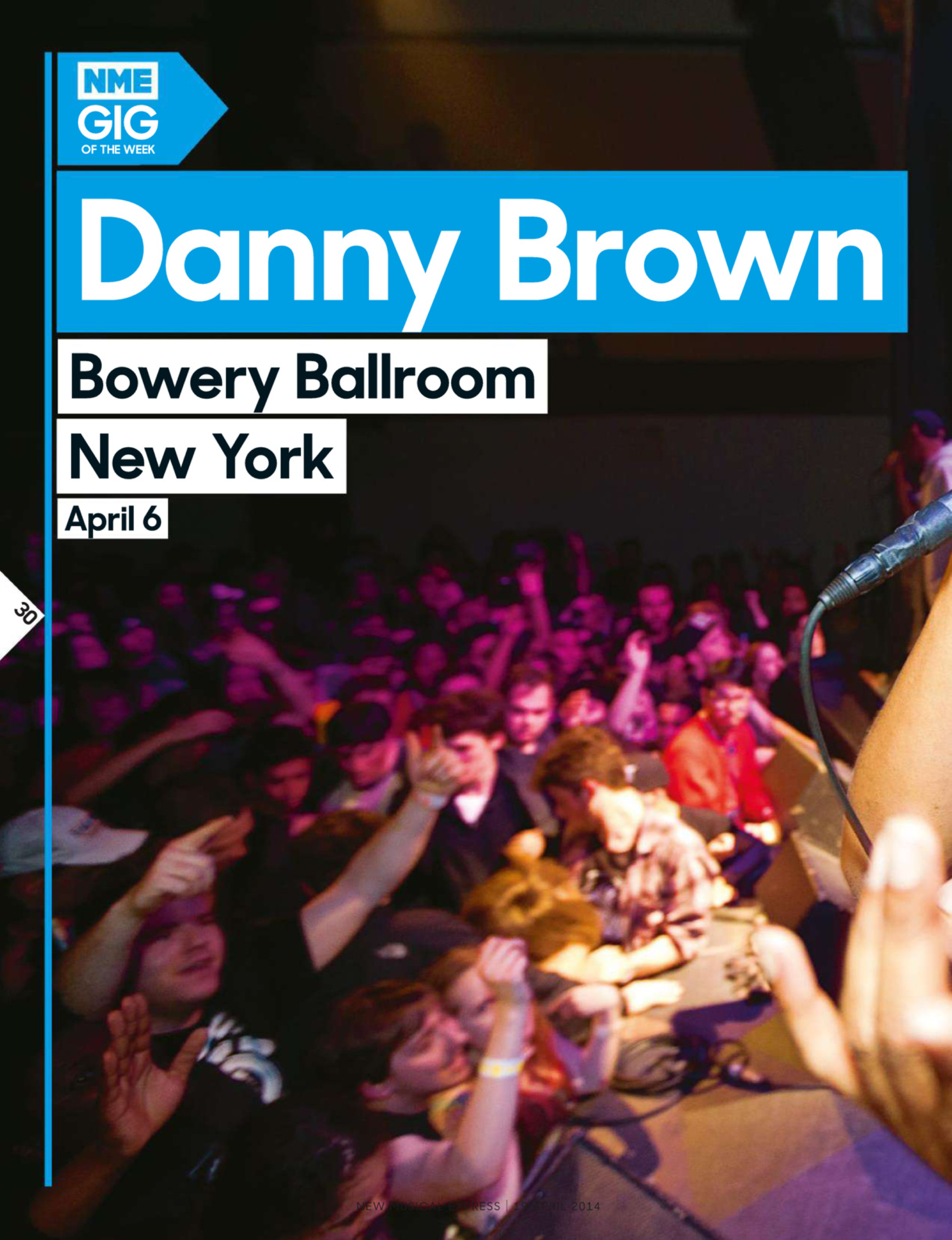
Manchester Orchestra
Cope
"The fourth album from Atlanta, Georgia's most geographically misleading band focuses on turbocharged power pop." (*NME*, March 29) **7**

NME GIG OF THE WEEK

Danny Brown

Bowery Ballroom, New York

April 6



Danny Brown entertains at New York's Bowery Ballroom

The rapper's brazen energy brings the party to the expectant crowd

It's five nights into the 29-date US run of the Old Danny Brown Tour (aka #ODBT on Twitter) and the crowd is "turnt up", to quote an expression heard here throughout the night.

For the first of two New York dates, tonight Brown is supported by his tourmate and fellow Detroit rapper Zelooperz, as well as NYC locals Bodega Bamz, who have the room feeling like a mix between a hardcore show and a rave by the time of the 11pm headline slot. ↦

DANIEL TOPETTE

Wearing a knee-length multi-colour patchwork tunic and sporting a new partially dyed-green haircut, Danny Brown mostly plays songs from the second half of last year's 'Old' album and its predecessor, 2011's 'XXX'. A two-part genre-bending rap record, 'Old' shows off Brown's knack for vivid storytelling and his ear for experimental, bass-heavy beats. Though he once wrote a song denouncing the artless hooks of money-hungry rap radio ('XXX''s incredible 'Radio Song'), his back catalogue is full of hit-worthy material and the sold-out crowd frequently sings his verses and hooks louder than he does.

His crucial party soundtrack, 'Smokin & Drinkin', is eagerly received early on in the set, while one of his various odes to giving head, 'I Will', has the crowd baying back the chorus at him: "*Sixes on that Chevy with some hoes in it/What he won't do/Bitch I will, bitch I will, bitch I will.*"

At times, the feminist punk in me is conflicted about how I could possibly love this so much. On one hand, Brown has more songs about eating pussy than I've ever heard from one single performance, and a thousand-strong, mostly-male crowd chanting, "*Bitch I will*" is not typically something I'd go for either. On the other hand, the intensely visceral aspect of his live show does indeed feel familiar; there is a tangible aggressiveness about Brown's live performance that feels like a recontextualised punk show. The enormous bass-heavy beats inspire moshing and crowd surfing; Brown pogos while spewing breathless, rapid-fire verses. His words come out so fast and frantic that sometimes you can't even process what the songs are about; the lyrics are only centre stage in Brown's music if you want them to be, and that translates even more intensely live.

HIS WORDS COME OUT SO FAST AND FRANTIC THAT SOMETIMES YOU CAN'T EVEN PROCESS WHAT THE SONGS ARE ABOUT

On record, 'Old' is split between chronicles of a childhood growing up in Detroit and his drug-dealing years, and lighter party anthems. Tonight mostly focuses on the latter. "My name is Daniel," he says, and then giggles before cracking a huge, loose smile. "I just wanna smoke a motherfuckin' blunt right now. Pass that shit up," he adds, a fitting introduction for the next two songs. 'Blunt After Blunt' is met with all hands in the air and a rapturous singalong; halfway through, Brown holds his mic down as his DJ, Skywlkr, stops the beat, and the crowd yells back: "*I smoke blunt after blunt after blunt after blunt!*"

"It smells like a Danny Brown show," laughs Brown, before Zelooperz joins him onstage to sing the choruses to one of 'Old''s most weed-laced tracks, 'Kush Coma'.

There are moments of introspection though: one of the best performances of the night is '25 Bucks', an 'Old' cut recalling how, growing up, Brown's mother would feed the family by picking up extra money braiding hair. By the end of the song Brown is standing still at the edge of the stage; he holds his head high as he delivers the fastest runs of lyrics, and points a finger at the crowd as he finishes the last verse.

In interviews, Brown has stressed how

THE VIEW FROM THE CROWD

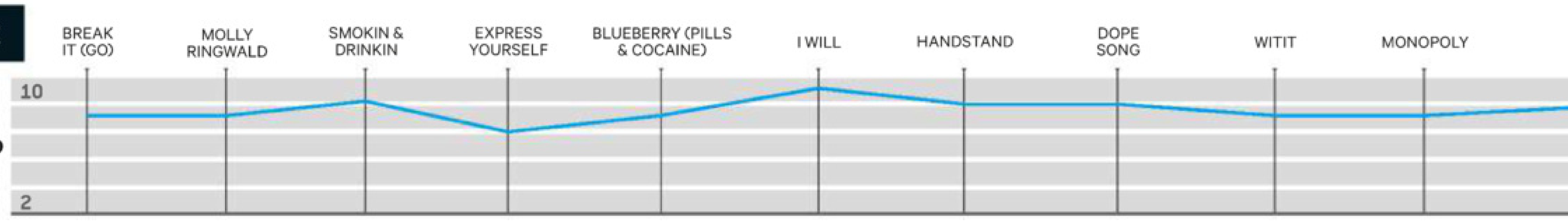
Nicole Baker, 22, New York
"It was fucking dope. Can I swear? Sorry I swear a lot. I dig him."

Courtney Penny, 28, New York
"I thought that shit was turnt up."

Kristine Abrenica, 20, New York
"Every performer was amazing. The energy got higher after each set."

Alvin Niere, 24, New York
"That shit was totally dope."

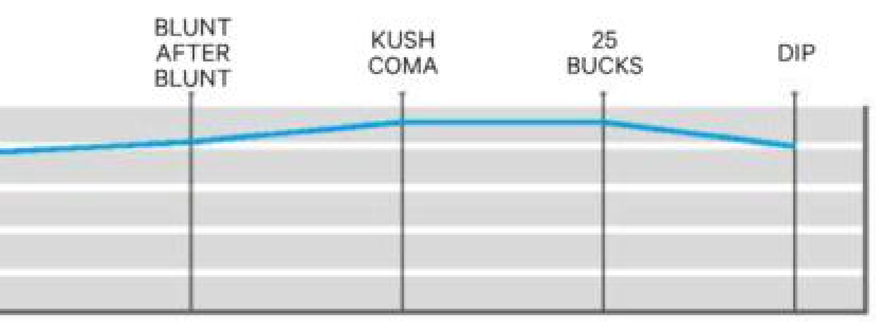
SETLIST



much value he put on choosing the beats for 'Old', and live, that attention to detail is obvious; that '25 Bucks' is itself a collaboration with Purity Ring spells out just how multi-layered the niche he occupies is.

Most pertinently, there are points tonight when Brown just lets the glitchy synths and spacious heavy bass parts play out, dancing happily and loosely around the stage; during these moments, it's clear his backing instrumentals are a huge part of his appeal. They're what give his show its intrinsic energy – one that, by the end of the night, overshadows that sea of dudes shouting objectifying choruses. There's far more to #ODBT than that. ■ LIZ PELLY

8



Danny Brown on...

...tonight's show
"It was tight. I had fun. Every time I'm in New York I have fun."

...his favourite 'Old' track
"I treat them all the same way. It's like trying to say you like one of your kids better. I don't really have a favourite song. I just go up there and have fun."

...being famous in New York
"I wouldn't say [I was famous]! I still walk the streets no problem, you know. But New York is probably the worst place for me for getting me recognised. It's not really a place where people usually fuck with you that much, but I get recognised all the time in New York."

MORE GIGS

Diiv
Glasslands, New York
Friday, April 4

There's nothing unusual about Diiv playing in New York – the Brooklyn-based band do so all the time. But tonight could be the end of an era; while their largely exciting set draws heavily from the shimmering shoegaze of 2012 debut 'Oshin', mainman Zachary Cole Smith announces that this is one of the last times they'll play those songs. It's perhaps no bad thing – the title track and 'Wait' are sublime, but it does occasionally feel too samey and repetitive. Not so the new songs, however – the spoken-wordish 'Dust' and another as-yet-untitled newie suggest that their next step will be a truly exciting one. ■ MISCHA PEARLMAN

7

Theo Verney
Tom Thumb Theatre, Margate
Saturday, April 5

Theo Verney is wearing a Black Sabbath T-shirt. But while the 23-year-old Brightonian's riffs show how much he loves Ozzy Osbourne, he's no rip-off. Thrashing around the cramped floor of the *Twin Peaks*-esque venue (where velour-covered everything is the order of the day), Verney and his two-piece band are devotees of the quiet-loud-quiet approach. 'Heavy Sunn' charges in on fuzz-soaked headbanger riffs before morphing into a garage-rock bounce, while 'Wake Me Softly' is part slow-burning slackerisms and part Nirvana howl. Forthcoming single 'Sound Machine', meanwhile, adds a slice of Uncle Acid-style dirty glam while closer 'Do It Again' is as heavy an offering as Margate has ever seen. Ozzy would approve. ■ LISA WRIGHT

8

Kiran Leonard

The Castle, Manchester
Saturday, April 5

It's only eight songs, but the talented 18-year-old packs a mammoth amount of ideas in

Kiran Leonard is a preposterously young, Zappa-influenced loon who has sprung up in Oldham, of all places. On his debut, last year's 'Bowler Hat Soup', he plays 22 instruments, including kitchen appliances and a radiator.

Tonight, the 18-year-old and his new three-piece band make a sterling effort to condense the sonic ambition of that double album. Playing to a semi-home crowd, this is one of his last shows before he breaks to concentrate on his exams (he turned down Brighton's Great Escape to sit his A-levels), but as he tears through the Of Montreal-like alt-pop of 'Dear Leonard' – written when he was 14 – you realise he'll never need to fill in a UCAS form.

Each song contains a ridiculous amount of ideas, jumping out like clowns from a tiny car – 'Oakland Highball' sounds like a grunge band performing a showtune. But while the lyrics would require Letts' Notes to decipher, the melodies are gorgeously accessible. Just as captivating is Kiran himself, who plays as if he's possessed. During the ferocious electro-rock of 'Geraldo's Farm', he seems engaged in a fight with his guitar, while 'Smilin' Morn' sees him seemingly mourn each word that leaves his mouth.

SETLIST

▶Wild Walks
▶Dear Lincoln
▶Oakland Highball
▶Smilin' Morn
▶Don't Make Friends With Good People
▶Port-Ainé
▶Geraldo's Farm
▶Caiaphas In Fetters

Two new songs – 'Don't Make Friends With Good People' (Vampire Weekend go prog) and the acoustic lament 'Caiaphas In Fetters' suggest that his forthcoming LP, 'Grapefruit', will be as eclectic as its predecessor. At eight numbers, his set's all too brief, but you can't escape the feeling you're in the presence of a true one-off. ■ GARY RYAN

8

DANNY PAYNE

Stevemags

Real Estate

Webster Hall, New York
Saturday, April 5

The New Yorkers' end-of-tour party takes a while to get started

Tonight is supposed to be a triumphant homecoming for Real Estate. It's the final night of a month-long tour for the New York/New Jersey band in support of their brilliant third album 'Atlas', released back in March. It ought to be a party.

Backstage at Webster Hall, however, they are broken men. Drummer Jackson Pollis is lying down because he feels ill, and bassist Alex Bleeker is still a little sick from food poisoning contracted before their gig in Brooklyn the night before. Despite their physical ailments, mentally, they're up for the fight.

"It's been pretty amazing," says Bleeker. "It's been sold-out shows in the biggest rooms we've ever played, the new album's going over well, and in general we're all really happy. But you get home and your body sees your bed and you just crash. Your immune system lets its guard down."

"Once you get towards the end," adds guitarist Matt Mondanile, "on the last day – no matter if it's been three weeks or one week – it feels like you're ready to be done."

"And of course," chips in singer/guitarist Martin Courtney, "everyone I know is here or trying to come, so there's the added stress that I want it to be good."

If that's the hope, it's not – initially, at any rate – the reality. Put it down to tiredness, to sickness, to hometown nerves, but it takes a while for the band to truly warm up this evening. Yes, theirs is gentle, sleepy music designed to relax rather than energise, but even languid songs can be captivating onstage. Yet four of the evening's first five tracks feel limp and lacklustre. The one exception is the dirgey but breezy 'It's Real', from 2011's 'Days'. That the other four are taken from new album 'Atlas' might suggest that it's new material that's the problem – instrumental jam 'April's Song' is particularly boring – but even 'Fake Blues', from their debut, feels rather lifeless, as if the band aren't invested in it. And when a group of girls burst onstage to dance out its ending, what should be an enthralling moment comes off as uninspired.

But then something changes. Whatever it is that's been holding the band back suddenly dissipates. The songs start to bristle with life, most notably 'Crime' and an as yet untitled new song known simply as '2 Part'. So-called because it's formed of two parts, it's sad and sombre moment of touching tenderness that's full of the passion, feeling and sincerity that eluded the band at the evening's beginning.

That enthusiasm bleeds into what's left of the set, especially during 'Talking Backwards', which fills the venue with its laidback, wistful tale of heartbroken woe. And while it's not as if a new band are playing, it certainly feels like the Real Estate who started off the night were mere shadows of the band who play out the last two-fifths of the main set. It ends with a gorgeous, dreamy version of 'Navigator', the band in full stride and any illness or tiredness or lack of motivation thoroughly overcome.

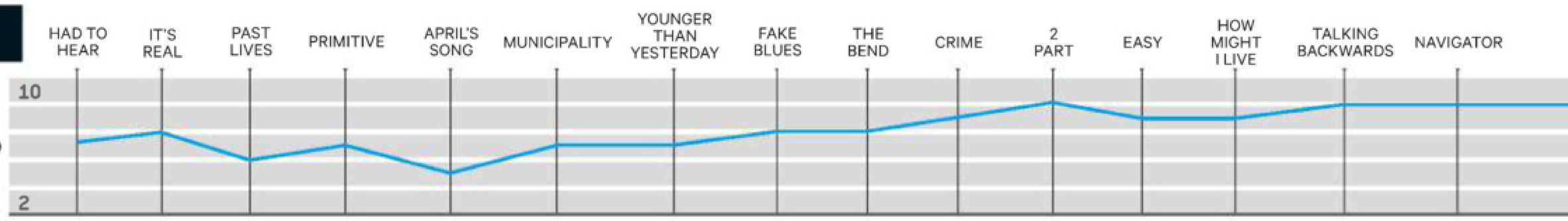
The three songs of the encore – all taken from 'Days' – are equally engaging, not least the lilting grace of 'Green Aisles', which proves to be highlight of the evening and garners one of the largest cheers from the crowd. Finally, it seems, the band they know and love has appeared. What started out as soporific in a bad way has become soporific in the best way – it's the sound of a battered and broken band hauling themselves over the finishing line. ■ MISCHA PEARLMAN

Real Estate outside the venue

6

GUY EPPEL

SETLIST



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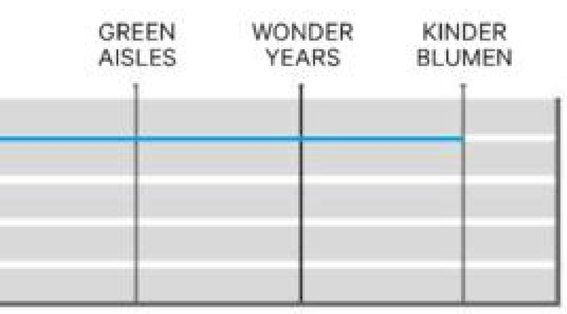
THE VIEW FROM THE CROWD

Emma Gil, 22, New Jersey
"I know these guys from back home, but this was the first time I'd seen them. A bunch of my friends were getting together and I thought, why not try it out? I liked it, but it definitely got more exciting towards the end."

