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# FROZEN NAVEL?

**D**ear Jean Claude, I have gotten close to the ice cold refreshment of a Coors Light.

Once, whilst white water rafting with my bezzies, things got a little... out of hand. As we straddled the large, rubber inflatable downstream, we lost an oar. I tried to grab it but it was too late. Before you could say 'look at my frozen navel' we were headed straight for a waterfall. The icy cold liquid thundered down from above, pounding us harder than a snow beaver in a boxing match. That, JC, was closer to cold.

David Wharfe. Not so far from Snowdonia.

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### Skrillex

Is Sonny Moore the last true punk, the enemy of dubstep purists, or the saviour of American dance music? Sam Wolfson trails him around the streets of Los Angeles to suss it all out.



### The Rolling Stones

It's 50 years since the release of their self-titled debut album. *NME* charts the 10 moments that define the world's greatest rock'n'roll band. Warning: includes overwhelming levels of excess

## CONTRIBUTORS



**Rob Webb**  
Writer  
Pulled Apart By Horses introduced Rob to a new drink: "Turns out red wine and Irn-Bru together make for a sweet, sweet nectar. Great to see PABH back and kicking out the jams."



**Zackery Michael**  
Photographer  
Zackery photographed Skrillex in Los Angeles: "One of the most inspiring people I've photographed. A loud truck went by and he said, 'Ahh, did you hear that, we should sample it!'"



**Leonie Cooper**  
Writer  
Leonie spoke to Conor Oberst about his new record: "I asked which big-name producers he'd rejected. 'I don't like throwing anybody under the bus!' he said. What a gent."

## THIS WEEK WE ASK...



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## LETTER OF THE WEEK

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## LOVE CONQUERS ALL

Having had the misfortune of being born a decade too late to savour the Albion Revolution, I was somewhere between a higher level of ecstasy and pure, rabid delirium upon hearing about The Libertines' reunion. The marriage between Barât's punk-bred guitar and Doherty's lyrical ballet was the soundtrack to my adolescence, from the acerbic wisdom of 'The Good Old Days' to the eclectic bliss of 'Up The Bracket'. You'd still be peeling me off the ceiling were the event not so obviously financially motivated. This betrays the Libertine legacy of old, and makes a full renaissance seem decidedly optimistic. Perhaps I'm being overly romantic, and any reunion is better than none, but it does mar the occasion slightly. Then there's the further consideration of Doherty's truancy and Barât's new project, which might just stifle the gig's apocalyptic potential. Altogether though? I'm stoked; these heroes changed my life and, as long as their arsenal of anarchy is deployed reasonably coherently, I will cherish every ramshackle beat.  
**Richard Knight, via email**



**Greg Cochran:** Your quandary sums up where a lot of people are at with The Libertines' reunion, Richard. Me included. Your head says this is pure cash-in (and in last week's *NME* cover feature Pete admitted that the money was a contributing factor), a dirty feeling, unfaithful resurrection... but your heart's already given Ticketmaster your card details, packed an overnight bag and hired a minibus for you and all your mates. Thank God for hearts, eh?

## THE LIBERTINES REUNION: YAY OR NAY?

One of the greatest frontman partnerships of all time finally returns to the stage for the gig I'm certain will define their career. Oasis had Knebworth. The Stone Roses had Spike Island. The Libertines have Hyde Park. And they deserve it. They were the first band I remember hearing and thinking, "These guys actually mean something." Being at the tender age of seven when the band fell apart I can't pretend I could comprehend their significance, but 10 years on, it's time for the Libs to show my generation what we missed while we were dicking around on MSN and throwing stones at dogs. Some people just don't get it though. Fans of Bastille and The 1975 began to assume that Pete was finally out of "drug money" for the same reason that they listen to these sub-par artists in the first place. It's easy to do so. Is it really too

ridiculous to believe that two geniuses like Doherty and Barât realised that the legends of Albion are nowhere near being ready to be laid to rest?

**Jack Gooderidge,  
Lymington**

Is that waste of space Doherty still alive? Where's he been hiding?

**Tara McDonald, via email**

**GC:** Ssssh, he's been sleeping on the sofa in the *NME* office for the last four years. He makes an excellent morning brew.



## GLASTO'S MYSTERY THIRD HEADLINER

The Strokes are my favourite band and I am aware of the fact that they play very few live shows. I never get my hopes up when festival line-ups are announced, but the band are playing New York's Governors Ball. This has given me some hope that they might be Saturday's headliner for Glastonbury. I can picture it now: 'Last Nite' and 'Hard To Explain' being blasted out on the Pyramid Stage. It would be absolutely incredible.  
**Alex Kelly, via email**

**GC:** Alex, I'll let you into a secret: it's not The Strokes, it's (*Cuuuut...* – *Legal Ed*)

## BRACE BRACE!

Once again you have reminded me why I no longer subscribe to your bullshit publication [charming, nice to meet you too – GC]. Andy Welch couldn't fart successfully in a jar, let alone compose a sensible review. Did he even listen to the latest Embrace

album? The only thing this lazy review got right was the eight years thing. Eight years, one month and one day. That's how long it's been since Embrace released their last LP. It's one of the most perfect albums I have heard in the last 20 years and if the recent B-sides are anything to go by then I have no fear for the future. If you can listen to these 10 tracks without playing invisible drums, punching the air or getting a rush of goosebumps then maybe you need to double check your soul is still intact.  
**Alan, via email**

**GC:** I think the real question we're asking here is not "Did Embrace's new album deserve a mild walloping?" (answer: yes, it did), but rather, how do you "fart successfully in a jar?" I guess that's what YouTube tutorials are for.

## A TOUCHING TRIBUTE

My father Buddy Bounds was quite a well-known jazz musician on the London scene. As a jazz trumpeter

he used to play at Ronnie Scott's, he supported artists like Roy Orbison and back in the day had his own band called The Buddy Bounds Explosion. What was remarkable was that as well as being a talented musician he defied all odds, trained at Trinity College of Music and overcame his disability. He never thought of himself as disabled but he was known as the bloke with the "little arms" across London and many people on the bebop scene will remember him. I believe *Time Out* did a piece about him many years back. I am his daughter, Karen Allen. I'm a BBC correspondent currently based in South Africa and I'm trying to find a way of reaching out to those who remember my dad to inform them that very sadly he passed away suddenly recently.  
**Karen Allen, via email**

**GC:** Rest in peace, Buddy. Get in touch if you knew Buddy and we'll pass on your details.



## LOOK WHO'S STALKING

Miles' gig at Eric's was amazing and we waited outside, but no sign. We returned the following morning before his matinée. He was a lovely guy. It was an experience I will never forget.  
**Ellie Crook, Liverpool**



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## NME TRACK OF THE WEEK

**1. Public Access TV**  
**Middle Child**

"Do you wanna get high with me, girl?/Do you wanna get stoned?" asks Public Access TV frontman John Eatherly on 'Middle Child', only the second track to be revealed by this New York City trio. With its roughed-up, slowed-down glam riffs and aura of effortless seduction, they've created something that calls to mind the easy-listening pop gems Smith Westerns used to write. Big things surely await.