Erika Smith, 22, New York
"I thought the gig was great. They were super-mellow so I would say they were low-energy, but in a good way. I thought 'Talking Backwards' off the new album was great. They did really well."

Andrew Buttermilch, 30, New York
"Tonight was awesome. The setlist was a great array of old and new and the set design was great. I thought the keyboards live made them sound a lot fuller than on record and I really liked it. I wanted to go last night but couldn't, so this made up for it."

James Beresford, 26, New York
"I thought the show was great. It had some psychedelic elements, some slow jams. They found their steam towards the end. I thought the projections were great, too – it made the whole thing very moody."



MORE GIGS

Let's Wrestle
Gwdihw, Cardiff
Thursday, April 3
London quartet Let's Wrestle have outgrown ill-mannered youthful punkiness. If the 20th-birthday Britpop revival is a real thing, the Blur-via-Kinks dreaminess of 'Codeine And Marshmallows' and Supergrass indie-psycher 'Tied Up' (both from their recent eponymous third album) qualify the group for inclusion. Despite melodies that could charm on a mass scale, it's hard to imagine arenas eating from their hands: singer Wesley Gonzalez apologises for relative sobriety marring his "general banter". Still, the crowd in this cosy bar – plus a passing drunk waving a foam finger – egg them on until they sign off with 'In The Court Of Wrestling Let's', a raucous feedbacking meltdown.
7
■ NOEL GARDNER

Quilt
The Windmill, London
Wednesday, April 2
On the evening of Quilt's first London show, a dense smog hangs over the capital. The Boston band's hour-long set of billowing psychedelia shares its lingering cloudiness. Their gently intricate new album 'Held In Splendor' was recorded last spring with Woods member and producer Jarvis Taveniere. Brought to life, however, its airy freshness seems to dissipate. Its highlights, including 'Tie Up The Tides' and 'Tired & Buttered', are instead engulfed in powerful instrumentation. Anna Fox Rochinski's vocals, reminiscent of Cate Le Bon on record, suffer in the noisy swirl. But Quilt's rolling instrumental fog is pleasingly narcotic, and in a far healthier way than what's outside.
7
■ BEN HOMEWOOD

School Of Language

The Cluny, Newcastle
Monday, April 7

David Brewis' album launch is more like a poetry reading than a wild night out

The Brewis brothers once likened being in Field Music to "running a fairly unsuccessful small business" – one they might each draw a net income of five grand a year from, if they're lucky. It should come as no surprise, then, that their make-do-and-mend ethos extends to side-projects: David Brewis unfussily sets up his own gear tonight, wearing a boiler suit with 'FIELD MUSIC PRODUCTIONS' stitched above the breast, while his pregnant wife attends to the merch stall, handing out cupcakes she's baked herself. His brother Peter is on drums, and we'd hazard a guess that he's being paid less than the going Musicians' Union rate.

Yet while modest means have never been a barrier to their creativity, listen to 'Old Fears', David's second album under the School Of Language moniker, and you'll come away wondering what he could do with unfettered access to a state-of-the-art studio and Nile Rodgers' phone number. As it stands, he feels a little awkward about being front-and-centre tonight. "This is the first gig I've done in 18 years where I won't always have an instrument to hide behind," he tells us a few hours before showtime. "The rule in the band is that they're not allowed to laugh at me while I'm onstage. They can take the piss afterwards, that's fine. But not onstage."

Whatever sniggers he might have to endure afterwards, Brewis pulls off his first School Of Language gig in six years with modest aplomb. "We have to make all our mistakes at this gig so we don't make them at the others," he half-apologises at one point, but while he hardly radiates self-confidence, his awkwardness serves songs like 'A Smile Cracks' and 'Moment Of Doubt' – with its mantra of *"Keep below the firing line"* – pretty well. Being unsure of oneself is, after all, exactly what they're about.

Still, an atmosphere that felt more like an album launch and less like a poetry reading would help to assuage those nerves. Despite its Orange Juice stomp, 'Dress Up' barely elicits a head-nod from the crowd, while 'Rockist' is met with only a polite cheer of recognition.

It's doubly puzzling when you consider that Brewis is, to all intents and purposes, on home turf tonight. Nobody expects pint-tossing and choruses of *"Here we fucking go"* at a School Of Language show but, bafflingly, tonight's audience seem as frugal with their enthusiasm as Brewis is with his dosh.
7
■ BARRY NICOLSON

SETLIST
- ▶Dress Up
- ▶Poor Boy
- ▶Suits Us Better
- ▶Between The Suburbs
- ▶Marine Life
- ▶A Smile Cracks
- ▶Rockist
- ▶Distance Between
- ▶Moment Of Doubt
- ▶Small Words
- ▶Keep Your Water
- ▶So Much Time

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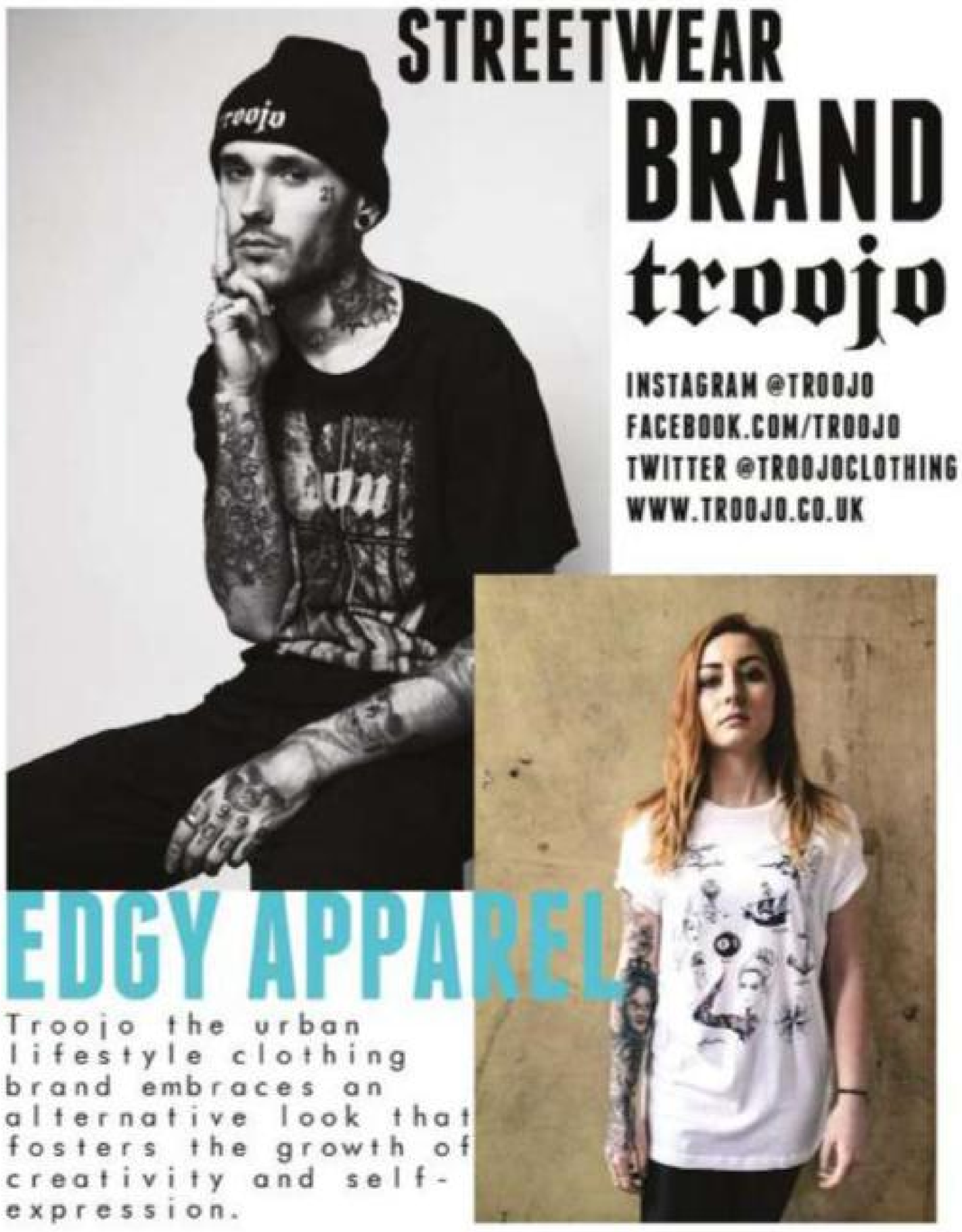

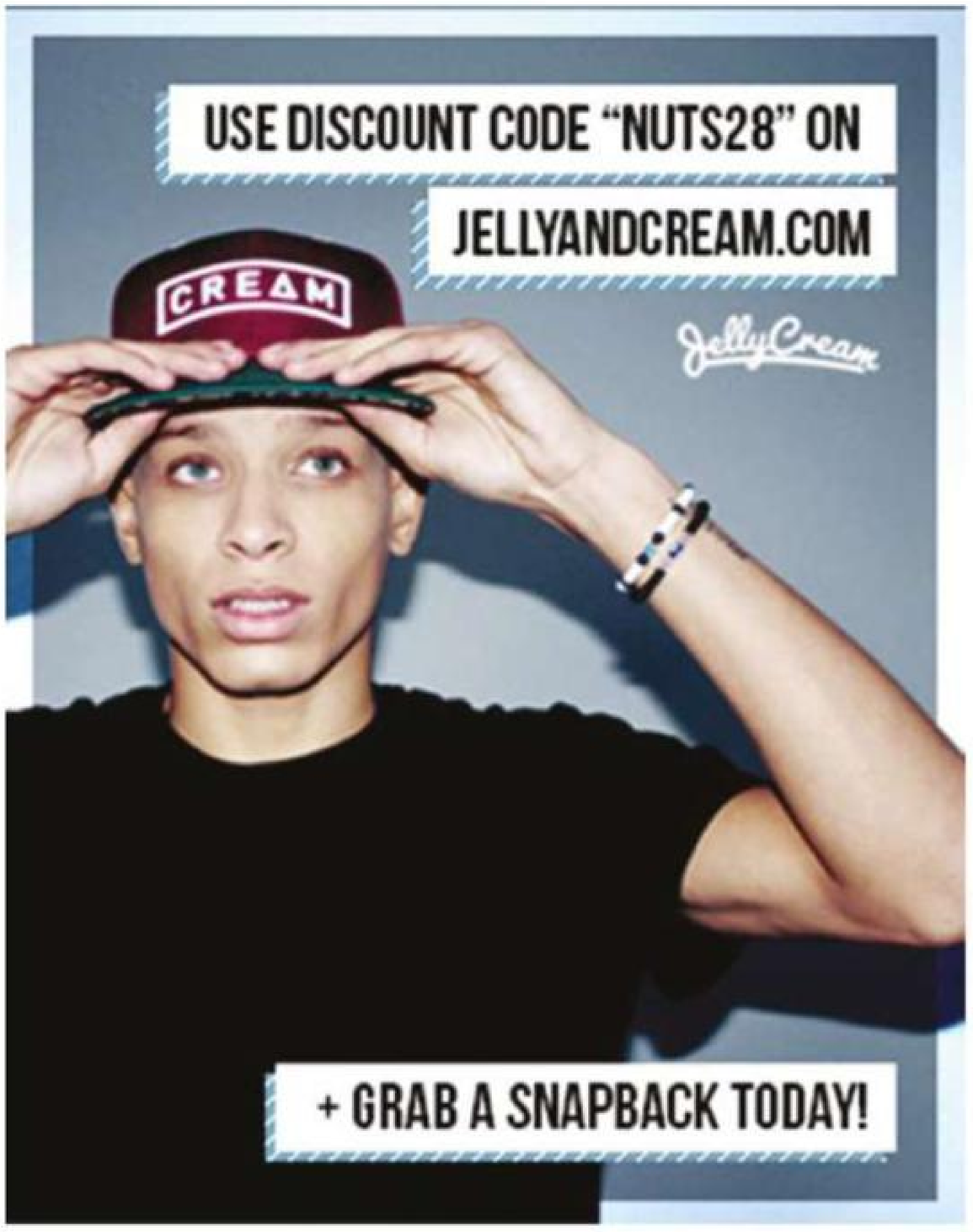

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Who are you most excited about seeing this year?

"It's hard to choose. There are so many amazing artists! I'm excited about our Dome show headliners – Example, Wild Beasts supported by These New Puritans and Kelis supported by Ella Eyre. I'm a big fan of Hozier and Augustines, East India Youth, Albert Hammond Jr, MØ, Little Dragon... so many! I don't get to see many bands but last year I got to see Palma Violets' secret show, which was awesome."

Finland is your international partner this year. Why focus on Finnish music?

"We chose Finland because we feel like it's a good time for the music that's coming from there and what the country's music industry is up to. At the festival, we're showcasing nine artists, including Jaakko Eino Kalevi – who I hear is also a tram driver! – and Suvi, who I love."

▶THE DETAILS

▶**DATES** Brighton, various venues (May 8-10)
▶**HEADLINERS** Wild Beasts, Kelis
▶**PRICE** Three day passes £54; two day passes £42; one day passes £25-32
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The War On Drugs

Adam Granduciel, David Hartley, Robbie Bennett and Patrick Berkery's latest album 'Lost In A Dream' has been embraced for its '70s psych warmth. You can catch the Philadelphians recreate it live as they head back to these shores in November.

▶**DATES** Liverpool O2 Academy (November 4), London Roundhouse (5), Bristol O2 Academy (6), Manchester Ritz (7), Glasgow O2 ABC (8)
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Eagulls

Fast becoming a big deal Stateside, the Leeds punks take their excellent self-titled debut album on a mammoth tour of their homeland – taking in 14 dates through October in to November.

▶**DATES** Cambridge Portland Arms (October 7), Hull Fruit (8), Newcastle Cluny (9), Leicester The Cookie (14), Southampton Lennons Nightclub (15), Exeter Cavern (16), Brighton Green Door Store (17), Oxford Jericho Tavern (18), Bedford Esquires (19), Glasgow King Tut's Wah Wah Hut (21), Nottingham Bodega (29), London Scala (30), Leeds Brudenell Social Club (31), Manchester Sound Control (November 1)
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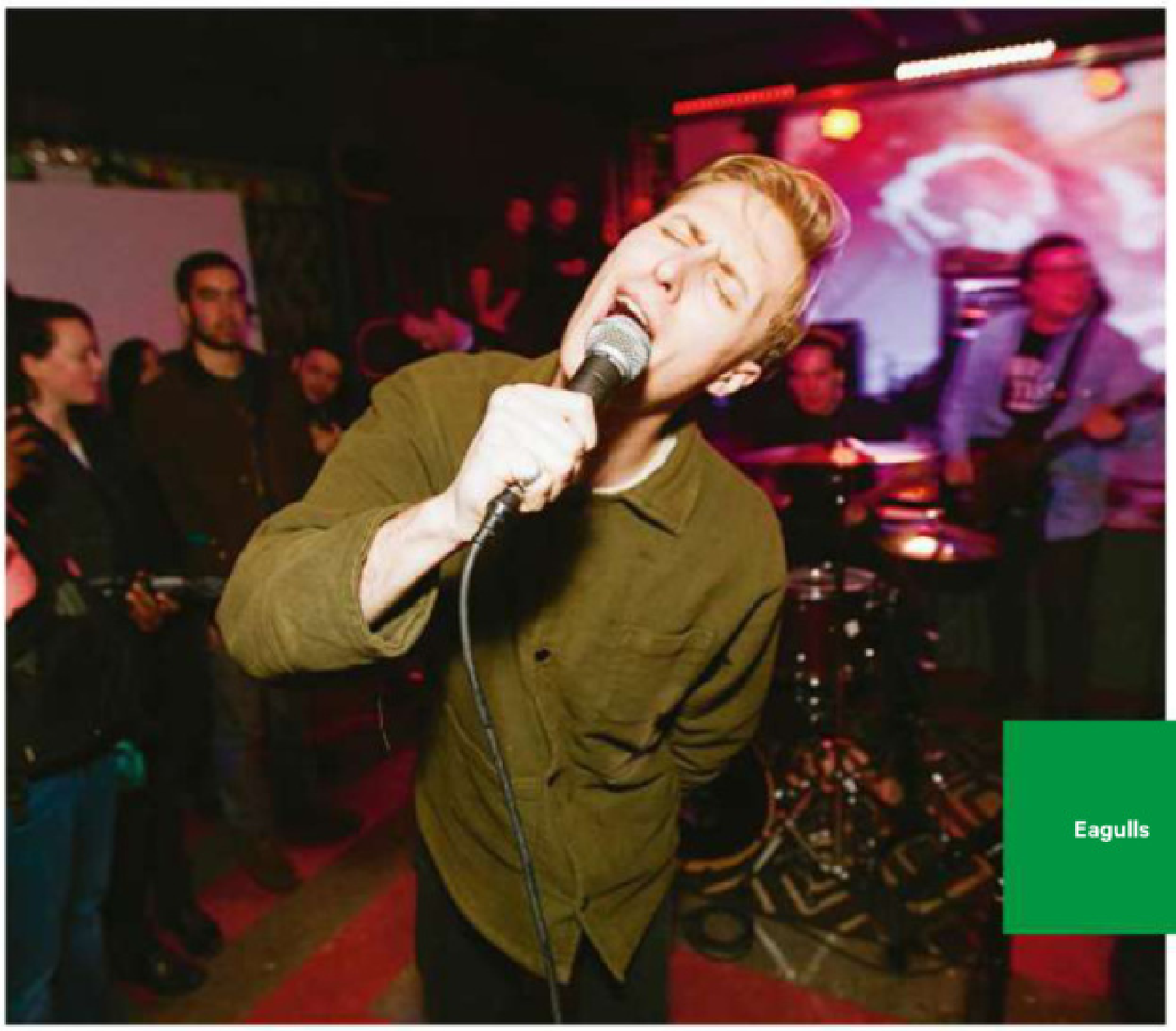


Eagulls

Cambridge and Oxford from wegottickets.com with 50-80p booking fee; Brighton from benothing.ticketabc.com with £1 booking fee; Glasgow from ticketmaster.co.uk with £2 booking fee

Klaxons

The returning nu-ravers release their third album 'Love Frequency' on June 2 following comeback single 'There Is No Other Time'. Before its release, they will head to the south-west of England to give fans there a sneak preview.

▶**DATES** Poole Mr Kyps (May 27), Plymouth White Rabbit (28), Falmouth Princess Pavilion (29), Cheltenham 2 Pigs (30)
▶**SUPPORT ACTS** TBC
PRICE £12.50; Cheltenham £10
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1-1.75 booking fee

Frankie & The Heartstrings

The Sunderland indie fivesome will need to find someone to mind their record shop, Pop Recs Ltd, in order to nip out on a short run of dates. They've spent the last few months writing and demoing new material, so expect to hear some fresh gems as they visit four cities.

▶**DATES** Stockton-On-Tees Georgian Theatre (May 22), Newcastle Think Tank (23), Manchester FAC 251 (24), York Fibbers (25)
▶**SUPPORT ACTS** TBC
▶**PRICE** £8
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 80p booking fee

Baby Strange

The Glaswegian garage-punk trio will release their next single 'Distance Yourself' on June 2 and, to celebrate, they'll head out on their first headline tour.

▶**DATES** Nottingham Rescue Rooms (May 31), Bristol The Fleece (June 1), Birmingham Sunflower Lounge (2), London Barfly (3), Manchester Fallow Café (5), Glasgow Stereo (6), Edinburgh Sneaky Pete's (7), Dundee Busters (8)
▶**SUPPORT ACTS** TBC
▶**PRICE** £5; Glasgow and Edinburgh £6; London £7, Manchester and Dundee free entry
▶**ON SALE** now
▶**FROM** Nottingham from alt-tickets.co.uk with booking fee TBC; Bristol from NME.COM/tickets with booking fee TBC; Birmingham from birminghampromoters.com with booking fee TBC; London from gigsandtours.com with booking fee TBC; Glasgow and Edinburgh from pclpresents.com with booking fee TBC

Future Islands

Frontman Samuel T Herring bowled everyone over with his dancing on *The Late Show With David Letterman* recently. Get practising his moves in preparation for his band's October dates.

▶**DATES** Glasgow ABC1 (November 4), Sheffield Queen's Social Club (5), London O2 Shepherds Bush Empire (6)
▶**SUPPORT ACTS** TBC
▶**PRICE** £10; London and Glasgow £15
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1-2.25 booking fee; Glasgow from ticketweb.co.uk with £1.87 booking fee

Off!

It's been two years since the hardcore punks, fronted by former Black Flag member Keith Morris, visited the UK. Make the most of this trip as they promote the just-released 'Wasted Years' LP.

▶**DATES** Bristol Exchange (October 2), London Oslo (3), Sheffield Queen's Social Club (4), Glasgow King Tut's Wah Wah Hut (5), Leeds Belgrave Music Hall (7), Brighton The Haunt (8)
▶**SUPPORT ACTS** Cerebral Ballzy
▶**PRICE** £12; Sheffield and Leeds £10; Bristol £13.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1-1.44 booking fee; Bristol from bristolticketshop.co.uk with £2.25 booking fee; Glasgow from ticketmaster.co.uk with £2.25 booking fee

FESTIVAL NEWS

Green Man

Animal Collective's Panda Bear, Sun Kil Moon, Woman's Hour, FAMY and London Grammar are among the new raft of acts who've been confirmed for this year's Green Man festival. The event takes place in Glanusk, Wales, August 14-17. Tickets are available from NME.COM/tickets for £159.

Download

Drenge will make the trip to Donington Park between June 13-15 to perform at Download. Avenged Sevenfold, Linkin Park and Aerosmith have already been confirmed to headline the rock festival. Tickets will set you back £75 for a day ticket or between £170-205 for a weekend pass from NME.COM/tickets.

Beacons

Organisers of the Yorkshire festival have announced new acts with rapper Action Bronson and Dam-Funk joining the line-up, which already includes the likes of Eagulls and Darkside. Details on who's playing what stage and when have also been confirmed – head to greetingsfrombeacons.com for more.

stereomags

GOING OUT

Everything worth leaving the house for this week

Childhood

The London-based quartet have completed their debut album and are set to release it later this year on Rough Trade. Get a sneak peek of what they've been up to since last year's stellar 'Solemn Skies' single as they embark on their first headline tour of the UK.

▶**DATES** Nottingham Spanky Van Dykes (April 19), Hitchin Club 85 (20), Leicester The Cookie (22)

▶**TICKETS** £7; Hitchin £6 from NME.COM/tickets with 70p–£1 booking fee

These New Puritans

With their third album 'Field Of Reeds', Jack Barnett, Thomas Hein and George Barnett made one of last year's most challenging records. This week, they perform it in full at London's Barbican venue with an expanded orchestral ensemble. Expect the likes of 'V (Island Song)' and 'Fragment Two' to sound even more haunting.

▶**DATES** London Barbican (April 17)

▶**TICKETS** £15–£20 from barbican.org.uk with £3 booking fee

Brody Dalle

After playing her first solo show on British soil back in February, the former Distillers and Spinnerette frontwoman will return to the UK this week. She'll preview her debut album 'Diploid Love' in Glasgow and Manchester ahead of its April 28 release, with more dates to follow next week.

▶**DATES** Glasgow Garage (April 21), Manchester Academy (22)

▶**TICKETS** £12 from NME.COM/tickets with £1.20–£2.20 booking fee

Jaws

Birmingham's most chilled-out band take new single 'Think Too Much, Feel Too Little' out on the road, while they'll also give older songs 'Breeze' and 'Gold' another airing.

▶**DATES** Preston 53 Degrees (April 16), Stoke-On-Trent Sugarmill (17), Sheffield Plug (18), Birmingham The Library At The Institute (19), Banbury Also Known As (20), Southampton Unit (22)

▶**TICKETS** £6; Birmingham £7 from NME.COM/tickets with 60p–£1.25 booking fee; Banbury free entry

Lucius

Jess Wolfe and Holly Laessig bring the rest of their band over to play the lush, '60s-inspired pop of their debut album 'Wildewoman' in three cities. Expect sweet melodies and lots of charm.

▶**DATES** London Oslo (April 16), Manchester Night & Day Café (18), Glasgow Stereo (20)

▶**TICKETS** £7.50 from NME.COM/tickets with £1–£1.25 booking fee; London sold out

Blood Red Shoes

Laura-Mary Carter and Steven Ansell headed back to their raw rock'n'roll roots on their self-titled fourth album. Find out if their live show has the same relentless energy as they begin their latest tour in Nottingham, with more dates to come in the following weeks.

▶**DATES** Nottingham Bodega Social Club (April 22)

▶**TICKETS** £10 from NME.COM/tickets with £1.20 booking fee

King Khan & The Shrine

The Berlin-based garage-psych band bring their chaotic live show to the UK this week, where they'll run through the best bits of 2013's 'Idle No More' album and 2008's 'The Supreme

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Last Shop Standing
Pie & Vinyl, Portsmouth
The movie about independent record shops.
▶Apr 16, 7pm

2. Toy
Rough Trade East, London
The psych band top the shop's Record Store Day activities.
▶Apr 19, 8am

3. Woman's Hour
Rise, Bristol
Kendal quartet preview their debut album 'Conversations'.
▶Apr 19, 8am

4. The Crookes
Pop Recs Ltd, Sunderland
The indie-pop group play new LP 'Soapbox'.
▶Apr 19, 12 noon

5. Maia
Jumbo, Leeds
Huddersfield quartet bring "disco sci-fi folk" to nearby Leeds.
▶Apr 19, 12 noon

See Toy at Rough Trade East, London

Brody Dalle

Genius Of King Khan And The Shrines'. The group are renowned for their onstage antics, such as teaching audiences dances to their songs and dressing in flamboyant outfits.

▶**DATES** Brighton The Haunt (April 17), Leeds Brudenell Social Club (18), Belfast Black Box (20), Glasgow Broadcast (21), Manchester Roadhouse (22)

▶**TICKETS** £10; Manchester £11.50 from NME.COM/tickets with £1–£1.15 booking fee; Belfast £11 from blackboxbelfast.com; Glasgow £12.50 from ticketweb.co.uk with £1.50 booking fee

Marissa Nadler

Boston-born Sacred Bones signing Marissa Nadler released her latest album 'July' earlier this year, with *NME* describing her gothic storytelling as "at once austere and ornate". See her recreate that atmosphere live at this one-off show in Brighton.

▶**DATES** Brighton Komedia (April 22)

▶**TICKETS** £8 from NME.COM/tickets with 80p booking fee

Stockton Calling

Some of the UK's best new bands head to the northeast, including Darlia, Superfood, Spring King, Baby Strange, LSA, Sundara Karma and Hero Fisher.

▶**DATES** Stockton, various venues (April 19)

▶**TICKETS** £15 from arconline.co.uk with £1 booking fee

ROGER SARGENT, RICHARD JOHNSON

Royal Blood (l-r: Ben Thatcher and Mike Kerr) play live on this week's *Later...*

STAYING IN

The best music on TV, radio and online this week

Royal Blood

Later Live... With Jools Holland

Brighton rock duo Ben Thatcher and Mike Kerr follow their recent stint on the NME Awards Tour 2014 with Austin, Texas by putting in an appearance on the new series of *Later...*. Don't expect them to hold back on the thundering rock riffs just because they're in a TV studio.

▶**LISTEN** BBC 2, 10pm, Apr 22

Marika Hackman

Evening Show With Danielle Perry

The London-based singer-songwriter visits XFM to play one track per night from her recently released EP 'Deaf Heat'.

▶**LISTEN** XFM, 10pm, Apr 16–17

Spillers

Mary Anne Hobbs

Who better to ask for advice on running a record store than those who've been in the game the longest? Cardiff's Spillers Records lays claim to being the oldest record shop in the world and its owners will celebrate Record Store Day by telling Mary Anne Hobbs the tricks of the trade.

▶**LISTEN** BBC 6Music, 7am, Apr 19

Jimi Hendrix

Jimi Hendrix Plays Berkeley

Watch the rock legend play 'Johnny B Goode', 'The Star Spangled Banner', 'Purple Haze' and 'Voodoo Child (Slight Return)' and more in this concert film, shot in Berkeley, California in May 1970. Footage of Hendrix performing is interspersed with clips of anti-war protests from the time, painting a compelling portrait of the era.

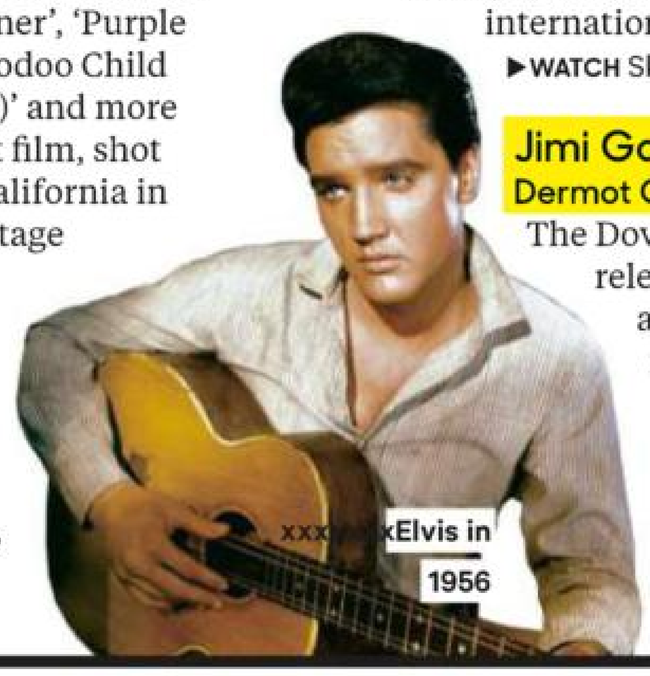
▶**WATCH** Sky Arts, 1.30pm, Apr 20

Elvis

Elvis '56 Special

A world where Elvis Presley isn't a household name seems unimaginable now but back in 1956 that was very much the case. This 1987 documentary charts the Mississippi singer's rise over 12 months, taking him from just another singer to an international star.

▶**WATCH** Sky Arts, 10am, Apr 20



Elvis in 1956

Jimi Goodwin

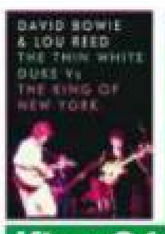
Dermot O'Leary

The Doves frontman released his debut solo album 'Odludek' last month. Here, he'll chat about stepping out on his own and the influences behind the record.

▶**LISTEN** BBC Radio 2, 3pm, Apr 19

THINGS WE LIKE

This week's objects of desire



DVD

David Bowie & Lou Reed: The Thin White Duke Vs The King Of New York

Charting the parallel careers of two iconic figures.

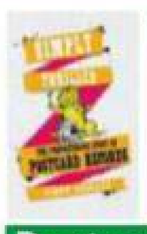
▶**BUY** £4.75, amazon.co.uk

BOOK

Mods: The New Religion

DJs, promoters and musicians give first-hand accounts of the scene that spawned a slew of sharp suits and sideburns.

▶**BUY** £18.79, waterstones.com



BOOK

Simply Thrilled: The Preposterous Story Of Postcard Records

A look at the story behind Orange Juice's record label.

▶**BUY** £16.99, amazon.co.uk

T-SHIRT

Pharrell x Uniqlo

The 'Happy' singer and producer launches a range of T-shirts with the clothing company.

▶**BUY** $19.90, uniqlo.com

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THINK TANK

NME CROSSWORD

■ Compiled by TREVOR HUNGERFORD

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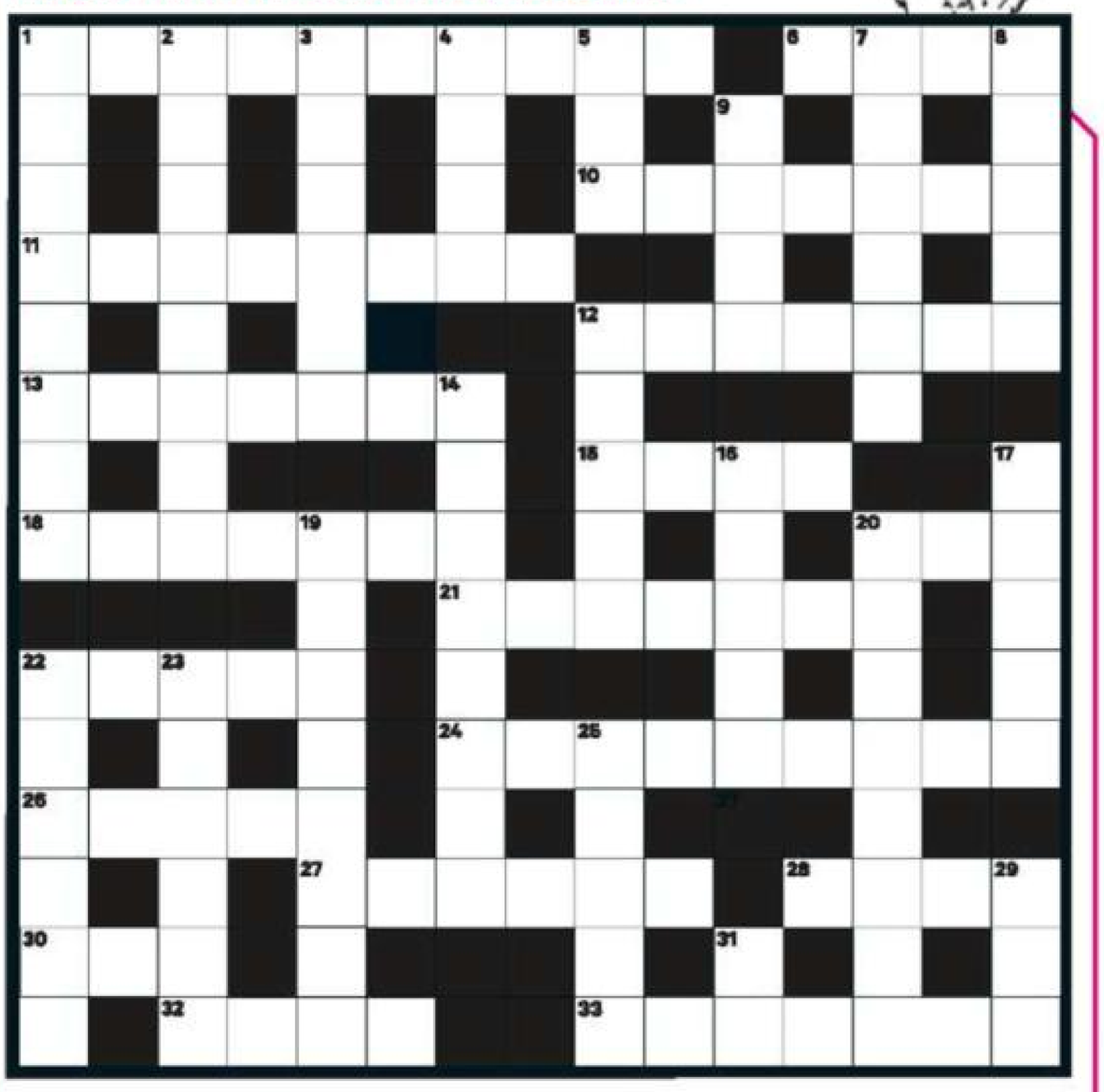


CLUES ACROSS

1 Kaiser Chiefs with something approaching house music (6-4)
6+22D Celebrity given instrument to play with The Chemical Brothers (4-6)
10 *"Oh me, oh my, I'm running out of batteries"*, 2012 (4-6)
11+22A Are girls ideas wrong about this album by Cream? (8-5)
12 Landlines not available for those 'Drowning In Berlin' (7)
13 She started work in UK with a 'Holiday' (7)
15 James Vincent McMorrow's precious material (4)
18 Badly pen melody on Duke Spirit album (7)
20 Tina Turner's sometime other half (3)
21+4D Redhill Arch ruined by old American punk (7-4)
22 (See 11 across)
24 Muse's cool transition into late '60s band (9)
26 (See 14 down)
27 Make a formal offer, although it could be easily broken, to Blur (6)
28 (See 2 down)
30 'Hunting High And Low' in the Sahara (1-2)
32 A very noble person in Deep Purple (4)
33 Say demo should be sorted for The Strokes (7)

CLUES DOWN

1 Mandy can do a remix for Darlia (8)
2+28A Jake Bugg's totally ruined an MGMT number (6-2-4)
3 One for Blind Melon's fair-weather fans (2-4)
4 (See 21 across)
5 Hadouken! almost made a recording (1-1-1)
7 Kings Of Leon head for the charts (6)
8 Shabba _____, the 'Mr Loverman' (5)
9 Rhys ____ of The Horrors or Jimmy ____, prolific US songwriter (4)
12 Another spell-binding performance from Coldplay (5)
14+26A *"We're not the ones who're meant to follow, for that's enough to argue"*, 2004 (8-5)
16 They say their latest album is a 'Mess', but can we believe them? (5)
17 The end I'm changing for act that began on Creation label (5)
19 Someone who overturns the name Scratch The _____ for reggae legend Lee Perry (8)
20 I did well, somehow, to find a band located in 'The Remote Part' (8)
22 (See 6 across)
23 Part of the plan I'm allowing is a number by REM (6)
25 The Who's 'Live At _____', often cited as being one of the best live albums (5)
29 *"What will we touch there? We'll touch the ___"*, from The Small Faces' 'Itchycoo Park' (3)
31 Wilco album that's going to be out before midday (1-1)

MARCH 15 ANSWERS

ACROSS 1 Love Letters, 7+4D The Terror, 9 Telstar, 10 Get Free, 11 Leader Of The Pack, 12+15D Room On Fire, 17 She, 18 Deal, 19+23A Turning Japanese, 20 Stu, 25+27A Family Cat, 28 Blah, 29+2D Under The Volcano
DOWN 1 Little Red, 3+21A Let Me Kiss You, 5+13D Eight Miles High, 6 Sutherland, 7 Tornados, 8 Eden Kane, 14 Not For You, 16 What, 20 Spence, 21 KLF, 22 Spear, 23 Judd, 24 Este, 26+15A All Fall Down

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, April 29, 2014, 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 67)

1 Which musician's real name is Joel Zimmerman?

2 Which movie saw Courtney Love nominated for a Golden Globe?

3 What was Madonna's first UK Number One single?

4 Which Flaming Lips song was adopted as the 'Official Rock Song' of their home state Oklahoma between 2009 and 2013?

5 What band did Billy Corgan forme after first disbanding The Smashing Pumpkins in 2000?

6 Which singer joined Coldplay onstage as a special guest at Live8 in 2005?

7 Which David Bowie album had the working title 'New Music Night And Day'?

8 Whose final album features guest appearances from Eddie Vedder, Peaches, Patti Smith and The Hidden Cameras' Joel Gibb?