Rhian Daly, Assistant Reviews Editor

**2. Alvays**  
**Archie, Marry Me**

Molly Rankin of Toronto band Alvays says she takes her lyrical inspiration from The Magnetic Fields' Stephin Merritt, a man who has essentially made a career of writing songs about unrequited love. This is probably why 'Archie, Marry Me' finds her begging someone with "*contempt for matrimony*" to tie the knot. The music is glorious, too, with Belly guitars and Camera Obscura jangles beneath Rankin's silvery pleading, leaving barely a pause to breathe.

Hazel Sheffield, writer

**3. Coldplay**  
**A Sky Full Of Stars**

With their love of garish neon and shame-free rushes of emotion, Coldplay have been EDM superstars in disguise for a while now. In that respect, drafting in Avicii – one of the heavyweights of the genre – to produce this song sort of makes sense. It's a BPM overload that should break the band out of their lucrative but comfortable dad-rock suburb. It'll be divisive, but that's Coldplay all over.

David Renshaw, News Reporter

**4. Thumpers**  
**Together Now**

If you've ever had a mild interest in Elbow but been deterred by the fact that you're under 45, then rejoice! 'Together Now's opening moments build with a youthful take on Garvey-esque epic melancholy, before inviting in the ghost of Arcade Fire circa 2004. Morphing into a headrush of delicate female harmonies and sparkling keyboard parts, Thumpers' latest might wear its influences firmly on its sleeve, but at least they're good ones.

Lisa Wright, writer

**5. Jon Hopkins**  
**We Disappear (feat. Lulu James)**

Jon Hopkins has reworked one of the most intricate tracks on his Mercury Prize-nominated album 'Immunity'. The original version of 'We Disappear' is a paranoid racket that opens with the sound of Hopkins unlocking his door after getting home from a rave. This revision is softer, with Lulu James' celestial vocals nicely complementing the bassy, squelchy techno.

Lucy Jones, Deputy Editor, NME.COM

**6. Banks**  
**Goddess**

On the title track from her debut LP, due in September, Jillian Banks offers cold contempt. The object of her ire is ambiguous, but opening line "*She gave it all, you gave her shit*" begins a resounding four-minute telling off. Deploying high-pitched harmonies, electronics and drawling echo around Banks' classy vocal, collaborator Lil Silva provides a thrilling but nervy R&B backing. As the beats fall ominously around her, Banks revels in the tension.

Ben Homewood, writer

**7. DZ Deathrays**  
**Reflective Skull**

Raucous Brisbane two-piece DZ Deathrays return in the summer with new album 'Black Rat'. 'Reflective Skull' is the second taster, starting with a beat seemingly straight from Dizzee Rascal's 'Fix Up Look Sharp' (which itself samples Billy Squier's 'The Big Beat'). What follows is less 'Boy In Da Corner', the duo coating their wild drumming with distorted guitars and lyrics about a girl with "*diamond eyes*". She sounds dangerous, as do these Aussies.

Andy Welch, writer

**8. Phantogram**  
**Fall In Love**

While we wait for La Roux's new album, it falls to Greenwich Village's Phantogram to give us our electropop fix. Sarah Barthel and Josh Carter have released a clutch of indietronic albums on the lighter side of shoegaze, but 'Fall In Love' finds them at their most catchy yet. Barthel's almost lost in the computerised wash, her sensual vocals surrendering to a synthy throb that'll swamp you too.

Matthew Horton, writer

**9. Cerebral Ballzy**  
**Lonely As America**

Cerebral Ballzy have always *looked* like the kind of band who belonged on magazine covers. In truth, they never quite matched that image with their music. 'Lonely As America' changes things. It's melodic as fuck, and it's the first thing they've written that thinks about what the chorus should sound like, rather than what the best lyric about having sex/chundering/skating should be. Shocked? You should be.

Matt Wilkinson, New Music Editor

**10. Fucked Up**  
**Led By Hand (feat. J Mascis)**

The rugged hardcore foundations of Toronto's Fucked Up turned into looming epic-rock edifices on their last two albums. 'Glass Boys', their first LP since 2011, finds them returning to their earlier sound; 'Led By Hand' bolsters its barrel-chested punk vigour with a guest showing from Dinosaur Jr frontman J Mascis. His contribution is actually substantial, too: a trademark gnarly rawk solo and the endlessly croaked refrain "*Follow you around...*".

Noel Gardner, writer



# ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT [NME.COM/ONREPEAT](http://NME.COM/ONREPEAT) NOW

## 11. Sharon Van Etten Every Time The Sun Comes Up

Sharon Van Etten's songs deal with finding wonder in the mundane and wringing beauty from banality. They are tales of everyday love, dirty washing and all. "*I do your dishes but I shit in your bathroom*", she sings on this second single from her soul-bleeding new album 'Are We There'. The work of a modern-day master.

Jenny Stevens, Deputy News Editor

## 12. Vaults Premonitions

"*We don't need no premonitions*", breathes Blythe Pepino over moody synths that ebb and swell until they're eclipsed by urgent violins. We don't mind no double negatives round here, not since we couldn't get no satisfaction, so we'll let Vaults have that. We'll focus instead on how this follow-up to the blog-seducing 'Cry No More' could make the Hereford band this year's London Grammar.

Kevin EG Perry, writer

## 13. Sylvan Esso Play It Right

Walloping together pretty-pretty vocals courtesy of Amelia Meath and whompy-whompy electronics from Nicholas Sanborn, the follow-up to Sylvan Esso's devastating 'Coffee' is just as massive a tune, but more fitting for a Friday-night freakout than a Sunday-morning comedown. The lush video for 'Play It Right' also continues the duo's dedication to a spot-on dance routine. The simply shot, disco-lit promo sees Meath in shiny leggings and Abba chiffon, leading the charge with some superlative shimmying.

Leonie Cooper, writer

## 14. The Roots Tomorrow

The cover of The Roots' imminent 11th studio album features an eerie collage of stone faces staring out at you. New single 'Tomorrow' takes a similarly jigsaw approach, piecing together cheery piano pop, Miguel-ish R&B croons courtesy of guesting singer Raheem DeVaughn and a load of self-help-book optimism. It's a simple ride until the three-minute mark, when it opens out into a neo-soul groove before collapsing into a wonderfully dissonant coda.

Al Horner, Assistant Editor, NME.COM

## 15. Perfect Pussy Candy's Room

Perfect Pussy's cover of Bruce Springsteen's 'Candy's Room' doesn't seem so reverential at first – there's little of his twinkling triumph left behind. But although the song's loveliest lyrics ("*Close your eyes/Let them melt, let them fire, let them burn/Cos in the darkness there'll be hidden worlds that shine*") are barely audible, Meredith Graves and co capture the wildness of that overwhelming intimacy in their celestial squall.