9 Which rapper starred in the film *Harry Brown*?

10 Dizzee Rascal's 2009 album 'Tongue N' Cheek' spawned four UK Number One hits – name them.

11 The title track of Michael Jackson's 1987 album 'Bad' was originally conceived as a duet with who?

12 Phil Spector produced two tracks on which British band's 2003 album?

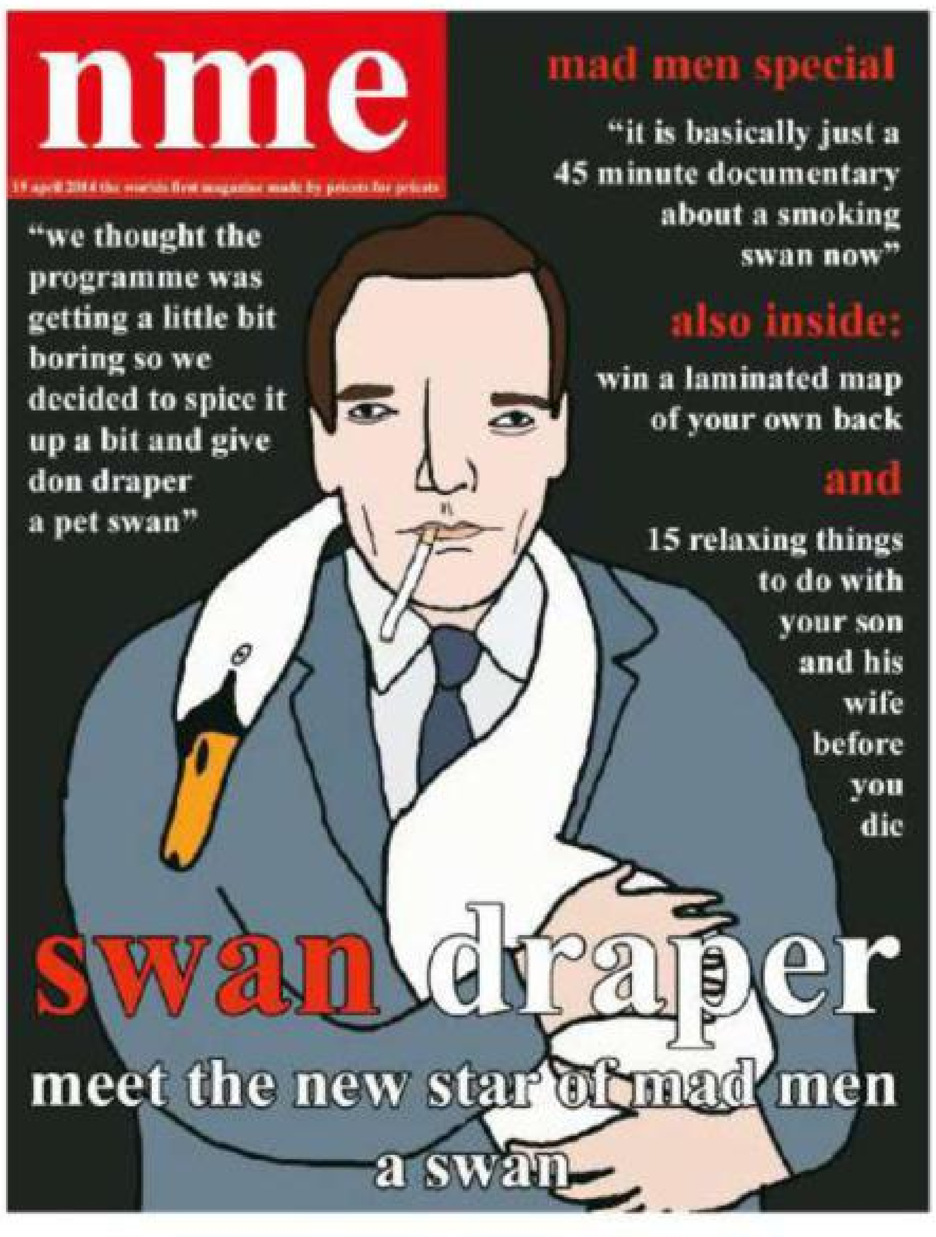
13 In 2013, which UK artist became the first to have nine Top 10 singles taken from the same album?

14 Whose 1988 debut single was called 'Suicide Alley'?

15 Which band's past members have included Ed Kuepper, Roland Wolf and Hugo Race?

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSONS ARTIST



DEAN CHALKLEY, GUY EPPEL

"It was a gateway for me to want to start skiving school, putting safety pins through my arm, dying my hair blue, wearing make-up..."

THE RECORD THAT CHANGED MY LIFE

Crate-digging left Foals frontman Yannis Philippakis penniless as a teenager, but it also shaped his future. He tells Greg Cochrane about the LPs that started it all

PHOTOS BY AMY BRAMMALL

When Foals' Yannis Philippakis was 18, he quit studying, left his home in Oxford and moved to London. Each day he'd wake up at 6am, get on the tube and travel to his job as a kitchen porter. He'd chop broccoli for 10 hours and then go home, only to do it all again the next day. It was mundanity at its most brain-destroying. But there was one saving grace: an independent music store on the same street, called Smallfish Records. A year or two earlier, Yannis had bought his first seven-inch single – by oft-overlooked Brighton contortionist-rockers Charlottefield, at one of their shows – and the kindling of his obsession with vinyl had been lit. His proximity to Smallfish was like a red rag to a bull. Two months later, with an expensive new tattoo and a suitcase full of vinyl, he went back to Oxford "with my tail between my legs". He'd spent all his wages on his music obsession and couldn't make the rent.

Ten years on, and his room back in Oxford is now filled with more than 1,000 records – though it's such a mess that today we're meeting at his bandmate Edwin Congreave's house. "I should probably put some in storage, but I like how much it dominates the place, you know?" says the frontman of one of Britain's biggest bands, now comfortably headlining festivals just three albums into their career. It's a kaleidoscopic collection – an unordered mountain of life-affirming plastic. A fantastic mess of music. Inuit recordings are tucked next to Missy Elliott albums. The sounds of Kalahari bushmen recorded in the '40s sit next to German minimal techno. There's 21st-century experimental classical, post-rock, hip-hop, shoegaze and thrash metal. And there's ↦

THE RECORD THAT CHANGED MY LIFE

The vinyl countdown: Foals man Yannis

Yannis photographed in bandmate Edwin Congreave's house, April 1, 2014

Nelly Furtado. In among it all, there's a copy of Foals' first vinyl release, the double A-side 'Try This On Your Piano'/'Look At My Furrows Of Worry'. "I remember not being able to stop looking at it. I just pored over it," he recalls.

No wonder that Yannis is completely in love with the idea of Record Store Day, then. On April 19, independent stores around the world will celebrate by releasing an eclectic collection of exclusive new tracks, reissues and rarities. In its seven-year history, it has grown into an international phenomenon. This year's event boasts hundreds of one-off pieces – artists from OutKast to The Rolling Stones, David Bowie to Chvrches (and One Direction) – are getting involved. Foals themselves are releasing a limited run – US only – of their career-defining live show at the Royal Albert Hall last March.

For Yannis, RSD is more than just a chance to snare a Nirvana rarity. It's far bigger. For him it's about preservation; breathing life into the spirit, the magic, the exhilaration of losing whole afternoons looking through dusty boxes, discovering your next favourite album. Physical music discovery, basically. "The landscape of a city is made much more vibrant by independent record shops," he says. "I don't want to live in a world where the high street is just identikit coffee chains.

"Record Store Day is invaluable to the music industry – particularly independent labels and shops. It draws attention to the artform and the outlet. We need that."

Whether he discovered them in shops, his mum's car or his brother's bedroom, these are the records that changed Yannis' life...

Pixies
Surfer Rosa 4AD, 1988

"I was about 13 when I bought 'Surfer Rosa'. I'd fallen in love with Nirvana, but then I craved more. I saw the video to 'U-Mass', which is on the Pixies' 'Trompe Le Monde' record, and it showed me that Nirvana wasn't this singular thing. So I went to the local HMV and all they had were two cassettes: 'Surfer Rosa' and 'Death To The Pixies', the compilation. I bought both and went home to play them on my Sharp tape player. They totally blew my mind, particularly 'Surfer Rosa' – it sounded incredibly alien, like nothing I'd ever heard before. Even compared to Nirvana it sounded like a different world, but at the same time it was instantly accessible and it just fit, like somebody putting a key into a lock.

"I'd been playing this beaten-up classical, nylon-string guitar that my mum had in the shed, and was terrible at it. But then I started learning 'Where Is My Mind?' and it was so simple. It showed me that you didn't need to be some kind of virtuoso guitar-shop dude, you could just play two or three chords in a very simple rhythm, and it'll have a huge emotional power to it. And Black Francis' screaming! There's just something about the tone of his scream in those early records. He expresses what you, as an angsty teenager, feel inside you. It isn't just trashy noise, there was melody and thought and surrealism in the lyrics. When he would go into that bark, it was just the perfect release – that type of repressed anger you have as a teenager, certainly that I had. I wasn't a particularly happy child or teenager, and it tapped into that. The liberation in his scream is the most primal part of the Pixies. 'Something Against You' is just him screaming and his voice is breaking apart in the studio... that's the perfect song when you're 13, wearing baggy jeans in your little room and you can't go out anywhere and you don't have any mates. You run around your room and just break a mirror.

"There's also something about the lyrics on 'Surfer Rosa' that tap into your adolescent preoccupation with the body. When you're 12 or 13, you change a lot. The bodies in the Pixies' songs feel broken down, disintegrated and sweaty. There's a heat in that record. I wouldn't say it's conventionally beautiful, but a lot of the melodies and hooks are brittle, almost delicate.

"From the Pixies, I then got into Mudhoney and all that grunge stuff, then Sonic Youth eventually. It was a gateway for me to want to start skiving school, putting safety pins through my arm, dying my hair blue, wearing make-up, and just going off on that tangent. It precipitated a massive change. Everything from the way I chose to dress and behaved, to the friends I started to associate with. It was the springboard for me. The soundtrack to my rebellion. When I play 'Surfer Rosa' now, the thing I really remember is the Sharp cassette player. Only one of the decks worked and it would chew tapes up. I had to wind the tape back in with a pen. It just reminds me of that time: having my first cigarette, having my first crush, which went really badly. Having 'girlfriends' you wouldn't even talk to. You're meant to be going out with them, but you're just too terrified to.

"It reminds me of finding a pair of ripped jeans in a second-hand shop. It was the soundtrack to take that accelerated change you go through. You stop wearing the school trousers your mum has bought from Peacocks, you stop wearing Kickers, and you try and find something that looks vaguely like what Kurt Cobain or Black Francis may have worn. I wanted to adopt the attire of those bands. I'd love it if that was the case for our music. To be the catalyst to someone finding themselves. 'Surfer Rosa' was the record that showed me you could be obsessed with music for a lifetime. It was a sign that it was going to take over my life."

"Hearing Pixies, I knew music would take over my life"

YANNIS PHILIPPAKIS

Wu-Tang Clan
Enter The Wu-Tang (36 Chambers) Loud, 1993

"I have an older brother who was into a lot of hip-hop and he bought this on cassette. He used to listen to Nas' debut 'Illmatic' and Gravediggaz, which was RZA's side-project. He had a Wu-Tang Clan poster in his room and used to make me mixtapes. That was the first time I heard the Wu-Tang track 'Cream'. I didn't get into the album as a whole then. I kind of revisited it. Years later, I came across 'Cream' again – probably on one of those sorts of evenings where you just follow YouTube links from one to another. I was like, 'Fuck!', and I went and got the whole record and fell in love with it. I had a phase of being heavily obsessed.

"The production on it is just so peculiar – just how gritty and lo-fi it is, and how quiet the hook, the instrumental part of the music is. You almost have to search for them. Compared to other rap records at the time, it's mixed in an entirely different fashion.

"Highlights? Most of Method Man's verses, the ODB verse on 'Protect Ya Neck' about sticking pins in your head like a nurse. For me, it's the greatest hip-hop record ever made, without a doubt. It's the record that I return to more often than most. I went through a period of always listening to '...36 Chambers' before Foals would go onstage. It used to have the same effect on me as watching a Mike Tyson fight. It makes you want to be combative – it makes you want to attack the world. It's nasty."

Howlin' Wolf
Howlin' Wolf' Chess, 1962

"I used to hear this record a lot when I was growing up. My mum was really into Chicago blues – she exclusively liked Muddy Waters and Howlin' Wolf. She wasn't into The Beatles, Led Zeppelin or British stuff. She'd studied in Chicago and gone to see Howlin' Wolf live in the '60s at a place called Pepper's Lounge. It was one of those early records that my mum used to play in the house or in the car that I actually got into. I was probably five or six, and its influence was almost subliminal.

"The childhood landscape of music that was in my house was stuff like this, South African music, some Greek music and whatever my brother was listening to – largely hip-hop. I didn't have that grounding that I feel like a lot of people in Britain do. Even now, my knowledge of The Beatles or Pink Floyd is very limited. I don't care, not really. At one point I was like, 'That's my mum's music, I'm not into that.' But you go back to stuff. I remember thinking, 'This feels right to me' when I was about 16 or 17. Also, his artwork was fucking badass!

"Howlin' Wolf's voice sounds aching, wounded, but also powerful. That's what I love about it. There's a real pain in his voice. It's superhuman, he does actually sound like a wolf. It's so gruff. Something about Howlin' Wolf feels tortured – it's abrasive."

Studio
West Coast Information, 2007

"They were a Swedish pop duo from Gothenburg. They started this whole scene in Gothenburg of quite balearic, slow, '80s-influenced groove stuff. You can hear The Cure in it, and stuff like Depeche Mode in there too. I can't remember how we came across it, but me and Jack [Bevan, Foals drummer] discovered it at the same time. It was just as we had made 'Antidotes' [Foals' 2008 debut] so in the run-up to our second record 'Total Life Forever', we listened to this obsessively in the house. In fact, it's pretty much worn out. I love everything about it.

"Its influence crept into 'Total Life...' – using more reverb, not having such a rigid structure that there had been on 'Antidotes'. I wanted to just loosen and turn up the syrup on the guitar parts so they weren't so dry and brittle. We wanted them to be more slinky and tropical.

"It's also got a lot of looping and repetition. There's a minimalist pattern, a system to it. It was almost like discovering a record that was doing something similar to what we were already doing. It was like we found a soulmate. It's an incredibly underrated album."

Arthur Russell
Calling Out Of Context Rough Trade, 2004

"This was a record that Foals started listening to before we got signed. It was one of the first albums we all agreed on – everyone bonded over it. When I first heard it, it was really far removed from what I was listening to at the time. I didn't have the patience to allow it to take hold of me. But after being stuck in the van, and running out of new music, we put it on a couple of times and all of a sudden it made sense. It means more to me than most of the other records I've ever heard. It's very special.

"It was made without any notion of anyone listening to it. Arthur Russell wasn't making it for a label. You can hear it. It's private music. It's music for himself. It was a compilation of stuff that was largely unreleased or found after his death. I read up about him and he had multiple versions of the same song and would walk around town listening to them on his Walkman. It's something we get plagued with – we sometimes get lost in the number of versions of songs that we play with. I feel like I've got a partner in my madness. Russell was incredibly distinctive and unique.

"There's a delicacy to the record. It shows you that production is almost irrelevant with a lot of music. There's something so beautiful at the core of that record. His lyrics are full of images of the sea – that influenced 'Total Life Forever'. Private, intimate love songs, which aren't conventional, but are cryptic.

"When I started listening to Arthur Russell, it was like a total curveball from everything else in my life. I almost felt like I didn't have space for it. The process of falling in love with that record was creating space and, as a result, becoming a different person, a bigger, more open-minded person."

Turn over for more artists on the records that changed their lives

MY FAVOURITE RECORD STORE

"I love Truck Store in Oxford. It feels like a lot of personal thought has gone into the shop. It just makes that area of Oxford [Cowley Road] a better place. There was a period when there wasn't a single record shop in the city. They opened up Truck Store, and to see an independent store thriving in this climate is a good example of how business can be done. When I'm around, I'm usually in there buying records. It's the right size – not too big – but it's just curated well: new releases, a good local selection and also that second-hand, rifle-through, quid-a-record stuff. Oh yeah, and it serves great coffee."

THE RECORD THAT CHANGED MY LIFE

From first loves to self-discovery, artists reveal the sounds that shook their world

Janelle Monáe

Lauryn Hill
The Miseducation Of Lauryn Hill
Columbia, 1998

"Lauryn's values were so different to a lot of the other young artists who were out at that time. I felt connected to her: she let me know that being an artist wasn't about trying to fit in, or cultivating a sound that someone else had – it's about embracing the things that make you who you are. You use music as your vehicle to reach the people you feel need to hear your message. '...Miseducation...' inspired me to speak on and utilise all the many sides that I have: I could speak about God; I could speak about love; I could speak about the importance of community and community work; I could speak about young men and women. That album gave me the fuel I needed to bring out the things that made me unique.

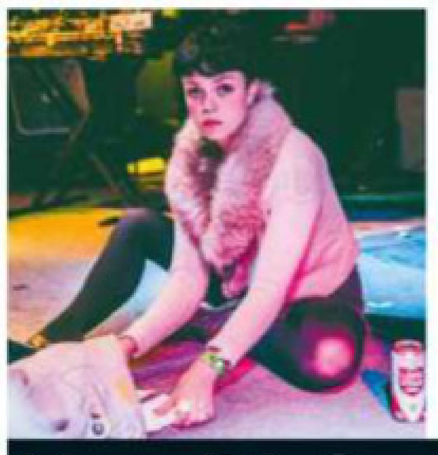
"Lauryn is innovative. She was hip-hop and R&B, but nobody had used [the combination] in the way she did. She created something that we had never tasted before. There was already a Lauryn Hill, there was already an Erykah Badu – but there was not a Janelle Monáe. They inspired me to create my own lane.