Laura Snapes, Features Editor



## 16. Circa Waves Know One

Things are bubbling nicely for Circa Waves. An opening slot on the NME Awards Tour with Austin, Texas has prefaced a summer where they'll play Every Single Festival. Ripe timing for them to drop 'Know One', a Tokyo Police Club-meets-The Strokes live favourite that's built for tent-wide clapalongs. Don't say we didn't give you notice.

Greg Cochran, Editor, NME.COM

## 17. Vic Mensa Down On My Luck

Chicago rapper Vic Mensa had a giant 2013, with a major role on pal Chance The Rapper's 'Acid Rap' mixtape, his own 'Innanetape' mixtape and some time on tour with Disclosure. The story goes that it was Guy and Howard Lawrence who inspired Mensa to rattle out the gently warped house music of 'Down On My Luck', a track about dancing away the bad times: "*Why you listen to 'em? Hands up, middle finger to 'em? Fuck that, get down...*"

Tom Howard, Assistant Editor

## 18. Kelela x Tink Want It

'Want It' is the sound of Kelela upping the ante. With minimal production by DJ Dahi and honeyed slowjam vocals, it's like the 'Cut 4 Me' R&B singer has taken the most tuneful deep cuts from Janet Jackson's 'Velvet Rope' and entwined them with FKA Twigs' glitchier tendencies. Those glitches bring an edginess, too, allowing the tune to go in any one of 10 directions, all of them heavenly.

Eve Barlow, Deputy Editor

## 19. Braids Deep Running

Braids recently posted 'Deep Running' on YouTube, calling it an "outtake" from last year's 'Flourish // Perish' album. It sounds halfway between that record's electronic direction and their more live-sounding 2011 debut 'Native Speaker'. Raphaëlle Standell-Preston's histrionic vocals add very human tension as she laments "*You thought I was the one*" while mechanical drones and bleeps creep around her. It's part human, part machine.

Simon Jay Catling, writer

## 20. The Antlers Hotel

The Antlers' fourth album, 2011's 'Burst Apart', showed the Brooklyn trio taking their stylish melancholy to a higher level. 'Hotel' is the second song to appear from their upcoming fifth record, 'Familiars', and further embellishes the theme. It boasts a guitar sound resembling the one used on Fleetwood Mac's 'Albatross', and could therefore soundtrack any number of adverts featuring slowly rotating desserts from the Marks & Spencer range. This is not a backhanded compliment, and shows The Antlers are still on the up.

JJ Dunning, writer



# The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

8

Simon Neil keeps his top on at King Tut's Wah Wah Hut, Glasgow, April 29, 2014





# Biffy: from Tut's to T

As Biffy Clyro warm up for their T In The Park headline slot with a tiny gig at King Tut's in Glasgow, Simon Neil tells us what to expect from their biggest show ever

**I**n a tiny, packed room in Glasgow's King Tut's Wah Wah Hut, Biffy Clyro are playing their last Scottish date before this summer's T In The Park. In July this year, they'll make their 10th appearance (more than any other band in T's 21-year history) and headline for the first time.

"Did you guys have to do weird sexual stuff to get tickets for tonight?" Simon Neil asks the King Tut's crowd, many of whom spent all day wandering around Glasgow in search of hidden tickets. Whatever they did to get in, it was worth it: it's not every day you get to see Biffy Clyro play an acoustic show for just a couple of hundred fans.

The Ayrshire trio's set is made up of familiar hits ('Stingin' Belle', 'Folding

Stars'), rarely played B-sides ('The Rain', 'Breatheher') and a never-before-heard track called 'Here Come The Naturals', which has fans speculating as to whether or not it's an advance preview of the band's still-to-be-recorded seventh album. One fan is disappointed that the band keep their shirts on despite persistent calls for them to go "taps off". "It's no gonnae happen, hen," says Neil.

It's probably safe to disregard Neil's joke about that T In The Park spectacular having "a similar setup" to tonight's show. "Just to show you how hi-tech our shit is now, this is our smoke machine," he grins, holding up a desk fan. "You don't get to headline T In The Park without this stuff."





Biffy onstage at T In The Park 2010

## "HEADLINING T IN THE PARK IS GOING TO BE THE VERY BEST THING WE'VE EVER DONE"

**Simon Neil**

So what do you need to headline T In The Park? We caught up with Simon Neil to find out.

**This is your 10th time at the festival, and your first time headlining. You've got to have some surprises lined up, right?**

**Simon Neil:** "We can't headline T at our 10th time of appearing and not have a couple of things up our sleeve. It's Scotland, it's Biffy – it's going to be special. We'd be foolish not to approach this gig without trying to make it the very best thing we've ever done."

**Famously, you guys were scouted by your first label, Beggars Banquet, on the unsigned T Break stage. What do you remember about that show?**

"I remember we were on at 12 noon, and on the first beat of the first song, I split my hand open, broke two strings on my guitar, and Ben snapped his kick-drum pedal, which any drummer will tell you is a fucking nightmare."

It was basically the worst T show we've ever had, and at the end of it, they still wanted to sign us! It was raining, which meant we were actually playing to people, instead of just our friends and a handful of fans. So it was the first time when we felt like a real band. My fingers were fucked for about three months and Ben never played that drumkit again."

**How does it feel to finally be headlining?**

"T In The Park is kind of like home for our band and it's where we've cut our teeth at every level. It was the first place where we played a big stage, it was the first place where we played to 10,000 people... throughout the life of this band, it's been a marker for us. So it feels poetic that we're going to be headlining it, in our 15th year."

**A lot of people were surprised you didn't play last year's 20th birthday celebrations...**

"Yeah, we were actually thinking about doing it last year, but we looked at the line-up and felt it wasn't the right time. It was a bit more of a pop festival last year. T's always had a great balance, but last year wasn't my favourite line-up. This year they're nailing it and going back to what T does best. We always felt we'd know when it would feel right, and this year it does."

**When did you first start talking doing this year's festival?**

"We got the shout in November or December. It was an amazing moment for us. If you're Scottish, T In The Park is *the* occasion, even in a year like this, where you've got the Commonwealth Games and the independence referendum happening. It just goes to show, for any bands who are playing the unsigned tent this year, you *can* build things up. You've just got to believe in yourself."

**NME PROMOTION**



## WIN VIP WEEKEND CAMPING TICKETS FOR T IN THE PARK 2014



**T**his year's T In The Park, taking place over the weekend of July 11–13, features headline slots from Biffy Clyro, Calvin Harris and Arctic Monkeys. Elsewhere on the bill are Pixies, Jake Bugg, Paul Weller, Disclosure, Haim, Manic Street Preachers, Chvrches, Elbow, Kaiser Chiefs, Franz Ferdinand, Tame Impala,

Bombay Bicycle Club and many more.

NME has two pairs of VIP weekend camping tickets to give away, meaning you could be there to witness the bumper weekend in Balado, near Kinross, in VIP style.