"It's a pretty cohesive album, but the title track is my favourite. I would sing it in talent shows, a capella, and I would win. I'd come up from smalltown Kansas City; I moved straight to New York and got accepted into a music and dramatics academy, and there were dreams that I had. I was from one of the poorest counties, and when I would sing that song it made me believe in myself: '*For deep in my heart, the answer, it was in me, and I made up my mind, to find my own destiny*'. It was like a bible to me."

Earl Sweatshirt

Mobb Deep The Infamous
Loud, 1995

"The music that changes you is the music that soundtracks the most dramatic events in your life, or at least the moments that mean the most to you. There have definitely been different styles of music for different stages of my life, but 'The Infamous' stands out because I started listening to Mobb Deep in depth when I went to Samoa, from a homie's [smuggled] iPod. I'd heard them before, so it wasn't a question of giving them a chance; it was about comprehension. That was when I finally got it."



Meredith Graves
Perfect Pussy

Sonic Youth Evol Blast First, 1986

"When I was 14 I got a job at a coffee shop in the next town and one of the girls who used to drive me to work ended up becoming my first girlfriend. She made me the first mixtape I was ever given by someone who wanted to date me. She put 'Shadow Of A Doubt' on that tape, which was how I found out about 'Evol'. The album stayed with me through high school, and when I went to college and lived alone for the first time, I listened to the stuff I liked when I was 13 to 16. I've listened to 'Evol' hundreds of times and it's still cool. It's so transcendental and there's not as much de-evolution on that record. It's very consistent and meditative. That's a record that was born out of nothing in the universe and then it closes back in on itself like a flower. It's so perfect. It's an entire life cycle."

JENN FIVE, ED MILES, MATT SALACUSE, POONEH GHANA, ROGER SARGENT

Lizzo

The Mars Volta
De-Loused In The Comatorium
Universal, 2003

"I started to perform rock music when I got into that record. Cedric [Bixler-Zavala]'s fearless performance, the way he would wail and climb stages and scream, and he'd sound beautiful... The music is so proggy and so metal but at the same time they have this Latin groove. They were very important to me because at the time I was listening to a lot of mainstream hip-hop, which is great, and a lot of underground Houston hip-hop, which is amazing, but besides Radiohead they kind of filled the gap of rock music for me. That was one of my more important experiences. I heard it through a friend – it's always a boy! I still go back and listen to it. The whole piece ties together – it's a long stream – but 'Take The Veil' is amazing, it has so many dimensions to it, and the way he delivers that chorus? I just have to bow down."

Chuck D Public Enemy

Run-DMC Raising Hell
Profile/Arista, 1986

"My life has been changed a few times by records, but 'Raising Hell' by Run-DMC is the one that made me understand that rap was officially album-oriented music. Run-DMC did two albums before that; [Brooklyn group] Whodini had a platinum album, and [Harlem rapper] Kurtis Blow was the first to come out with a rap album, in 1980. But rap was still a singles-oriented music, and these albums were put together sorta like how Motown put together albums in the '60s.

"Hank Shocklee [co-producer of Public Enemy's first three albums] was the general manager of a record store called Sam Goody. I went up there this day, and he said, 'We got the new Run-DMC.' They did two sets of artwork for it, and I kept starin' at the record – kept turnin' it over and over again for about an hour. I didn't have to fuckin' hear what was in it, I was just stunned by the total presentation of it all. Of course, when I heard it, it just totally blew my mind. And then when I got to see the videos, and then when I got to see them perform it, it was total euphoria."

Joe Mount
Metronomy

DJ Shadow Endtroducing
Mo' Wax, 1996

"Buying this record as a teenager cemented my decision to start exploring leftfield music and start making edgy friends. There were only about four other people I knew who had a copy. Without 'Endtroducing' I wouldn't have gone down a route that led me through Björk, Portishead, Beastie Boys, Daft Punk, Aphex Twin, Les Rhythmes Digitales, Run-DMC – the list goes on. 'Endtroducing' isn't a particularly cult record – it often charts high on 'best albums ever' lists – but for a few people the same age as me I think it really opened up a whole world of possibilities."

Julian Casablancas

The Velvet Underground Loaded
Atlantic, 1970

"I've never been much of a music collector, I've always been more of a music borrower. I go to someone and I'm like, 'You seem like you have cool taste', and I sift through and absorb, then move on, like some kind of leechy alien. I've gone through so many phases, so many things, so many styles, so many musical zones – choosing one record that sums all that up. I mean, shit!

"'Loaded' was my favourite record, maybe. It's not a popular choice, because the 'cool' Velvet Underground songs aren't really on it. So it's not got the best songs necessarily, but it has really got something – that last-ditch effort of them trying to be poppy, somehow. But they can't! Because they're fucking in The Velvet Underground! I always enjoy that idea. I don't even think they necessarily hit a home run on it. I mean, it hit a fucking home run for me, it fitted a grand slam in the scope of CDs, but I'm talking about the wider world.

"No – it's not all about record sales and billboards. The things that really last have intent and the fucking Velvets had it by the bucketload. That record is an inspiration in every way to me. It was like the lurching arm reaching out for me."

YOUR RECORD STORE DAY SHOPPING LIST

From unearthed LPs to exclusive remixes – NME picks the 50 releases worth queuing for

1 Neko Case and Jason Lytle
Satellite Of Love (Wienerworld)

▶FORMAT Red seven-inch

Teaming up with Grandaddy frontman Jason Lytle, Neko Case's Record Store Day contribution comes in the shape of a cover version of Lou Reed's intergalactic booty ballad, 'Satellite Of Love'. The track features on a three-song seven-inch, 'Music From Mars', which has a space theme. Howe Gelb, members of Calexico and alt.folk singer Victoria Williams also participate, contributing to songs 'Mars Cassette Waltz' and 'Untethered Space Walk' from the Mark Duplass-starring 2010 animated mumblecore sci-fi flick, *Mars*. ■ LC

2 Various artists
The Space Project
(Lefse/Fat Possum)

▶FORMAT Seven-inch box-set/12-inch/CD

If ever there was a project tailor made for Spiritualized it is surely this: a compilation based on "electromagnetic radiation fluctuations in the magnetosphere of the planets, moons and large asteroids" recorded during the Voyager 1 and Voyager 2 space probes. Appropriately enough, Spiritualized's contribution, 'Always Together With You (The Bridge Song)', is reminiscent of the band's classic album 'Ladies And Gentlemen We Are Floating In Space', while there are also cosmically inspired songs from Youth Lagoon, Beach House and The Holydrug Couple, among others. ■ BC

3 David Bowie
Rock 'N' Roll Suicide Parlophone

▶FORMAT Seven-inch picture disc

Loyal RSD supporter Bowie always seems to offer up something interesting each year, and this year is no exception. He's celebrating the 40th anniversary of the release of one of his most iconic and enduring '...Ziggy Stardust...'-era tracks as a single by releasing a limited-edition picture disc featuring an outtake from the album cover sessions, while the B-side features his Ziggy 'Farewell Speech' from London's Hammersmith Odeon in July 1973. It sounds fantastic and looks beautiful – typical Bowie really. ■ AFW

4 Just Friends
Don't Tell Me (Other People)

▶FORMAT 10-inch

When he's not busy turning electronic music inside out as one half of Darkside, Nicolas Jaar has been making much more straightforward, pop-orientated dance music with Sasha 'yes my Dad directed Jurassic Park' Spielberg. 'Don't Tell Me' is the their latest effort, where a crystal clear vocal reminiscent of Aaliyah is accompanied by gently picked acoustics and Jaar's bubbling and magnetic atmospherics. ■ DR

5 Django Django
Porpoise Song (Late Night Tales)

▶FORMAT Seven-inch coloured vinyl

The Monkees' churchy 1968 original – a novelty pastiche of 'I Am The Walrus' with its wonky rubber band orchestra and chorus of *"The porpoise is laughing, goodbye goodbye!"* – doesn't exactly sound ripe for a jerky update, but this cut from Django Django's forthcoming 'Late Night Tales' mix album will be one of RSD's more intriguing releases. Not least as it comes on 'psychedelic' vinyl and – I shit you not – gets vinyl-bombed by Benedict Cumberbatch doing spoken word on the B-side. ■ MB

6 The Jon Spencer Blues Explosion
She's On It/Jack The Ripper
(Bronzerat)

▶FORMAT 12-inch

This mash-up of the Beastie Boys' 'She's On It' and Link Wray's 'Jack The Ripper' is a live favourite of Jon Spencer's New York trio – but don't confuse the latter for the Screaming Lord Sutch song covered years later by The Horrors. Unforgivably in-your-face, the double-trouble cover forms the first side of this release, which is backed with 'Audio Vacation', an unreleased song from 2012's 'Meat & Bone' LP sessions. ■ MP

7 Merchandise/Milk Music/ Destruction Unit
USA '13 (540)

▶FORMAT 12-inch

While we wait tentatively for Merchandise to hit us with their debut album proper, this split EP with tour buddies Milk

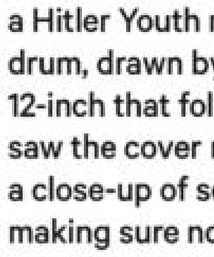
Stereogum

PHOTOS: GETTY, JORDAN HUGHES, PIETER M VAN HATTEN

Music and Destruction Unit will have to suffice. A snapshot of three great US bands pregnant with potential, Destruction Unit contribute two songs, as do Carson Cox and co – including 'Figured Out', a brooding and romantic Smiths soundalike and one of their most pop moments to date – while Milk Music's trio include covers of Creedence Clearwater Revival and Johnny Thunders. ■ DR

8 Hamilton Leithauser Alexandra (Ribbon Music)

▶FORMAT Seven-inch



You know when you're so crazy about someone you just want to bawl their name repeatedly over an ecstatic country jig and a squalling bout of harmonica? Walkmen frontman Hamilton Leithauser does, she's called 'Alexandra' and he's often to be found calling her name *"from a crazy sleep"*, so why the hell not trail his forthcoming solo debut album, 'Black Hours', with it on RSD? ■ MB

9 Joy Division An Ideal For Living (Rhino)

▶FORMAT 12-inch

This four-track EP was originally released on seven-inch in 1978, just after the band changed their name from Warsaw to Joy Division. The original sleeve featured an image of a Hitler Youth member banging a drum, drawn by Bernard Sumner. The 12-inch that followed later that year saw the cover redesigned to feature a close-up of some scaffolding, making sure no one mistook the band for Nazi sympathisers. Perhaps unsurprisingly, this 12-inch reissue, remastered by the band's old engineer Frank Arkwright at Abbey Road Studios, is sticking with the scaffolding too. ■ AW

10 The Fall White Lightning (Secret)

▶FORMAT 180g translucent 12-inch

Mark E Smith fans and Fall obsessives, prepare your ears: 1991 single 'White Lightning' is receiving a much-needed reissue on Record Store Day. The 12-inch revs with motorcycle steam and rips straight rock'n'roll, featuring 'White Lightning' and sunset-reaching anthem 'Blood Outta Stone'. ■ PM

11 Various artists

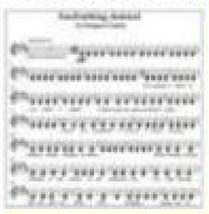
Faux Real Father/Daughter

▶FORMAT 12-inch LP

Esteemed US indie label Father/Daughter Records have enlisted artists from their roster and beyond to contribute to this collection of "fake songs by real bands". Massachusetts punks Potty Mouth, Afrobeat-inspired Levek, Radiator Hospital (aka lo-fi bedroom-pop musician Sam Cook-Parrott) and more cover the works of bands that only exist in movies or TV shows, like *The Muppets*' Dr Teeth And The Electric Mayhem and *Freaky Friday*'s Pink Slip. The supreme highlight, though, comes from Speedy Ortiz' Sadie Dupuis putting her own forlorn, stripped back and sweet take on *Josie And The Pussycats*' 'Pretend To Be Nice'. Authentically great. ■ RD

12 Parquet Courts Sunbathing Animal (Rough Trade)

▶FORMAT Seven-inch



The title track to Parquet Courts' upcoming third album is also the New York punks' first release since signing to Rough Trade. A stupidly straightforward two-chord gallop, unfolding the sleeve reveals the sheet music for the song. Given the simplicity, it's a totally superfluous document, but a very cool poster nonetheless. There's a rattling pace and rabid energy here that bodes well for the rest of the LP. ■ JD

13 Notorious BIG Life After Death (Rhino)

▶FORMAT Triple white 12-inch LP

If 'Ready To Die' made a hip-hop hero of Brooklyn's Biggie Smalls, 'Life After Death' made him a legend. Released in the fallout of his March 1997 murder, the posthumous double album contains some of the emcee's most iconic moments: namely 'Hypnotize' and 'Mo Money Mo Problems', an against-the-rap-grain homily about the foibles of capitalism. This three-LP reissue will be a welcome reminder of his untouchable status among hip-hop's all-time elite. ■ AH

14 Julia Holter Don't Make Me Over/ Hello Stranger (Domino)

▶FORMAT Seven-inch

A follow up to her excellent, mesmerising 2013 full-length 'Loud City Song', LA avant-popstar Julia Holter's Record Store Day seven-inch is a double-A side single featuring a couple of similarly hushed and spacious covers. The first is a studio version of 'Don't Make Me Over', a song originally performed in 1962 by Dionne Warwick (Holter has covered the song for years). The second is stand-out 'Loud City' cut 'Hello Stranger', originally sung by Barbara Lewis in 1965. ■ LP

15 Gil Scott-Heron Nothing New (XL Recordings)

▶FORMAT 12-inch LP

A completely prosaic title for a rather remarkable album: during the sessions for his 2010 XL album, 'I'm New Here', Gil Scott-Heron recorded some of his classic songs with just a piano for company. "The most important thing is to enjoy yourself," he says in the interlude before 'Alien (Hold Onto Your Dreams)'. "When you do, other people will enjoy you." His simple philosophy underpins this gorgeous release. ■ LS

16 LCD Soundsystem The Long Goodbye: LCD Soundsystem Live At Madison Square Garden (Parlophone)

▶FORMAT Five x 12-inch LP

Cynics might say that James Murphy is squeezing LCD Soundsystem's final gig for all its worth, and while this five-LP vinyl release is probably for purists only, it remains a testament to how great the New Yorkers were. Jump as they tear through 'Drunk Girls', sway as they ricochet 'Somewhere Great' off the back walls of Madison Square Garden and fall down in tears as 'New York I Love You...' closes the chapter on LCD Soundsystem forever. ■ DR

17 OutKast Southernplayalisticadillac-muzik (Music On Vinyl)

▶FORMAT 12-inch LP

Marking both its 20th anniversary and the pair's upcoming mammoth reunion tour, OutKast are to reissue their tongue-twistingly titled debut 'Southernplayalisticadillacmuzik' this Record Store Day on numbered vinyl. Though the duo hadn't quite developed the sugar-rush vibrancy that would later make them world-beaters, the April 1994 release remains a riveting coming-of-age, full of Southern-fried funk flavour and slick soul licks. Be prepared for a fight to get your hands on this reissue though – only 4,000 copies are up for grabs. ■ AH

18 Pet Shop Boys Fluorescent Mixes x 2 (Parlophone)

▶FORMAT 12-inch

Pet Shop Boys' most recent album, 'Electric', was a return to their imperial disco best after the mopey – if occasionally brilliant – 'Elysium'. What better way to celebrate Record Store Day, then, than with a 12-inch vinyl featuring two new remixes of 'Electric' highlight 'Fluorescent', which replaces the original's hairs-on-the-back-of-your-neck sweeping synth lines with a moodier, almost Krautrock feel? The fantastically bitchy new spoken word segment is a bonus, too. ■ BC

WRITERS: JEREMY ALLEN, HAYLEY AVRON, MARK BEAUMONT, BEN CARDEW, SIMON JAY CATLING, LEONIE COOPER, RHIAN DALY, JJ DUNNING, AL HORNER, MATTHEW HORTON, KATIE HUTCHINSON, PAULA MEIJA, BARRY NICOLSON, LOUIS PATTISON, MISCHA PEARLMAN, DAVID RENSHAW, LAURA SNAPES, DAN STUBBS, ANDY WELCH, ALAN F WOODHOUSE

19 Kode9 + Spaceape Memories Of The Future (Hyperdub)

▶FORMAT Double coloured 12-inch

Glasgow-born Steve Goodman's Hyperdub label released two seminal albums in 2006. The first was the self-titled record by a mysterious London producer calling himself Burial. The other was Goodman's long-playing debut as Kode9. Goodman was one of the deepest practitioners of early dubstep, his ghostly, roots-inflected grooves given extra frisson by the mystical patois of MC Spaceape. The RSD release sees it pressed onto double yellow vinyl – the record's first time on wax – and includes a new edit of 'Stalker'. ■ LP

20 Tame Impala Live Versions (Caroline)

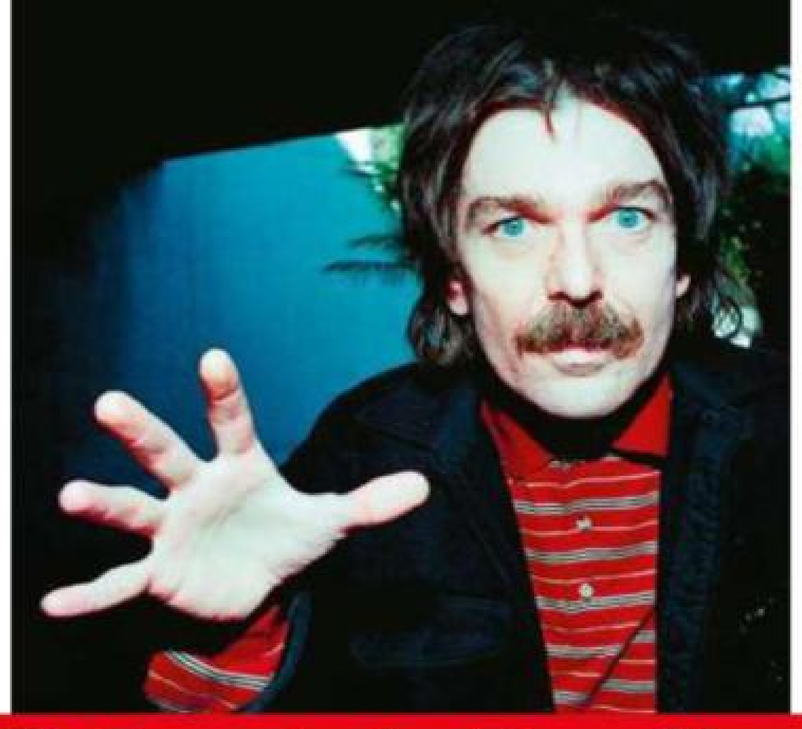
▶FORMAT Coloured 12-inch LP

Anyone who's been to a Tame Impala gig will know how different the likes of 'Why Won't You Make Up Your Mind?' and 'Feels Like We Only Go Backwards' sound live. It's something Kevin Parker is proud of, hence this nine-track release, recorded in Chicago in 2013, which he says is about giving fans something they won't already have – on coloured 12-inch vinyl. The meandering, swirling psych of 'Sestri Levante' is a case in point, a new jam played at only a handful of shows last year. ■ AW

21 Metronomy Love Letters (Soulwax Remix) (ADA/Because)

▶FORMAT Etched 12-inch

If Joe Mount's splendid attempt to resurrect Martha And The Vandellas on his comeback single felt a bit too retro for your tastes, you need this Soulwax reboot, built on a beat sampled from the key strokes of an old-school typewriter (see what they did there?) and subdued funk thuds that sound like Sly Stone writing detective show themes. Metronomy lurk in the background as the tune grows a spoken word section and the typewriters slowly sprout mechanical tentacles and transform into creeping disco death-bots. Sparks fly. ■ MB



22 Captain Beefheart Son Of Dustsucker (The Roger Eagle Tapes) Ozit Dandelion

▶FORMAT 180gm 12-inch gatefold LP

Surrounded by myths and legal battles, this LP has a special status among fans. Don Van Vliet, aka Captain Beefheart, made 'Bat Chain Puller' back in 1976 but it wasn't released after his manager Herb Cohen and label boss Frank Zappa clashed. He re-recorded it (as 'Shiny Beast') but gave the original tapes to promoter Roger Eagle. They saw light two years ago as 'Dustsucker' (Van Vliet was formerly a vacuum salesman), but this features nine mysterious live recordings from around the time. ■ AW

23 Wye Oak Shriek (Merge/City Slang)

▶FORMAT Orange 12-inch LP

In the three intervening years since Wye Oak's last album, 'Civilian', frontwoman Jenn Wasner has dabbled in lugubrious dream-pop as Flock Of Dimes, and giddy, UK garage-inspired dance-pop as Dungeonesse. Reunited with bandmate Andy Stack, the prevailing narrative about the Baltimore band's fourth album concerns its lack of guitars (fetch the smelling salts) when, really, its glamorous synths and Wasner's heartache-laden voice should be the sole focal point. ■ LS

24 Various artists 5 (Infectious)

▶FORMAT 12-inch LP

The brilliant Infectious Music celebrate their fifth birthday with this compilation featuring artists from across their roster. There's Drenge, The Temper Trap, plus Superfood covering Beastie Boys' '(You Gotta) Fight For Your Right (To Party!)', and, oddly, Alt-J's Gus Unger-Hamilton telling three short stories. ■ RD

25 The Julie Ruin Brightside/In The Picture (TJR)

▶FORMAT Seven-inch

Mixed by Julie Ruin frontwoman and all-round heroine Kathleen Hanna, this 2000-run seven-inch is comprised of two previously unreleased tracks. 'Brightside' and 'In The Picture' are both off-cuts from the Oscillope Studios recording sessions that resulted in the band's debut album, 'Run Fast'. Expect them to follow in the tracks of the LP's fierce and riotous Slits-meets-soul-meets-B-52s sound that they've mastered so distinctly. ■ HA

26 Nirvana Pennyroyal Tea (UMC)

▶FORMAT Seven-inch

Named after a herbal abortive, Kurt Cobain's nod to depression – and his own crippling stomach problems – finally sees the light of day as a standalone single. It's not surprising the plug was pulled on it originally – backed by 'I Hate Myself And I Want To Die', it was scheduled to come out just weeks after the Nirvana frontman's death. ■ MP

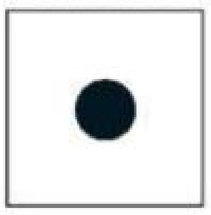
27 Tracey Thorn Molly Drake Songs (Strange Feeling)

▶FORMAT Seven-inch

Last year, Bryter Music and Island released an album of songs by Nick Drake's mother, Molly, written and recorded at home in the 1950s and '60s. Their shared musical DNA is immediately obvious in her haunting piano-accompanied songs, sharing clear melodic tendencies. Critic Pete Paphides presented a Radio 4 documentary about her life late last year, where Tracy Thorn covered 'How Wild The Wind Blows' and 'Night Is My Friend', accompanied by her Everything But The Girl bandmate Ben Watt on electric piano. ■ LS

28 Grace Jones Me! I Disconnect From You (UMC)

▶FORMAT 12-inch



Ladies and gentlemen, heeeere's Grace, and covering Gary Numan in his 'machines' phase too! Anyone still unaware of the faultlessness of Grace Jones' 'Nightclubbing' should know this: there was no room for her excellent cover of 'Me! I Disconnect From You' when the album was first released in 1981. Her languorously tropical take on Numan's cyborgian classic will be keenly fought over this Record Store Day, and whets appetites for the album's re-release on April 28. ■ JA

29 The Field From Here We Go Sublime (Kompakt)

▶FORMAT Double 180g vinyl LP + CD

Re-affirming Kompakt Records' prominence within the European techno scene back in 2007, 'From Here We Go Sublime' remains one of the most human-sounding techno records ever made. Instances like 'A Paw In My Face''s addictive guitar loop revealing its origins as Lionel Richie's 'Hello', and 'Sun & Ice' cutting out mid-song – a genuine mistake subsequently left in – give a playful personality to the man behind the album's absorbing waves of repetition. ■ SJC

30 Eric B and Rakim
Paid In Full (Get On Down)

▶FORMAT Seven-inch

Eric B and Rakim's 'Paid in Full' is a classic from hip-hop's golden age. But for most British listeners the song will forever be overshadowed by Coldcut's masterly remix, which added a sample of Israeli singer Ofra Haza to the steely original in a brilliantly unlikely fusion that worked like a dream. For RSD, Get On Down will reissue the UK seven-inch of Coldcut's Mini Madness mix in a full-colour reproduction of the original 100 dollar bill cover art. ■ BC

31 Various Artists
Non Violent Femmes (Kanine)

▶FORMAT Limited pink 12-inch

New York label Kanine have gathered their favourite female-fronted indie bands for this compilation, which coincides with their 10th birthday. Speedy Ortiz, Eternal Summers and Teen contribute exclusive tracks while the UK's Joanna Gruesome are also involved in this globe-spanning comp, which is limited to 1,000 copies. ■ DR

33 Pissed Jeans
The Very Best Of Sub Pop 2009-2013: "Live" At The BBC (Sub Pop)

▶FORMAT 12-inch

This cheekily-titled EP presents four in-session versions of songs recorded by the boisterous Pennsylvania noise-punks for the BBC Radio 1 Punk Show. Three – 'Romanticize Me', 'Cafeteria Food' and 'Teenage Ad' – are taken from last year's 'Honeys' LP, while 'False Jesii Pt. 2' is from 2009's 'King Of Jeans'. These might only be "live", not live, but expect an abundance of the band's trademark raucous, sloppy energy nevertheless. ■ MP

34 Temples/Jagwar Ma
Shelter Song/Man I Need (Heavenly)

▶FORMAT 12-inch

Partners in psych Temples and Jagwar Ma team up on this kaleidoscopic split, where Jono Ma reworks Temples' 'Shelter Song' and James Bagshaw returns the favour by taking on Jagwar Ma's 'Man I Need' for what will be his first ever remix. ■ DR

32 The Chills
Dunedin Double Flying Nun

▶FORMAT Two x 12-inch

Flying Nun has been New Zealand's premier independent label for over 30 years now – think what Postcard was to Scotland – inspiring the likes of Captured Tracks (with whom they ran a great reissue campaign last year) and a giant swathe of bands from Diiv to Times New Viking along the way. For RSD, they'll re-release the EP that started it all, 1981's 'Dunedin Double'. It's named in reference to the second-largest province on the south island, where The Chills, Sneaky Feelings, (the cheekily named) The Stones and The Verlaines honed their shambling, lo-fi ethic. ■ LS

35 Songs: Ohia

Journey On: The Collected Singles
Secretly Canadian

▶FORMAT Nine x seven-inch

Thirteen months on from his untimely death, Secretly Canadian have compiled this beautiful box-set of salvaged songs by Jason Molina. From 1996 to 2003, he was the sole constant member of Songs: Ohia, before transforming the project into Magnolia Electric Co. During those years, he would set out on tour and book more dates from payphones on the road, recording as he went, occasionally releasing them as merch table seven-inches or CDRs. Disappearing onto fans' shelves, never collected in a universal archive. Now he's gone, and we're left with this collection of ember-lit Americana. ■ LS

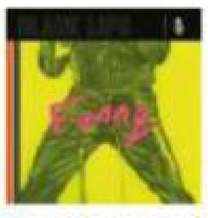
36 Radkey
9 Lives At The 100 Club Bootleg Cassette (Little Man Records)

▶FORMAT Cassette

Time was, decades before smartphones and YouTube, when people would sneak reel-to-reel tape recorders into shows to record live bootlegs, which would end up on crappy cassettes and endlessly flogged to fans. Missouri sludge-punk siblings Radkey are capturing that DIY spirit with this lo-fi bootleg tape of their "no holds barred" gig at London's 100 Club last month. As the trio would say themselves: dig it! ■ KH

37 Black Lips
Funny (ADA)

▶FORMAT Seven-inch



Taken from recent album 'Underneath The Rainbow', 'Funny' is pretty much an itemised deconstruction of what makes Black Lips great. Cole Alexander's voice is so hoarse you can get odds on it to win the Grand National. Jared Swilley's bassline wanders like an amphetamine-ravaged Rambler. While working with Deerhunter's Lockett Pundt and Ronson has made their records steadily more focused since 2009's '200 Million Thousand', it's not at the expense of their snotty, boyish charm. ■ JD

38 Natasha Khan and Jon Hopkins
Garden's Heart (Parlophone)

▶FORMAT Etched seven-inch

Electronic noisemaker Jon Hopkins was a natural choice to score last year's post-apocalyptic teen film *How I Live Now*, but his decision to enlist Bat For Lashes' Natasha Khan for the theme song was inspired. Released as a single for the first time, 'Garden's Heart' is an elegant shoegaze track inspired by pastoral poetry and a rough edit of the film that, as Khan told *NME* last year, made her cry four times. Joint album next, please. ■ DS

39 Brown Brogues
Zoloto (Stolen Body)

▶FORMAT Four-colour 10-inch with bonus seven-inch

Manchester's Brown Brogues have been skulking in the back rooms of north-west pubs for years now, gaining cult status for their ramshackle garage rock. On 'Zoloto', grittier new tracks like the charmingly titled, punk-gone-glam stomp of 'Shit In Your Eye' are housed alongside live versions of old favourites on brown-splattered clear vinyl. Recorded with producer Ross Orton (Arctic Monkeys, Drenge), it's complete justification of that underground reverence. ■ RD

Stereogs

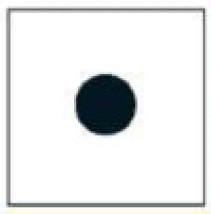
40 Sex Pistols Never Mind The Bollocks... – Alternate Takes (UMC)

▶FORMAT Seven x seven-inch boxset

There are few things less punk than rinsing fans for a weighty boxset of seven-inch singles, but this one looks highly collectable, with sleeves created from rare Pistols artwork and barely seen import editions. Inside the package you'll find non-album versions of 'Holidays In The Sun', 'No Feelings', 'Anarchy In The UK' and more, as well as two stabs at the provocative 'Belsen Was A Gas', one previously unreleased. ■ MH

41 Katy B Little Red Remixes (Columbia)

▶FORMAT Double 12-inch



Katy B hit Number One with her second album earlier this year, thanks partly to maturing as a songwriter and moving her sound ever so slightly away from the dancefloor. This deluxe album, available on vinyl for the first time, drags Peckham's finest straight back under the lights though with edit of '5AM' from Rinse label mate Route 94, alongside the inclusion of bouncy garage callback 'Sky's The Limit'. ■ DR

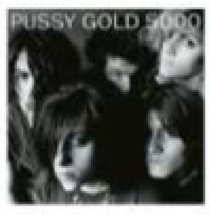
42 Cut Copy In These Arms Of Love (Modular)

▶FORMAT 10-inch

While 2013's 'Free Your Mind' was a touch hamstrung by its overly overt debt to baggy and predilection for whiffy lyrical allusions to the cosmos, this off-cut from the sessions is a simpler, stronger beast: it starts as a wistful, strummy thing, singer Dan Whitford singing of solitude and "*pain without a purpose*", before bursting into an array of pinging synth sirens. A pretty classic case of dancefloors at their dismal-hearted best. ■ LS

43 Pussy Galore Pussy Gold 5000 (Shove)

▶FORMAT 12-inch LP

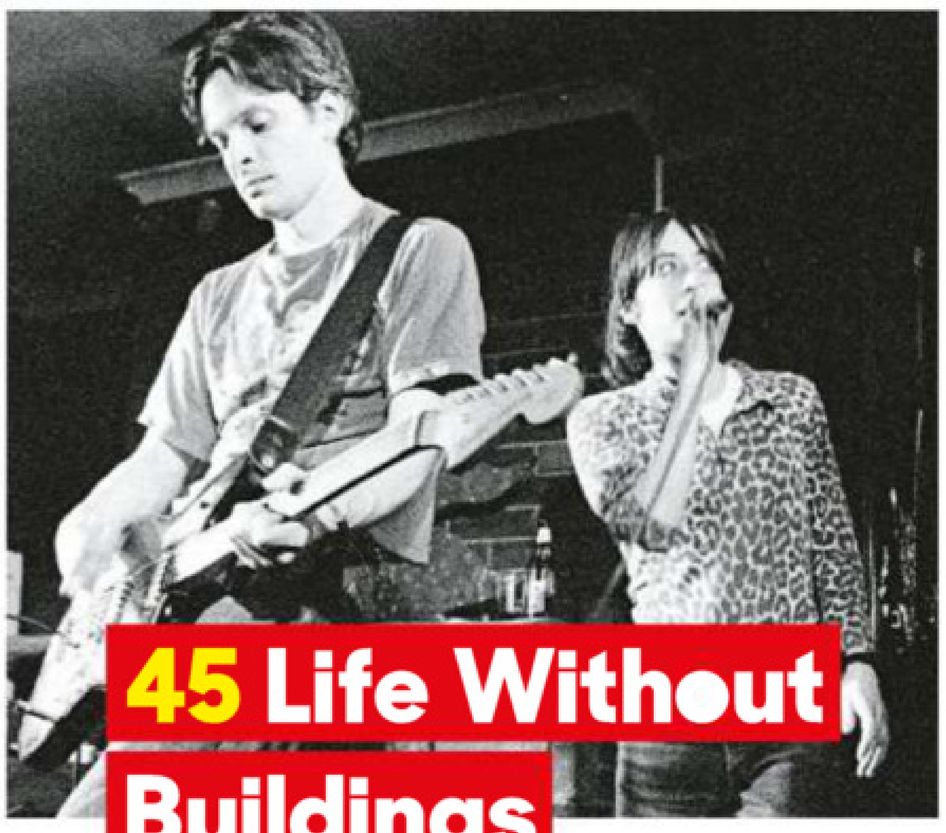


With the Blues Explosion, Jon Spencer has influenced some of the world's biggest bands, from The White Stripes to The Black Keys. But his former band, Pussy Galore, were just as instrumental to the no-fi scene that thrived in New York in the late '80s. Their second EP 'Pussy Gold 5000', originally released in 1987, featured five tracks of noise-rock that were as chaotic and unhinged as they were groundbreaking. ■ RD

44 Chris Forsyth And The Solar Motel Band Solar Live 11.15.13 (Electric Ragtime)

▶FORMAT 12-inch

This live album was recorded at the release party for one of last year's most slept-on records, Chris Forsyth's gorgeous 'Solar Motel' (originally released through North Carolina's Paradise Of Bachelors label). The Philadelphian calls his music "cosmic Americana" – it's a mixture of scorched-earth pastoral and hypnotic, skyward riffs that share their DNA with Television's 'Marquee Moon'. ■ LS



45 Life Without Buildings

Any Other City (Rough Trade)

▶FORMAT 12-inch LP

Glasgow's Life Without Buildings were never big, and only released one album. But that album, 2001's 'Any Other City', has gone on to build a small cult on both sides of the Atlantic. Chiefly, that's because it doesn't really sound like anything else, and in large part that's thanks to the remarkable presence of vocalist Sue Tompkins. The band play a melodic post-rock, to which Tompkins coos, chants, repeats words, repeats words, repeats words... at first it's almost maddening, but then a strange beauty emerges: "If I lose you, if I lose you, uh-huh, uh-huh, uh-huh?" ■ LP

46 Melt Yourself Down Live At The New Empowering Church (The Leaf Label)

▶FORMAT 12-inch LP

One of the live sensations of last year, Melt Yourself Down finally capture the experience on record. 'Live At The New Empowering Church', laid down at the London Fields venue in November, features seven tracks of delirious, anarcho, double-sax jazz-punk, highlighting Polar Bear saxophonist Pete Wareham's band in all their bug-eyed sweaty glory. It's got a day-glo sleeve too, and there are just 900 copies. ■ MH

47 Damon Albarn Hollow Pond/Lonely Press Play (Parlophone)

▶FORMAT Seven-inch

Here's two tracks from Damon's forthcoming 'Everyday Robots' solo album: the lead song, 'Hollow Pond', is a subtle soul autobiography – "'*Modern Life...' was sprayed onto a wall in 1993*" – rendered in the jazz torch singer style of Elvis Costello's 'Shipbuilding' and just as affecting. Meanwhile 'Lonely Press Play' is a chunkier and trip-hoppier brood about those times when music feels like your only real friend. Sniff. ■ MB

48 Brad Fiedel Terminator 2: Judgement Day OST (Silva Screen)

▶FORMAT Embossed silver seven-inch

When they put me in the casket and lower me into the furnace, it's Brad Fiedel's iconic *Terminator 2* theme I want playing as the flames lick higher. This spiffy reissue of select cuts from the movie's soundtrack looks good enough to have in the box with me, although incinerating something so pretty (just look at that foil sleeve!) seems a terrible waste. A cast-iron must-buy for children of the '90s, or indeed, anyone who loves classic soundtracks. ■ BN

49 Skylon Skylon (Captured Tracks)

▶FORMAT Seven-inch

While currently the picture editor at *Uncut*, Phil King moonlights as the bassist for The Jesus And Mary Chain and Lush, and in the early 1980s recorded with The Beautiful Losers and The Servants. Skylon was a one-off project from 1981 with his then-girlfriend, Roxanne New, commemorating the 30th anniversary of the festival of Britain: a sweetly melancholy dance of acoustic guitar, drum machine and synths that ponders regeneration, dreams and the passing of time. ■ LS

50 Various artists XFM X-Posure Sessions On Vinyl (XFM)

▶FORMAT 12-inch

While some gilded gatefold vinyl boxsets are on the pricey side, RSD has something for everyone. Take this compilation of live tracks from John Kennedy's XFM radio show, which features unreleased recordings from Toy, Savages, Drenge and Daughter, and is available at the cost of a donation towards War Child. It's on vinyl and limited to 1,000 copies, too, so you still get an exclusive-feeling bang for your buck. ■ KH

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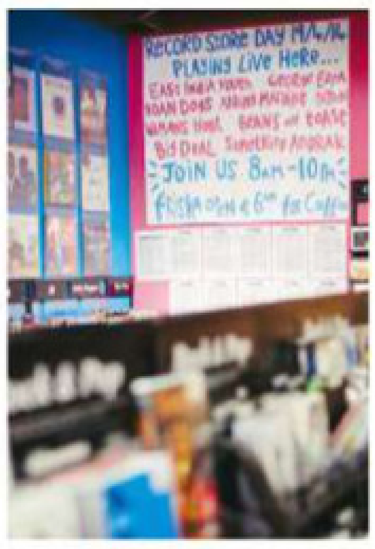


UP

Faced with falling physical sales, the UK's record shops have had to adapt to survive. Hazel Sheffield heads to Bristol's Rise to see how it's done

PHOTOS BY TOM OXLEY

Swing round the corner from the grand columns of Bristol's Victoria Rooms on any given Saturday, and you might spot a man in black Ray-Bans and headphones, holding a paperback in one hand and a placard in the other that reads 'vintage and reworked clothing' above a long arrow. The arrow points to a modest shopfront, tucked underneath a glass awning, papered with new album posters. Art books and paperbacks are scattered at the feet of a couple of mannequins, dressed up in vintage clothes. A black wooden board is chalked up with forthcoming instores: Esben And The Witch, Smoke Fairies and Manchester Orchestra will all play the shop's stage over the next few weeks. On this particular Saturday, a family of four, grandmother in tow, pause to take a look at a menu posted next to the board. "Salads, sandwiches, noodles," the mum ↦

AGAIN

Lawrence Montgomery, owner of Rise

reads. "Is there anywhere to sit in there?" she asks. They poke their heads through the door to see coloured lanterns lighting the deep recesses of a cosy café, lined with red leather booths, and head in.