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**What's next for the band after T?**

"We're going to South America in October, so we've got a full schedule ahead of us, but we're actually demoing tracks for the next album at the moment. I've written about 14 songs, so we're cracking on with them. We probably won't start recording properly until next year, but I'm really fucking excited about it at the moment. I don't want people to think the whole album will sound like this, but I've written my first ever beatbox song, and I've written a black metal pop song which I can't wait for people to hear. There's also some cool stoner-reggae shit going on, believe it or not. We're still looking to do new things and surprise ourselves. It's really exciting." ■ **BARRY NICOLSON**



Mystery  
Jets (Blaine  
Harrison,  
second right)

Blaine Harrison

NME PROMOTION

ZIG-ZAG  
ROLLING PAPERS



THE  
UNBLEACHED  
SESSIONS

# LET BATTLE COMMENCE

This summer, six unsigned bands compete to win gigs with Mystery Jets and The Cribs in The Unbleached Sessions. Mystery Jets singer Blaine Harrison explains why supporting new talent is so vital

**Z**ig-Zag cigarette papers have been around for over 100 years, with their packets adorned by a French soldier, known as Le Zouave, creator of the first 'roll your own' smoke. Like Le Zouave, the brand is an originator, encouraging its patrons to enjoy new, different experiences.

The Unbleached Sessions are no different and from May 15 to September 11, six unsigned artists will compete over three rounds for the chance to support The Cribs and Mystery Jets. Here are Mystery Jets frontman Blaine Harrison's five reasons why it's so essential to get behind emerging bands.

## New bands could become the next big thing

"There's always new bands. People are forming bands every day. On our last UK tour we took Temples on the road with us; I think it was only their second tour. We asked them purely on the strength of hearing 'Shelter Song'. There was nothing to find out about them on the internet – all it said was that they were from Kettering."

## The industry doesn't offer the same financial support any more

"When we started, tour support was still very much the way you funded your shows. Now you have to fund it yourself. Touring is more important than ever but there isn't the same financial backup that there once was."

## Bands won't develop or progress without better opportunities

"This is really important. When you play on a larger stage, your songs have to be big enough to fill the room. They have to work if you're going to have a bigger appeal. We found that out when we were given our first break by Bloc Party. When we played in front of new fans who weren't our mates, we saw which parts of the music didn't work."

## Word-of-mouth is the best way for unsigned bands to get noticed

"The most effective form of publicity for new, unsigned bands is publicity that isn't contrived – just spreading the word. If you're doing something exciting, people start talking. That's when it gets really exciting and a bit easier to get noticed."

## A fanbase is a band's lifeblood

"Music is a band's art and I think, with streaming changing everything, music fans can forget that records need to be sold. Supporting bigger bands gives new bands a chance to impress a new audience and build a dialogue between the band and fans."

[www.unbleachedsessions.co.uk](http://www.unbleachedsessions.co.uk)



The Cribs:  
Gary, Ryan and  
Ross Jarman

## ► COMPETITION!

Zig-Zag rolling papers will kick off The Unbleached Sessions on May 15 to launch their new unbleached papers – the most transparent and unrefined rolling papers around. To celebrate, they've invited six undiscovered artists – Secret Company, Spring Offensive, Rale, Seaside Heights, Lola King And The Kickstarts and Damon Valentine – to battle it out over three heats at London's Queen Of Hoxton this summer. The question of who makes it through to the final will be decided by the fans, who will vote for their favourite acts

each night via the official Zig-Zag Facebook page or at [unbleachedsessions.co.uk](http://unbleachedsessions.co.uk). The three bands with the most votes will be given the opportunity to support Mystery Jets in the final at The Garage in London on August 6. The ultimate winner will perform at the Grand Final as the sole support act for indie heroes The Cribs at the same venue on September 11.

► Head to [NME.COM/win](http://NME.COM/win) now and enter the competition to win a pair of tickets to each show in The Unbleached Sessions series



# Back to the future

**Manic Street Preachers return to their bombastic best on new album 'Futurology'**

**I** think the reason we're still around is because there's never been anyone to fucking replace us – no-one to make us extinct," says Manic Street Preachers bassist Nicky Wire, backstage at London's O2 Academy Brixton. He's sipping a glass of half fizzy water, half Coke ("That's like a metaphor for my life, that is...") and nursing a cold as the band prepare for the final night of their tour. "It's fucking hard work, being in a band like this!"

Wire – alongside singer James Dean Bradfield and drummer Sean Moore – will later play a set that takes in everything from early single 'You Love Us' to 2013's 'Show Me The Wonder'. It underlines the band's transition from firebrand rockers wearing T-shirts spray-painted with the slogan 'Retaliate First' to the largely acoustic ensemble of last year's 'Rewind The Film', a move that even saw them headlining a festival for Radio 2. "It pushed us to be delicate and intimate and earnest and all those things we'd never really been," says Bradfield. "It didn't come naturally; it was really awkward at times."

The band are plugging back in with 'Futurology', their forthcoming 12th album, out on July 7 – and that's how they plan to stay. "I think it's full-on, blasting rock'n'roll from now on, until we literally have wheelchairs," says Wire. The album – written at the same time as 'Rewind The Film', recorded in Berlin's Hansa Studios and conceived as a heavier companion piece to their previous offering – makes for a ballsy and energised statement.

New single 'Walk Me To The Bridge' has an '80s synthpop power-chorus influenced, Wire says, by Simple Minds and Eat Lights Become Lights. 'Between The Clock And The Bed'

continues the band's fascination with that decade, and features a guest vocal from Scritti Politti's Green Gartside; and the title track is a soaring, hopeful statement that "*the good will out*" and "*rock and roll will return*".

The biggest bubble of disquiet, however, comes in 'Let's Go To War', a classic slice of barbed Manics discontent. "'Let's Go To War' has implications of the crisis of the working classes in it, but it's also referencing us as a band," Wire explains. "Let's have one last fucking angry song, like 'The Masses Against The Classes' or 'You Love Us' that references our own desire to lay waste."

The record as a whole is rooted in a fascination with Europe, but – unusually for the Manics – that's not an invitation to talk politics. "I think, in all honesty, it's not a very political record," says Wire. "It's an inspirational record in that it's feeding off the idea that every place you go, no matter how big or small, has something really interesting to say. It's about art being the ultimate comfort and solace,

be that still believing in the art of the three-minute song or visual art. Perhaps politics has been usurped. Maybe art is the saviour, not politics." Bradfield says the album has as much

**"IT'S FULL-ON, BLASTING ROCK'N'ROLL FROM NOW ON, UNTIL WE LITERALLY HAVE WHEELCHAIRS"**

**Nicky Wire**

to do with the landscape of Europe and his interest in bands such as Neu!, Simple Minds and German electronic act Kreidler as any social themes. "The only identity Europe has is that it's completely fractured," he notes. "You can't trivialise it or say 'our differences keep us apart' or 'we're all the same', and I think the record delves into that."