They don't know it yet, but the café they've just walked into is part of Rise, a record store whose tagline is 'proudly independent', and these are the ways that Rise has managed to stay that way.

Rise didn't always sell coffee and clothes. It started life from the ashes of Fopp, the independent chain that went into administration in 2007, when Lawrence Montgomery opened the first Rise in an old Fopp store in Cheltenham. Lawrence was no stranger to the trials of running a record store. He lived through his father Gordon founding Fopp as a one-man stall in Glasgow in 1981 and growing it to a chain of over 100 UK stores. Lawrence started working for his dad as soon as he was old enough, taking shifts at the Cambridge branch. He worked his way up the ladder to London, and was managing the flagship store when the news broke that Fopp was going into administration. "When it went bust, Dad lost everything," Lawrence says over lunch in one of those red leather booths. "I often think about why I wanted to open a store after that."

But Lawrence knew records and knew about running a record shop. He swiftly realised, after a depressing stint working in Staples, that he wanted to make another go of it. Rise opened in Cheltenham on a three-month lease selling records and CDs at bargain prices – and made a profit. Lawrence opened a new branch at Warwick University for a time, before moving it to Worcester. Then, in 2009, an old furniture shop on Queens Road in Bristol went up for rent. Lawrence signed a lease on 6,000 square feet of space over two floors and filled it with as much stock as he could get his hands on, for prices that other places wouldn't match. But business never quite lived up to those first three months. "When I started I thought I'd just knock out a load of stuff and make some money," Lawrence says. "That model doesn't work any more because you're making slim margins, and then you're making fewer sales."

When the Bristol lease came up for renewal at the end of 2011, the bargain-records business was doing so badly that Lawrence told his landlord they weren't going to renew. He was even feeling quite happy about it. He thought he might hire a car and drive Route 66. "All I'd done my whole life is work, work, work," he says. But the landlord came back to him and asked him to come up with a new business plan, so Lawrence began to think about ways he could split costs.

"We quickly realised we'd have to open up a concession," he said. He found Friska, a Bristol-based café, next to the railway station. He liked the look of their healthy fast food served in brown boxes and approached them about moving in downstairs. When Rise restructured in 2012, Friska took half the space and paid half the rent, plus a cut of their monthly profits, to Rise. Lawrence had put in his business plan that he expected record sales to be down. "But our sales were up on the previous year," he says. "It gave us a new lease of life."

"I go there even if I don't intend to buy records"

Geoff Barrow, Portishead

As he talks, a Friska employee comes by with a plate of brownie offcuts. "Ah, we fight over these," Lawrence says, and explains that his staff also get a free lunch every day and sometimes, if they're especially hungover, smoothies from the store manager, Sarah. A man stops to briefly say hi and Lawrence explains that Dave is a customer who also runs a folk festival in the local Colston Hall.

Dave represents something of the old record-buying faithful who still shop at Rise, but these days, they're not the store's only customers. Lawrence says he's watched the clientele of the café change from vinyl enthusiasts to families and students, who come in for the coffee and find their way upstairs. That was especially true after he partnered with a local vintage-style clothes retailer, Andy Evans, and started selling checked shirts and denim cutoffs. "There are some really good standalone record stores in the UK, but they're freaks of nature," Lawrence says. He namechecks Piccadilly in Manchester, Resident in Brighton, and Banquet in Kingston. "But these are not scalable models. They're quite small, very niche, and in a city centre with a high demand for what you sell. Here, you've got to create demand."

In a city that already hosts an impressive number of record shops – from a reopened Fopp down the hill, to Head Records in the drab inner-city shopping centre, specialist dance music shop Idle Hands, and a good dozen second-hand and charity shops – Rise had to give customers something else. Lawrence partnered with a local screen-printing company called Jacknife and pop artist Stanley Chow, and started selling the prints that now line the walls of the shop. He bought massive old cable reels from a Bristol plant, turned them on their side and stacked them with Lawrence Hill non-fiction, Taschen coffee-table books and cheap paperbacks of quality literature. "Burroughs, Kerouac, Bukowski were just as much an influence on many artists as Bowie," he says, motioning to a stand of two-for-£5 copies.

One bookshelf plays host to David Shrigley mugs, Diana Lomography cameras and doodle books. The more gift-oriented stuff is not that dissimilar to the kind of thing you can pick up in Urban Outfitters, though the prices are kinder.

He takes the same approach with records. "People always think it's about having loads of stock, but it's about having the right stock. My

Friska café, downstairs at Rise

time is taken up analysing by format, by artist, to see what works," he says. He's working on creating a list of 'Rise Essentials', albums by the likes of Talking Heads, The xx and Radiohead that Rise will always stock. He also stocks records by local Bristol bands, including those on the Bristol label Howling Owl, which was started by Rise employee Adrian Dutt.

Unsurprisingly, some local residents were less than happy when Rise's music offering decreased. "I really don't see how abandoning your core business is a good idea," one visitor grumbled in a letter that was subsequently published online. This Saturday in the store, a woman pops in to pick up a Lead Belly record she'd bought through Rise's online store. She makes a beeline for the tills, bypassing the books. "This is a shame," she says, motioning to the cable reels of gifts. "I preferred it when it was just vinyl."

But many local music fans and musicians get what Lawrence is trying to do. "All the way through the 1980s and 1990s you had huge record stores full of old toot, loads of old dance records," says Portishead's Geoff Barrow, who lives nearby. "Lawrence doesn't support everything – he wants quality." Geoff regularly pops in to look through new records by local artists, or just for a cup of tea. "The café there is really good. I go out of my way to go there to eat, even if I don't intend to go record shopping. And if you're looking for a record in there and you bump into someone, now you can go downstairs and have a coffee. There is more of a community spirit."

"The whole feeling of Rise is that it's a nice place to hang out," Adrian Dutt explains later, on a break from the shop floor. As well as Howling Owl, which puts out music by Adrian's band Spectres, Adrian has worked with James Hankins, another employee, on a sub-label for visual arts and music called Bulb; and with Oliver Wilde, another local artist who works at Rise, on his debut album 'A Brief Introduction To Unnatural Lightyears', which he launched in the store in 2013. "We see each other every day, so it's a good place to share ideas," James says over a clipboard, while he does the daily 'replen', or stock replenishment, off a neat spreadsheet that Lawrence will later analyse.

"I definitely wouldn't have put out my album if James and Adrian hadn't encouraged me," Oliver says. "If you're not the most confident person there's a certain amount of validation you get from being around these people. It's not the most socially acceptable lifestyle to choose, but we all support each other and it kind of works." Oliver has played in the shop multiple times, joining a roster of bands that includes Factory Floor, Julia Holter, The Slits and Edwyn Collins, who played Orange Juice's 'Rip It Up', a song Lawrence has adopted as the shop's unofficial anthem. "The traditional record store doesn't work," Oliver says. "In our dreams it would be all records, but the industry is moving forwards so quickly that if you don't move forwards you'll fall behind."

Around him, the store is filling up with students looking through the clothes and lone record hounds, flicking through the racks like they always have. The daughter of the family who came in for coffee is inspecting a table of all-in-one record players – a recent addition to the shop. Rather than flogging a swanky player worth hundreds, Lawrence has started selling 80 quid out-the-box players that he hopes might act as a gateway for the student clientele that have been more frequent customers since the coffee and clothes arrived. "One danger with vinyl is that it becomes an elitist or snobby thing," Lawrence reasons. "If this gets someone into buying vinyl and they can upgrade it later then that's great."

When Record Store Day comes round, the Rise staff will push some of the tables aside in the café to make space for gigs from Bristol band Goan Dogs, Big Deal and East India Youth, who agreed to it after Lawrence got chatting to frontman William Doyle at a Factory Floor gig. Locals will start queuing at 2am to be first in line for one of 5,000 copies of special releases, from 505 artists, that the staff will have worked through the night to price up in time. He says the day makes as much money for the store as Christmas. But one Record Store Day a year can't make up for the fact that even in the time Rise has been open, the value of physical music sales has halved. "Fighting against that is a constant battle," Lawrence says. "If a 14-year-old girl walked past a record store and saw a format that is irrelevant to them, why would they come in? But if they see a nice floral dress they might come in and spot a book they like, or Arctic Monkeys on vinyl. And once they're here, we hope to give them a reason to stay."

OTHER RECORD STORES RIPPING IT UP

V Revolution
Manchester

'V' stands for vinyl *and* vegan food

Dom Moss, owner: "I've always seen the intersection between veganism and punk – there are shared ideals in terms of questioning the mainstream. We do vegan junk food. The vinyl gets people in who wouldn't try vegan food otherwise, or we get people in for the food and they hear the music on the loudspeakers."

▶SALES 10% vinyl, 90% food

Pie & Vinyl
Southsea

Two delicious circular objects

Rob Litchfield, general manager: "It was always the plan to open a record shop, but to incorporate another revenue stream. Traditional pie-and-mash and vinyl seemed like a good marriage between food for the belly and for the ears. Once people understand what we are about, they buy into the experience."

▶SALES 50% vinyl, 50% pies

Pop Recs Ltd
Sunderland

The Heartstrings' indie emporium

Frankie Francis, owner: "We sell vinyl, local music, offer our walls to local artists, and sell independently sourced coffee. We do weekly free gigs and host a young writers' group, a toddlers' music group and even a sewing group. We're broke, but culturally starved Sunderland needs this."

▶SALES 40% vinyl, 10% CDs/DVDs, 30% coffee, 20% art

THE RECORD THAT CHANGED MY LIFE

Patrick Carney
The Black Keys

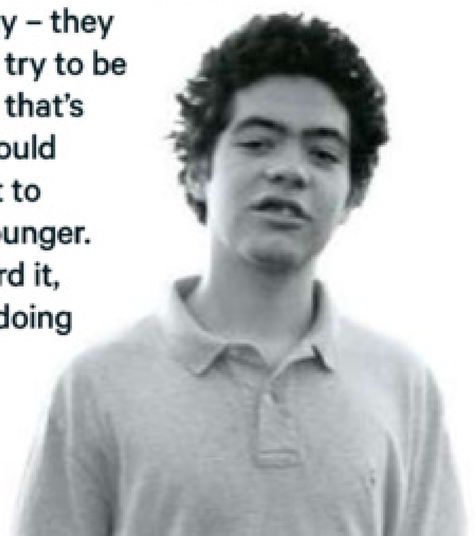
Vanilla Ice To The Extreme
SBK, 1990

"Honestly, and this isn't a joke, it's the record that really changed my life. I bought the cassette when I was in fourth grade. I brought it home, and my dad basically took it and broke it and started forcing me to listen to good music! Frank Zappa, The Beatles, the Stones... He's not a judgemental guy, but he was like, 'What is this crap you're listening to?' I liked the bassline to 'Ice, Ice Baby', so my dad played [Queen's] 'Under Pressure' – I had no idea! My dad set me on the right track."

Wiki
Ratking

Wu-Tang Clan Enter The Wu-Tang (36 Chambers)
Loud, 1993

"There are other records that changed my life, but that was really a turning point. It was like another world – there are so many different voices and characters. It wasn't flashy – they didn't have to try to be anything, and that's something I could really connect to when I was younger. If I hadn't heard it, I wouldn't be doing this now."



Rhys Webb
The Horrors

Various
Sweeter Than The Day Before: 28 Classic Cuts From The Chess Label
Charly, 1992

"This record genuinely changed my life. Charly do a lot of rock'n'roll, soul and rhythm and blues things. This is a collection of soul music from Chess Records and their subsidiaries. It's mainly stuff recorded between 1963 and '66 – the sort of thing that's normally called northern soul or mod soul. But I don't want to put those names on it, really; it's just a great collection from a great period with some great artists. 'Look At Me Now' was my introduction to Terry Callier. There's tracks by Johnny Nash and Gene Chandler, and Bobby Womack's early group The Valentinos, who do the track 'Sweeter Than The Day Before'. And then there's one of my favourite songs of all time, 'A Whole New Plan' by Jo Ann Garrett. This is one of my favourite records, and I always find myself going back to it. It's the music I got into after Blur and Pulp – soul music, rhythm and blues, it's just something that I think everyone can enjoy. You can't help but be touched by the music, it just makes you want to dance. I'm trying to collect everything on it on 45 at the moment – some of the songs are worth five pounds, others are worth £300 or £400."

George Mitchell
Eagulls

The The
Burning Blue Soul
4AD, 1981

"I've always found myself buying records just because of their obscurity. I found this cassette in a charity shop when I was about 18. I got it home without knowing anything about it; all I knew was that it was a 4AD record and the artwork looked aesthetically pleasing. I got it home, put it in my wrecked tape deck and it blew my mind. The layers of loops and diversity of swirling sounds, echoes of tribal drums and the most heartfelt personal lyrics seemed important to me from the first listen. Owning the physical copy gifted me with information about Matt Johnson from the old cassette sleeve, where it stated that it was his first piece of work. So off I went, collecting the rest and spreading the word to others.

"This record was a turning point for the way I viewed and appreciated music. It was when I realised that there was much more to music than just the 'punk' and alternative records I was fond of at the time, and it left me with a thirst for more similar creativity. Reading the words from 'Song Without An Ending' while it plays through headphones is still an almost spiritual thing to me."

Skrillex

Aphex Twin Come To Daddy EP
Warp, 1997

"I haven't had an emotional connection with anything else like I have with this record. I was probably about 10 or 11 years old and I was living in San Francisco at the time, before I moved to LA. I was watching *Headbangers Ball*, a metal show on MTV. Korn were hosting, who I'm a big fan of, and I remember that Munky from Korn selected Aphex Twin's 'Come To Daddy'. Back then I was a Nine Inch Nails fan, too, so to me 'Come To Daddy' was like industrial metal taken to the furthest level. Immediately after that, I saved up my money and bought that record. Then I remember going to the next track on that EP, 'Flim' – you could not have more polar opposite sounds on one record. But it made so much sense. It made me realise that I love all styles of music. I really love melody, I really love aggression, and he did it so perfectly on that EP. He told a story. That's still a benchmark record for me to this day. If I could only take one record to a desert island, then this would definitely be it."

Neneh Cherry

ESG ESG EP 99, 1981

"Don't know if it changed my life... saved my life, maybe. I used to hang in a record shop in the Village in New York called 99 Records. I was 14, a punk; by now I was friends with the owner and always in there listening to new music. One day he played me a track he was releasing on his own label – it was ESG, their first track, 'Moody' – funky and fresh. I'd been listening to The Slits, X-Ray Spex, who were of course really inspirational, but hearing the sound of these five young women from the same Puerto Rican family in the Bronx playing this lo-fi, punky house thing was something all new and so addictive. Still is. I saw them a couple of years ago, still sounding amazing, and so now."

David Lovering Pixies

Rush A Farewell To Kings
Mercury, 1977

"My sister was a member of this mail-order record service called Columbia House. One time she got a tape that she didn't like and I found it. This was 1977 and it was 'A Farewell To Kings' by Rush. That just blew me away. I was drumming at the time and the musicianship amazed me. I was 16 or 17 and it was a wonderful thing to hear that music at that time in my life. Later, I got into some of their other records, like '2112', but I remember particularly trying to copy the drums on 'A Farewell To Kings' and being really inspired by the album in general. And what's interesting is that the Pixies recorded new music at Rockfield Studios in Wales last year, and that's exactly where Rush recorded 'A Farewell To Kings'. I heard all the stories about them being there, there were pictures, and that was a big thrill for me."

Ellie Rowsell Wolf Alice

Patrick Wolf Lycanthropy
Faith & Industry, 2003

"I came across Patrick Wolf on Myspace when I was at school. This was one of the first records I decided I liked without anyone telling me I should. I often wonder what I would think of it if I discovered it now, if it wasn't such a nostalgia trip for me, but at the time it wasn't like anything I'd heard before. It couldn't be pigeonholed; this seemed to be every genre and none at the same time. I am still inspired by the diversity of his instrumentation, the fluency and the brave theatricality of this album and his next, 'Wind In The Wires'.

"When I first started writing music, I thought if I wasn't in a band, the only other option was to go down the acoustic singer-songwriter route, which I like but wasn't keen on doing myself. Patrick Wolf introduced me to a whole new and exciting way of songwriting and recording that I thought I could try myself. I like to think that if I hadn't found the right bandmates I'd probably be doing something quite similar to what he was doing on those first two albums."

THE RECORD THAT CHANGED MY LIFE

Gus Unger-Hamilton Alt-J

Kings Of Leon
Youth & Young Manhood
Handmedown, 2003

"I bought that record in the summer holidays between years nine and 10 at school, and up until that point I'd not really found my niche as a music fan. I listened to it non-stop for the whole summer, and when I came back to school in September I brought it into school and started telling everybody about it. That was the year I went to my first gig – which was Kings Of Leon at Brixton Academy – and soon after that I was trying to start bands. It was when I bought my first *NME*, too – I bought it in August 2003 because I thought it had Kings Of Leon on the cover, but it turned out it was actually Jet. Am I still a fan? I felt very, very betrayed by 'Sex On Fire'."