The notoriously outspoken group haven't mellowed, exactly – it's more that they're less likely to, well, preach. "I just feel like I'd be almost a caricature of a mad, wailing man with no fucker listening and no-one even caring if I carried on as before," Wire says. "That needs to come from a young band – it needs to come from four young people from the middle of nowhere who are angry and articulate and have found a way to channel that. I still get the same instincts, undeniably, and it still seeps through, but there should be someone else, there really fucking should. Twenty years since 'In Utero', 20 years since 'The Holy Bible' – it still doesn't feel like there's anything akin to that." Bradfield chips in: "We're not living in an extreme age in terms of the way people transform their politics into music. I go to gigs and I barely hear a political or radical statement from any musician



## ► FUTUROLOGY

**TRACKLISTING** ► Walk Me To The Bridge ► Let's Go To War ► The Next Jet To Leave Moscow ► Europa Geht Durch Mich ► Divine Youth ► Sex, Power, Love And Money ► Dreaming A City (Hughesovka) ► Black Square ► Between The Clock And The Bed ► Misguided Missile ► The View From Stow Hill ► Mayakovsky





these days. It's really weird that we've been through so many wars and economic crashes, and we had the English riots a couple of years back, and it barely seems to touch the surface of the musical canon. People seem almost baffled by how to channel that indelible tension into music."

With the 20th anniversary of 'The Holy Bible' coming in August and tentative plans being touted for a celebration tour, maybe the Manics could still be the band to inadvertently ignite that fire all over again. "It feels like people need to be reminded that you can create your own world," Wire smiles. "At the height of Britpop, full of fucking Fred Perry, bad haircuts and songs about geezers, we just burrowed away among gluesniffers and prostitutes in this shithole studio in Cardiff creating 'The Holy Bible'. It just reminds you that you can create this special world where you feel you're against something rather than for it." He pauses. "And that's kind of good."

■ LISA WRIGHT



**The Manics  
onstage in  
Manchester,  
April 1, 2014**



# Bestival announces new bands

**The Isle Of Wight bash adds some exciting names to the bill**

**B**estival has already lined up plenty of big-hitters for this year's festival on the Isle Of Wight this September, including hip-hop heroes OutKast, the mighty Foals, disco legends Chic and shapeshifting troubadour Beck.

The latest announcement from organiser Rob Da Bank is even more exciting, and features some fine new live acts. This includes London's grottiest, Fat White Family, who've earned a reputation for their chaotic and raucous live shows. They'll be joined by *Radar* favourites Wolf Alice and Childhood, both of whom will release their much-anticipated debuts this summer. US singer Tune-Yards, aka Merrill Garbus, will also be there, performing tracks from her new album 'Nikki Nack'.

Other names added to this year's bill include Factory Floor, MØ, Uncle Acid And The Deadbeats, John Wizards, MNEK, Glass Animals, Say Lou Lou, Woman's Hour, Pional, Ezra Furman, Rosie Lowe, Jessy Lanza, Melt Yourself Down, The Front Bottoms, Hockeysmith, Wild Smiles, Black Orange Juice, Rag N Bone Man, FTSE, Sivu, God Damn, Happyness, Bo Saris, Congopunq, Indiana, The Bulletproof Bomb, Fé and Cousin Marnie.

► **Bestival 2014 takes place at Robin Hill Country Park, Isle Of Wight on September 4-7. For more information and full line-up details, see [Bestival.com](http://Bestival.com)**

**BESTIVAL**

**Wolf  
Alice**



## THE MINI INTERVIEW



**Sean  
Lennon**

**Musician and  
composer**

**Your new album as The Ghost Of A Saber Tooth Tiger, 'Midnight Sun', just came out. What's it like?**

"It's a lot fuller than our first, which was basically acoustic demos. We produced the new one ourselves, with a little help at the end from Dave Fridmann."

**Your label, Chimera Music, is getting bigger...**

"And better! We run it out of our kitchen. The Cibo Matto record we just put out isn't a smash, but we had to get some students to help pack all the copies we sold."

**Fat White Family stayed with you in New York. How did you meet?**

"We played a gig at SXSW – us, Black Lips and the Fat Whites. Then we saw them again at a gig in New York, so they came over and we wound up staying up all night, drinking and jamming."

**Did you record anything?**

"Yes, we did. I don't know when you'll hear it, but eventually. It sounds great, even before we've mastered it."

**Have you heard about the dentist who wants to clone your father, John, from one of his teeth?**

"Yeah, it seems like a tabloid thing. It's interesting thinking about what rights we have over our discarded DNA. Cloning in general is a legal area that's bizarre, futuristic and dystopian – and this about my dad's tooth definitely falls into that category." ■ ANDY WELCH



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TERMS AND CONDITIONS APPLY



# Nine lives

Trent Reznor devises an ever-changing stadium show for the 'spoiler' generation



**W**hen Trent Reznor hung up his Nine Inch Nails hat in 2009, one of his reasons was exhaustion with the endless repetition involved in touring. So ever since he's been back in the NIN saddle, Reznor has been trying to mix things up as much as possible, treating each leg as "a mini tour in itself". Last summer, he worked with technical experts to develop a massive lightshow purpose-built for festival gigs. This year, he's already completed a co-headlining tour with Queens Of The Stone Age. And when he hits the UK and Europe in a matter of days, he's going to be bringing a quite different stage setup to the

one we saw last August at Reading & Leeds.

"When we committed to this cycle of touring we wanted each leg to have its own logic to it," Reznor says. "There were a few reasons for that. Mainly, I think the world is able to tune into what we're doing more than they used to, whether it be livecasts of festivals or people on their cellphones, so it's easier to have the ending spoiled."

That's why, from May 18 in Birmingham to May 25 in Manchester, Nine Inch Nails will be a lean four-piece rather than the bloated unit that first started touring the 'Hesitation Marks' album last year. "We originally had an extremely elaborate eight-piece band for a deep exploration of the new album. Now,

it's a bit more low-key," says Reznor. "It's going to be much more nimble. So far, the shows have been more spontaneous in the setlist, more aggressive and not as new-album-heavy."

By July, Reznor will be back in America for a 23-date co-headlining tour with Soundgarden. Although the two bands' milestone albums, 'Superunknown' and 'The Downward Spiral', came out on the same day – March 7, 1994 – they haven't always been best of friends. Reznor says the thrill of playing joint tours is that competition becomes the spur to greatness. "Having another band helps to change the dynamic. You take nothing for granted, and you think, 'This might not be our audience tonight.' So you're always on your toes."

■ GAVIN HAYNES

## INDUSTRIAL REVOLUTIONS

Nine Inch Nails' ups and downs on the road

### Skinny Puppy tour 1988

The original NIN line-up support Canadian industrial band Skinny Puppy on tour but are asked to leave after 10 dates for "not being very good".

### Lollapalooza 1991

Famously stealing the show at the first Lollapalooza, an unhinged Reznor takes to smashing things onstage. "Decide for yourself if it's choreographed chaos or unbridled grievous bodily harm," said NME.

### Guns N' Roses support 1990

Reznor's troupe accompany the Gunners around Europe at the personal invitation of Axl Rose. Despite this, they become a target for abuse from lugheaded GN'R fans.

### Co-headlining with Bowie 1995

Bowie and Reznor tour America at Bowie's insistence. Apparently many of the early dates tested Bowie's patience as the audience was "almost 100 per cent Nails".