David Brewis Field Music/ School Of Language

Primal Scream
If They Move, Kill 'Em (My Bloody Valentine Arkestra)
Creation, 1998

"My enjoyment of Primal Scream records tailed off pretty quickly, but back in 1998, when most of the new music in my orbit was of the earnestly strummed variety and Domino's mission to license every great American indie record of the '90s was still a couple of months away from sucking me in, this was a revelation. I was too young to be a first-generation MBV fan, so Kevin Shields' pulverising remix of this track was my first exposure to him and quite possibly also to free jazz, noise music and avant-garde electro. It stretched my idea of what music could and should be. It was also the first time I'd gone to a record shop to buy something that was hidden-behind-the-counter cool. Hell, it was only on sale for a week. I felt like I'd been initiated."

Faris Badwan The Horrors

Leonard Cohen
Songs Of Leonard Cohen
Columbia, 1967

"The production on it is so minimal – he's got an alarm clock in there in the background at one point, and you don't even notice it. His writing is incredibly subtle, but his way of writing obviously tells a story, and the lyrics are unbelievable. He's more of a poet than a musician, I guess, but to be a poet you actually have to have talent. It has his personality running so strongly through it, and I guess any record that has that degree of identity is inspiring. It's a glimpse into his world; it's cool to see other people's worlds, and whether you identify with them or not, it's amazing to be taken away for a while."

Sadie Dupuis Speedy Ortiz

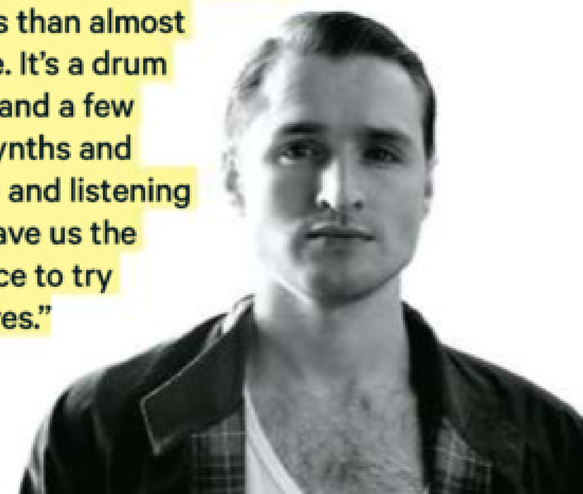
The Microphones
The Glow Pt 2
K, 2001

"I grew up loving pop music, and spent my formative listening years hanging out with crisp production, compressed-as-eff vocals and impeccably in-the-pocket studio drummers. By the time I fell into listening to The Microphones' 'The Glow Pt 2', I was blown away by the sonic diversity of the album – the collection seemed a whole different way to think about composing and recording music. There was delicacy to songs like 'I Felt Your Shape', which sounded as intimate as Phil Elverum playing in the same room as me. But songs like 'I Want To Be Cold' gave me actual chills whenever I played the record, thanks to the intense build-up of feedback squeals, 'drums' that sounded like a voice recorder in a wind tunnel, and the last few seconds in which the noise relents and gives way to the simple, spooky lines, "*I hope your flames don't grow/I want to be buried in snow*". The record inspired teenaged me to try out whatever amateurish recording technique seemed fun, like putting a microphone directly on a snare drum, or recording acoustic guitar in a cement stairwell, or using the sounds of office supplies as percussion. It showed me that not every pretty melody needs pretty production to match."

Hayden Thorpe Wild Beasts

The Blue Nile Hats
Linn, 1989

"We listened to it all the time when making 'Smother'. It's the restraint of it more than anything; it has incredible songs, but they're all made up of no parts at all. They took a long time making it and almost re-recorded it, and I can empathise with that process of taking more out of the songs than almost feels safe. It's a drum machine and a few syrupy synths and that's it – and listening to that gave us the confidence to try it ourselves."



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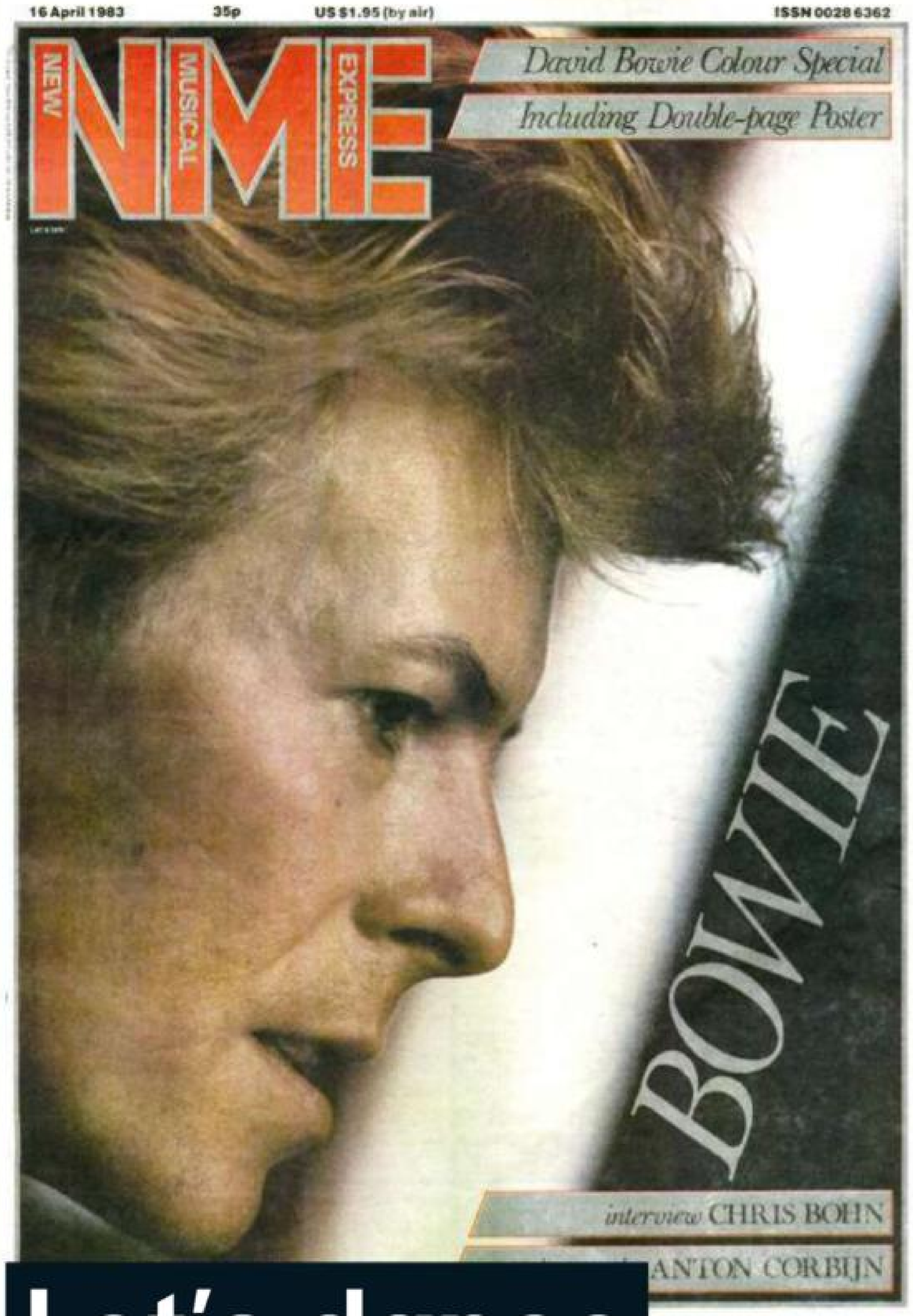
THIS WEEK IN 1983



Let's dance

Ahead of his new album, Bowie has kind words for Iggy Pop and a moment of reflection about 'Under Pressure'

Fresh from being crowned Best Dressed Male and Best Male Singer at the 1983 NME Awards, David Bowie appears on the cover and is interviewed about his forthcoming horror film *The Hunger*. In it, the 36-year-old plays a 200-and-something-year-old vampire, but he's keen to play down his acting abilities: "I think Jim – Iggy Pop – is much better at it than me. If he could be manoeuvred into that kind of situation he could produce some stunning social observations." He goes on to describe the Stooges frontman as a great American poet, before discussing the release of his own imminent, Nile Rodgers-produced album 'Let's Dance'. "I think the music I'm writing at the moment is probably going to reach a newer audience for me," he says. Bowie also calls 'Under Pressure', his 1981 collaboration with Queen, "quite odd", adding: "It was a rush thing. One of those things that took place over 24 hours. I think it stands up better as a demo."

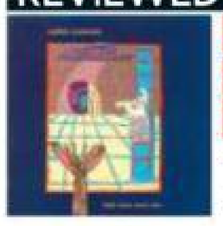
GABBA GABBA HEY

Cynthia Rose chats to Joey Ramone "on the blower" about his band's new album: "Warner Brothers is completely behind us for the first time now. We've even done these two videos, one in LA with the guy who did Wall Of Voodoo's stuff. That's a really black one, with mental institutions and freaks." Joey also confirms that drummer Marc Bell (Marky Ramone) has left the band because of "personal complications" and been replaced by Richard Reinhardt (Richie Ramone).

JUST COPING

The Teardrop Explodes are no more, and frontman Julian Cope is confronting his situation. "I am white and blond and male, and that's a very safe position. That's why I've got no time for things like Tears For Fears. You watch [film about repression in Stalinist Russia] *One Day In The Life Of Ivan Denisovich* and you realise your problems are pretty petty." He's sure of one thing though: "The average person is a really nice guy, and I'm a really nice guy. But at the same time I'm not a boring dickhead!"

REVIEWED THIS WEEK



Aztec Camera – High Land, Hard Rain

"If the remainder of the album was as surefooted as 'Oblivious', this it would be a quiet masterpiece." ■ DON WATSON

ALSO IN THIS ISSUE

▶Nineteen years since 'House Of The Rising Sun' first went to Number One, The Animals announce they are reforming with their original line-up: Eric Burdon, Chas Chandler, Alan Price, John Steel and Hilton Valentine.

▶Bauhaus tell *NME* they had to cancel their European tour because singer Peter Murphy was suffering from a bout of viral pneumonia.

▶Spandau Ballet are reviewed live at Bournemouth Pavilion. "If you don't dance and laugh," says *NME*'s David Dorrell, "then it does seem pointless."

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

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS

Albert Hammond Jr

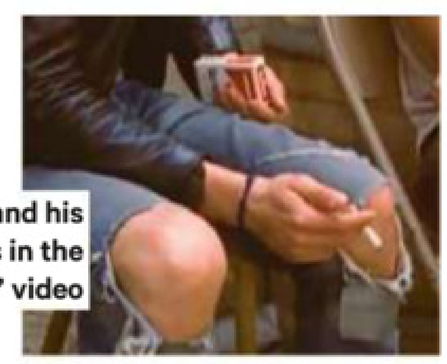
Strokes guitarist and solo artist

1 What brand of cigarettes is Fabrizio Moretti holding in the first shot of the video for 'Someday'?

Tina Davenport, Cheshire, via Facebook

"I know what he used to smoke and what he loved. I'm gonna have to say Marlboro Mediums. When he smoked, which he does not any more, that was his brand for sure. He was definitely the kind of guy who smoked his brand."

CORRECT



Fab and his fags in the 'Someday' video

2 A version of which song by The Strokes was used in the trailer for Sofia Coppola's 2010 film Somewhere?

Matt Hodgeson, Rugby, via email

"Julian's 'You Only Live Once'. When he wrote that song he had three or four different melodies for the chorus and when we were doing [third album] 'First Impressions Of Earth', that's the one that stuck."

CORRECT. A demo version of the song entitled 'I'll Try Anything Once'

3 How much does a tote bag cost on thestrokes.com?

Hannah Crane, London, on Twitter

"Jesus. That's the hardest question ever. In dollars or pounds? Pounds? Shit. I was gonna say $25, so £15."

WRONG. £10.99

"Someone said that would do well, but I didn't really like it. It did well so I was clearly wrong."

4 Which Haim sister admitted to enjoying her frequent Twitter fights with you?

Jaime Masters, Gillingham, on Twitter

"Alana. What do we fight about? They weren't real, we're not really fighting. But we were fighting about the award – who was going to win Best Twitter [at this year's NME Awards with Austin, Texas]. She won."

CORRECT

Alana Haim

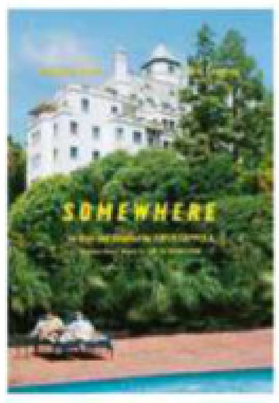
5 What number did your solo debut 'Yours To Keep' reach on the US Billboard 200 chart?

Jenny Klass, Berlin, via email

"I'm gonna go with maybe 126. Or how about 117?"

CORRECT. 117

"Really? Great. I didn't even know I was in there!"



6 An early version of 'Trying Your Luck' was part of The Strokes' original 14-song rehearsal set. What was it called then?

Warren Parkes, Farnham, via email

"On our first demo? Oh, I know this! Dammit! We used to call it that name for so long – 'Trying Your Luck' took forever to stick. I don't know, tell me."

WRONG. 'This Life'

"Oh right. Fuck. I kept thinking about 'The End Has No End'."

7 Which shop did you say sold suits that make you look like 'an out-of-date parent'?

Dave Johnson, Glasgow, on Facebook

"I know the commercials but I can't think of it. The suit place on TV... 'You're gonna like the way you look' is the commercial."

WRONG. Men's Wearhouse

"Of course! The suits don't have any flair to them. I'm not saying you're supposed to have flair in suits but they're a dated cut."

8 When The Strokes played Reading Festival in 2011, what song did you end on?

Danny Jacobs, London, via email

"We always end on 'Take It Or Leave It'. Every time we tried to move it to a different spot in the set, it always felt weird or wrong, so it became the ender."

CORRECT

The Strokes at Reading Festival in 2011

9 In which month of 2013 did you chop a piece of wood wearing only your slippers and underwear?

Ronnie Lewis, Swansea, on Twitter

"Oh, on my Instagram! This is good – I like how fans have stuff that was definitely not made to remember yourself. I'm gonna do a lifeline ask my wife. (*Pause*) I think September, she thinks November. I'm gonna go in the middle and go October."

CORRECT. October 3. What were you doing?

"It's the house upstate; I was just cutting wood for the fireplace."

10 Which three Strokes albums do you show off in the video for your solo song 'St Justice'?

Charlie Stevens, Lewes, via email

"'Comedown Machine', 'First Impressions...' and 'Angles'. They're the first three records on my shelf. I don't have 'Is This It?' on vinyl."

CORRECT

SCORE = 7

"Better than 5/10. I feel like I should've got 9/10. Men's Wearhouse and 'This Life', those upset me the most."

WORDS: MARK BEAUMONT PHOTOS: GUY EPPEL, AMY BRAMMALL, ED MILES

NEXT WEEK

THE STONE ROSES

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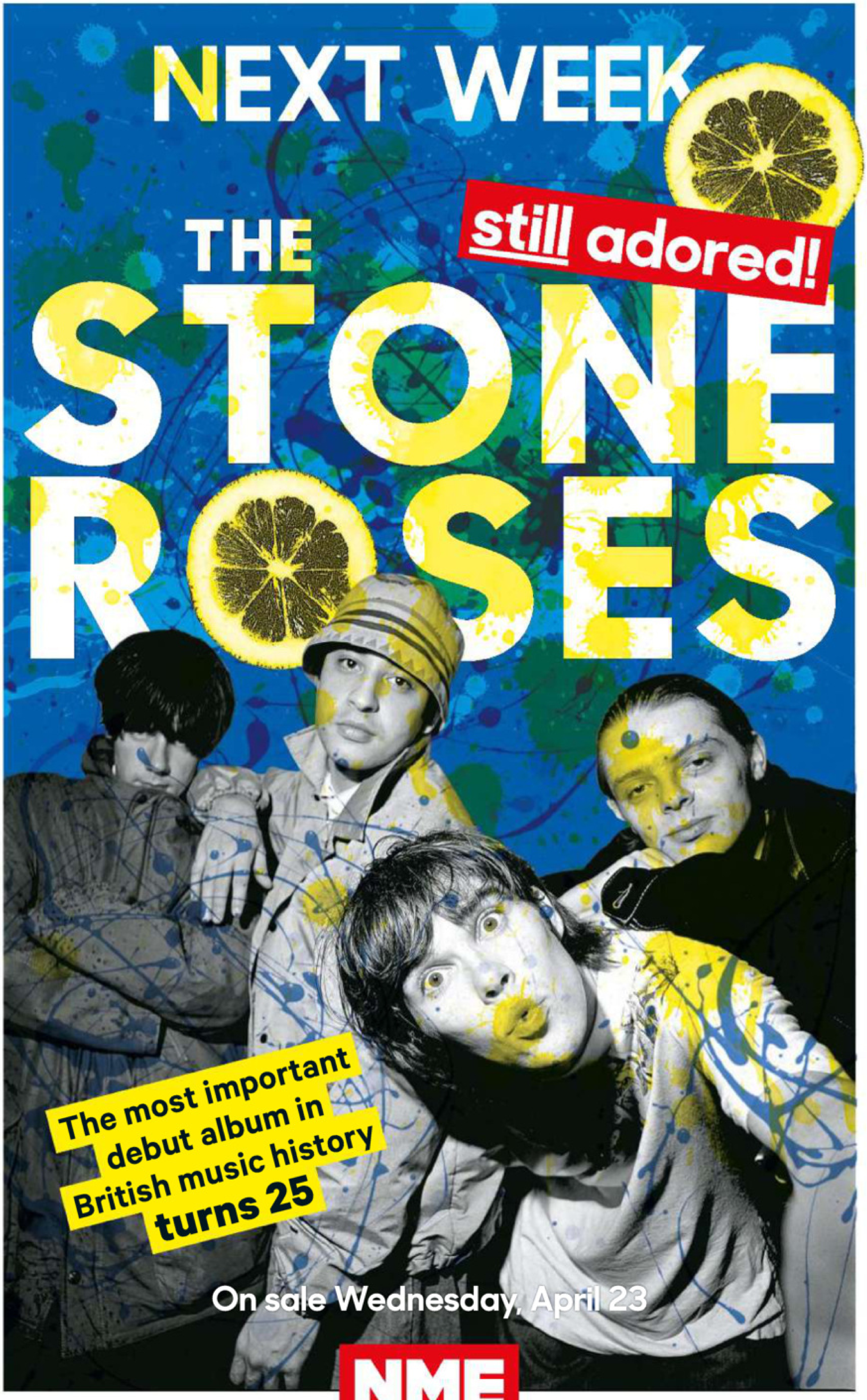

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CAUGHT LIVE

- OutKast
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