### Fragility Tour 1999–2000

At the height of his pre-rehab daze, Reznor enlisted radical artist Bill Viola to create huge onstage video triptych panels.

### Lights In The Sky Tour 2008

Trent spent big to develop "a stage that appeared to be constructed entirely out of lights", as one review put it, playing the instrumental 'Ghosts I–IV' album in the glossy dreamworld it deserved.



David Bowie

## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

#### William Cashion



#### Future Islands



#### BOOK Bone by Jeff Smith

"It's an epic graphic novel about three dudes who are exiled from Boneville and try to find their way back to their hometown. I got into graphic novels about a year ago and Sam [T Herring, singer] got me this for my birthday. It's about 1,200 pages."

#### BOXSET Family Guy

"We don't watch shows that much, but when we do, we keep it light-hearted and watch *Family Guy* and *Futurama*."

#### FILM True Stories

"That David Byrne movie *True Stories* would be great to watch on the bus. It has awesome songs that are performed in interesting ways by other people."



#### GAME Gin rummy

"We play gin rummy if we're hanging out late at night. We'll play that for hours. We don't bet or anything – not yet, at least. Maybe we'll start soon. There's some really competitive people in the crew."



#### HOME COMFORT Towel

"I have this towel that I always bring with me, it's like a lucky towel. It's pretty awesome. It's like on *The Hitchhiker's Guide To The Galaxy* – you've always got to have your pink towel with you. Except mine is multicoloured."



# 24 hour

# arty

# people

**The Speedy Wunderground project invites musicians to record a song in just one day – lasers compulsory**



Producer Dan Carey in his south London studio

**W**hat I'm trying to capture," says producer Dan Carey, surrounded by countless electronic instruments and control panels in his studio in Streatham, south London, "is the moment where it's all just falling into place."

He's describing the ethos of Speedy Wunderground, the recording project he's been running for the last year, in which bands record songs in just one day and have to finish before midnight. The song is then mixed in the same time period and released as a limited run of 250 seven-inch singles. There are more rules, too: recording takes place under cover of smoke machines and lasers, and every track must involve the Swarmatron, a type of analogue synthesizer. Carey owns the only one in Britain.

Having worked with everyone from The Kills to Kate Tempest, Carey came up with the idea after working on the second Toy album. The aim was to shake artists out of their comfort zone, he says, citing London band Childhood, who got involved halfway through recording their debut long-player. "When we went back into recording the album afterwards, it freed everyone up a bit," he says. "Everyone feels pressure to get things exactly right, but after you finish a Speedy Wunderground session you don't worry over it so much."

The first year's Speedy Wunderground releases have been gathered together as a compilation album, released on a label of the same name. "I'm really happy with how it's gone," says Carey. "It started with a psych vibe and has ended up as dubbed-out disco. I didn't expect that."

This is by no means the end of the project, but Carey can't say what year two will bring. "I think the artists will steer its direction," he explains. "I'm being drawn along by it, rather than the other way around." ■ KEVIN EG PERRY



## 'SPEEDY WUNDERGROUND: YEAR 1' TRACK BY TRACK

Project mastermind Dan Carey talks us through the new compilation

### 1 Steve Mason & Emiliana Torrini – 'I Go Out'

"I was nervous because it was the first one and I thought we might get to midnight and not have anything. I think Steve was surprised by the direction it took, but he went with it and it sounded really good."

### 2 Archie Bronson Outfit – 'I Was A Dead Duck'

"We did a bit of work on the arrangement for this one – it's all about picking something that sounds good and letting it go."

### 3 Toy & Natasha Kahn – 'The Bride'

"I was in the studio with Toy listening to this compilation I'd bought of pre-revolutionary Iranian psych and soul. We decided to cover one of the tunes, so I called Natasha [Khan, Bat For Lashes] to come and she reworked the translated lyrics."

### 4 Scotti Brains – 'Keep Your Eyes Open Boy'

"Scotti Brains is me and Oli Bayston, who's a good friend of mine. The sampled vocal comes from an old '50s tape recorder I bought in Oxfam."

### 5 Kate Tempest – 'Hot Night Cold Spaceship'

"We finished doing her album but Kate wanted to do another tune. There's a whole world inside her mind and it's incredible the way she comes up with lyrics."

### 6 Childhood – 'Pinballs'

"I was recording Childhood's album and we wanted to see what would happen if we did something different that we wouldn't do for the record."

### 7 Juce! – 'Braindead'

"We decided to do this really spaced-out disco thing. We set it all up and made this elongated version of the song, then chopped out the best bits."

### 8 Archie Bronson Outfit – 'Mr Dan's Dead Duck Dub'

"This one's a bit more electronic. I went off on a bit of a tangent and then just finished at the allotted time."

### 9 Toy & Natasha Kahn – '(Here Comes) Dub Bride'

"This was my remixed version, which we used for the B-side. One of our engineer Alexis Smith's friends is Iranian, so they helped translate the lyrics."

### 10 Kate Tempest – 'Hot Night Cold Spaceship – Mr Dan's Monday Morning Remix'

"When she goes into the studio to write, her world materialises and she'll make connections between characters she doesn't even realise she's making."

### 11 Juce! – 'Mr Dan's No Brain Dub'

"Because we had the elongated jam session from the recording, I could take some different bits from it to make this remix."

### 12 Kate Tempest – 'Hot Night Cold Spaceship Boxed In Remix'

"Oli Bayston of Scotti Brains is also in a band called Boxed In, and he did this remix."

### 13 Scotti Brains – 'Keep Your Eyes Open Boy Mr Dan's Eyes Shut Dub'

"The B-side of the original release was just an extended jam, so I did this remix specifically for this album."

### 14 Toy & Natasha Kahn – 'The Bride (Dominic O'Dair Remix)'

"Dom from Toy did this remix on his laptop while they were on tour. That's quite a feat – Toy tours tend to be quite full on."





# LET'S STOP THIS VULTURISH OBSESSION WITH KURT COBAIN'S DEATH

BY **BARRY NICOLSON**

The endless release of details about Kurt Cobain's death only fuels the muck-raking. Enough is enough



I believe in the gunman on the grassy knoll. I believe that the US government has started at least two wars on the basis of information they knew to be false. But the theory that Kurt Cobain was murdered is a conspiracy I've never been able to get behind. I'm familiar with the 'evidence' and I understand *why* people want it to be true, but I'm with the sheeple on this one: the guy killed himself, it was a terrible tragedy, but the rest of us really need to let it go.

We won't, of course, and particularly not on the 20th anniversary of his death. The Seattle PD may have recently re-examined the case and concluded that there was "nothing new" in it, but their decision to release further unseen photos and tidbits from their

investigation ensures that media, fans, rubberneckers and conspiracy theorists alike keep the narrative rolling along. The latest, a handwritten note taken from Cobain's wallet, appears to some to paint Courtney Love in a less than flattering light, and is being touted by some people as a potential smoking gun. According to Hank Harrison, Love's father and an incorrigible axe-grinder who has been estranged from his daughter since she was a teenager, "If you read the true meaning of this small note and place it in conjunction with the rest of the evidence, anyone with even half a wit will see that something dire and awful took place."

Will they, though? Leaving aside the fact that we have no idea of the context in which the note was written, and that it appears to be in Courtney's handwriting, not Kurt's, what are these scrawled, caustically worded wedding vows proof of? That the Cobains had a troubled, tempestuous marriage? Stop the fucking presses. Or start them, in Harrison's case – he's got a reprint of his book (*Love Kills: The Assassination Of Kurt Cobain*) to promote. And that, really, is what lies at the heart of all this: money.

Cobain's death has spawned a cottage industry of grief-profiteers, spinning wild yarns about redneck hitmen, heroin levels in the blood and falsified suicide notes. Harrison isn't the only one; Tom Grant, the private detective hired by Love to find her husband when he went missing, has been perpetuating the conspiracy for years, and his theories are at the heart of a new docudrama, *Soaked In Bleach*, which blends 'expert testimony' with *Crimewatch*-style re-enactments to tell what looks like the same old story.

Where does this all end? It doesn't. Even if the Seattle PD officially reopened the case and found no evidence of wrongdoing, it likely wouldn't be enough to convince the Cobain truthers that a drug-addicted, deeply unhappy man with an incurable stomach illness might have killed himself; the alternative is just too titillating to ignore. ■

► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

(Right) The recent appearance of the Cobains' 'wedding vow' has fuelled conspiracy theorists' fire



## LOST ALBUMS

#28

### The Audience *Das Audience* (1997)

Chosen by Angus Andrew, *Liars* frontman

"This is an awesome record that definitely had an influence on *Liars*, because it came out right as we were putting thoughts together to begin our own band. The Audience were from California and originally formed a hardcore group called *Portraits Of Past*, who we also liked, but this blew us away. I never want to use the word 'emo', though there is a bit of that, but it's dark and irreverent, with great melodies and song structures. The band sort of fell apart after putting out this one LP, but they went on to form other bands, like *Vue* who signed to Sub Pop."



#### ► THE DETAILS

- **RELEASE DATE** 1997
- **LABEL** Hymnal Sound
- **BEST TRACKS** Love A Doorframe, Studio! Studio!, Something Signal
- **WHERE TO FIND IT** Pick up a vinyl copy online for around £5
- **LISTEN ONLINE** Not available on streaming sites



# Conor Oberst

First Aid Kit and hangover cures feature on the Bright Eyes man's new solo album

**M**ore evidence that Nashville is currently the most productive music city in the States comes in the shape of Conor Oberst's sixth solo album, 'Upside Down Mountain'.

Five years since his last solo outing, 'Outer South', and three since Bright Eyes' 'The People's Key', Oberst is back on spry, country-funk form, teaming up at the city's Blackbird Studio with country-folk producer Jonathan Wilson. The pair met in 2008 via Rilo Kiley's Jenny Lewis and hit it off immediately, but this – chummy jam sessions aside – is the first time they've ever collaborated officially. "We share a certain laid-back attitude to making records," explains Oberst. "We both want to work hard but we both feel like the process doesn't have to be agonising. It's more about spontaneity." In fact, Oberst's initial, hardline plans for the album were quickly ditched in favour of this rather more friendly approach. "Going into the record, I really had the idea that I wanted to work with a producer who was going to be domineering like Phil Spector and put a gun to my head," he states. Rest assured, no weapons were used in the making of 'Upside Down Mountain'.

**"THAT MAGICAL BUBBLY SOUND IS JUST ME DROPPING ALKA-SELTZERS INTO WATER"**  
CONOR OBERST

"I said to him, 'If you wanted to go to any studio, what would be your top pick?'" says Oberst, realising they had to get out of Wilson's own studio in Los Angeles because of the city's myriad distractions. Wilson chose Blackbird, which Oberst calls a "treasure trove" of high-end vintage gear. The pair spent a productive month in the studio, with Wilson playing drums, guitar and bass as well as producing. The space may have been packed with amazing equipment, but they also resorted to the emergency hangover kit for instrumentation during the sessions. "On the end of 'Night At Lake Unknown' you'll hear this magical bubbly sound, and the way we did that is by recording me just dropping Alka-Seltzers into water. That was the first time I ever recorded Alka-Seltzer," says Oberst proudly.

Back in his hometown studio in Omaha, Nebraska, Oberst laid down the album's angelic backing vocals with Swedish sister duo First Aid Kit. "It was very convenient because they were just down the hall," he explains;

## ► THE DETAILS

- **TITLE** Upside Down Mountain
- **RELEASE DATE** May 19
- **LABEL** Nonesuch
- **PRODUCER** Jonathan Wilson
- **RECORDED** Blackbird Studio, Nashville; ARC Studios, Omaha; Fivestar Studios, Los Angeles
- **TRACKS** Time Forgot, Zigzagging Toward The Light, Hundreds Of Ways, Artifact #1, Lonely At The Top, Enola Gay, Double Life, Kick, Night At Lake Unknown, You Are Your Mother's Child, Governor's Ball, Desert Island Questionnaire, Common Knowledge
- **CONOR OBERST SAYS** "Nashville is cool – it definitely seems to be a city on the rise. There's some pretty interesting dynamics down there right now."

and you die alone and we're all sort of in our own realities in our mind, like on the top of our own little mountains," explains Oberst, like a goth Bear Grylls. "You can only see things out of your own eyes – so much of life is trying to find connections and feel less alone."

■ LEONIE COOPER

Conor Oberst releases 'Upside Down Mountain' on May 19



# ANATOMY OF AN ALBUM

**"IT'S JUST THE SAME THREE CHORDS"**

**Rivers Cuomo**



weezer



THIS WEEK...

## Weezer: Weezer (The Blue Album)

Twenty years ago this week, geek became chic as Rivers Cuomo and pals released their debut album

### THE BACKGROUND

Formed in Los Angeles on Valentine's Day, 1992, Weezer's original line-up was Rivers Cuomo (vocals/guitar), Matt Sharp (bass), Jason Cropper (guitar) and Patrick Wilson (drums). The band considered the names Meathead, Outhouse and This Niblet before settling on Weezer. In June 1993, they signed to Geffen subsidiary DGC and entered New York's Electric Lady Studios to start recording their self-titled debut – later dubbed 'The Blue Album'. It featured a number of tracks from early demo 'The Kitchen Tapes', including 'Say It Ain't So', 'My Name Is Jonas' and closer 'Only In Dreams'. The band practised their vocal harmonies by singing barbershop quartet songs, best heard on a capella bonus track 'My Evaline'.

### STORY BEHIND THE SLEEVE

The album cover is a shot by Todd Sullivan of the band standing in front of a blue background. It has been echoed on two subsequent self-titled Weezer albums, each commonly referred to by the colour of its sleeve (2001's 'The Green Album' and 2008's 'The Red Album').

### FIVE FACTS

- 1 During the recording, original guitarist Jason Cropper left and was replaced by Brian Bell. Cropper signed a non-disclosure agreement and has never publicly spoken about his reasons for leaving.
- 2 Cuomo attributed the band's unfussy artwork to his background in sales. "I sold Cutco high-quality kitchen cutlery. They were the best knives in the world, but it sucked selling them," he said. "Since then I've been as anti-sales as possible."
- 3 Before drafting in the former vocalist of The Cars, Ric Ocasek, the band were nearly forced to self-produce: "Every producer except one passed on us," revealed Cuomo. "It's bad for our self-esteem."
- 4 The videos for 'Buddy Holly' and 'Undone – The Sweater Song' were directed by a young Spike Jonze, who would go on to direct Hollywood smashes *Being John Malkovich* and *Where The Wild Things Are*.
- 5 'Undone – The Sweater Song' came from Cuomo trying to write a Velvet Underground-inspired track. "It wasn't until years after I realised it's a complete rip-off of 'Welcome Home (Sanitarium)' by Metallica," Cuomo said.

### LYRIC ANALYSIS

**"Guess what I received in the mail today/Words of deep concern from my little brother" – 'My Name Is Jonas'**

This lyric references a letter Cuomo got from his younger brother Leaves, after he'd been in a car accident.

**"If you want to destroy my sweater/Hold this thread as I walk away" – 'Undone – The Sweater Song'**

"It's been the case since our first album that people thought we were just being sarcastic and ironic," Cuomo said. "'The Sweater Song', to me, was a very sad song about depression, and people heard it on the radio and thought it was hysterical."

**"Dear Daddy/I write you in spite of years of silence" – 'Say It Ain't So'**

Discussing Cuomo's father's past alcohol problems, this deeply personal track also features lines about "your drug" being "a heartbreaker" and how his father had "cleaned up, found Jesus".

### WHAT WE SAID THEN

**"Wizened American youngsters whose pockets bulge with songwriting nous." John Harris, NME, 25 February, 1995**

### WHAT WE SAY NOW

**A cornerstone of geek-rock, 'The Blue Album' set the tone for emo before it became a dirty word.**

### THE DETAILS

►RECORDED August–September 1993 ►RELEASE DATE February 27, 1995 ►LENGTH 41:17 ►PRODUCER Ric Ocasek ►HIGHEST UK CHART POSITION 23 ►US SALES More than 6.75 million ►SINGLES Undone – The Sweater Song, Buddy Holly, Say It Ain't So ►TRACKLISTING ►1. My Name Is Jonas ►2. No One Else ►3. The World Has Turned And Left Me Here ►4. Buddy Holly ►5. Undone – The Sweater Song ►6. Surf Wax America ►7. Say It Ain't So ►8. In The Garage ►9. Holiday ►10. Only In Dreams

'Buddy Holly' remains their commercial peak, and the whole record still smacks of gloriously out-of-sync individuality.

### FAMOUS FAN

Paramore have often mentioned their love of Weezer. **Hayley Williams** joined the band onstage for a run through of 'Say It Ain't So' back in 2010, while also teaming up to cover 'Rainbow Connection' for a tribute album to The Muppets.

### IN THEIR OWN WORDS

Even when 'The Blue Album' began to take off, Cuomo was still downbeat about his output: "It's just the same three chords again," he said in a 1994 interview. "I think my pessimism helps. I never really expect anything good to happen, so when it does, it's a nice surprise."

### THE AFTERMATH

Weezer followed 'The Blue Album' with the 1996 cult classic 'Pinkerton' and, following a short hiatus, 2001's 'The Green Album'. Both are now regarded as highlights of the band's canon. Following a lull in popularity in the mid-2000s, the quartet re-emerged with 2008's 'The Red Album'. At various points between 2010 and 2013, the band played the Memories Tour, where they performed 'The Blue Album' and 'Pinkerton' in full. Annual waterborne festival The Weezer Cruise has been running for three years.



## NEWS DESK THE NUMBERS



THE NUMBERS

# 48:13

Length – and name – of Kasabian's new album

## \$4,000,000

Amount Microsoft reportedly bid for a stake in grunge label Sub Pop in 1994

## £500,000,000

Figure Noel Gallagher would reunite Oasis for. Also acceptable: the same number of Yorkshire Tea bags, condoms or Pot Noodles

## 2 months

Length of time it took the British public to decide they had no interest in an *X Factor* musical. *I Can't Sing* will close on May 10

### BIG MOUTH

"We can't be supportive of this sort of individual [Pete Doherty]. Together with the Ozzy Osbourne concert the day before, it's the last thing we need in the middle of Mayfair"

**ANTHONY LORENZ**, chairman of the Residents' Society of Mayfair and St James, won't be watching **THE LIBERTINES** this summer



### THE BIG QUESTION

**MICHAEL EAVIS SAYS THE THIRD GLASTONBURY HEADLINER IS ONE OF THE WORLD'S BIGGEST ACTS. WHO DO YOU THINK IT IS?**



**Kevin Parker**  
Tame Impala  
"If Kanye West played it's reasonable to assume he'd deliver something totally spectacular, fucked up and inspiring. Glastonbury wouldn't know what hit it."



**David Renshaw**  
NME News Reporter  
"There are lots of rumours about Metallica and Prince, but the headliner I most want to see is Daft Punk."



**Jenessa Williams**  
NME reader  
"My dream act would be Radiohead. With Arcade Fire and Kasabian already announced, Thom Yorke would bring some much-needed 'legend' status to the weekend."



### WHO THE FUCK IS...



It's just what it sounds like: the offspring of Dr Dre (Curtis Young) and Eazy E (Lil Eazy E), united in a nepotistic supergroup.

### Are they any good?

They think so. "The talent is in our blood and it is our birthright," Lil Eazy-E has said. "We are very happy and excited that we have this capability to continue what our fathers imprinted the game with."

### And will they make it over to Britain?

They're looking to tour Europe this summer, but let's just say there are no confirmed dates in their calendar yet.



### Willie Nelson

Country singer Willie received his fifth-degree black belt in the Korean martial art of Gong Kwon Yu Sul in Austin, Texas. The 81-year-old has been studying the discipline for two decades.

### GOOD WEEK ↔ BAD WEEK



### Jay Z

Hova's new song 'They Don't Love You No More' accuses Drake of being "soft" like a lacrosse team. A spokesperson for Major League Lacrosse commented that Jay Z "would not last a minute" on the field.

### AND FINALLY

#### Publife

Damon Albarn was filmed singing Blur's 'Parklife' in a pub in London, where he joined local band The Gents. The performance lasted until he was rudely interrupted by the doorman.

#### Back to bass-ics

Kim Shattuck, the second bassist named Kim to leave the Pixies in 2013, has filled the space in A Perfect Circle left by Paz Lenchantin, who left to join... the Pixies.

#### Where are ya?

Sleaford Mods frontman Jason Williamson missed his own, sold-out gig in Brighton, leaving Andrew Fearn to play their new album off his laptop instead.

► Find these stories and more on **NME.COM**

## Official RECORD STORE Chart

TOP 40 ALBUMS MAY 1, 2014

NEW  
01



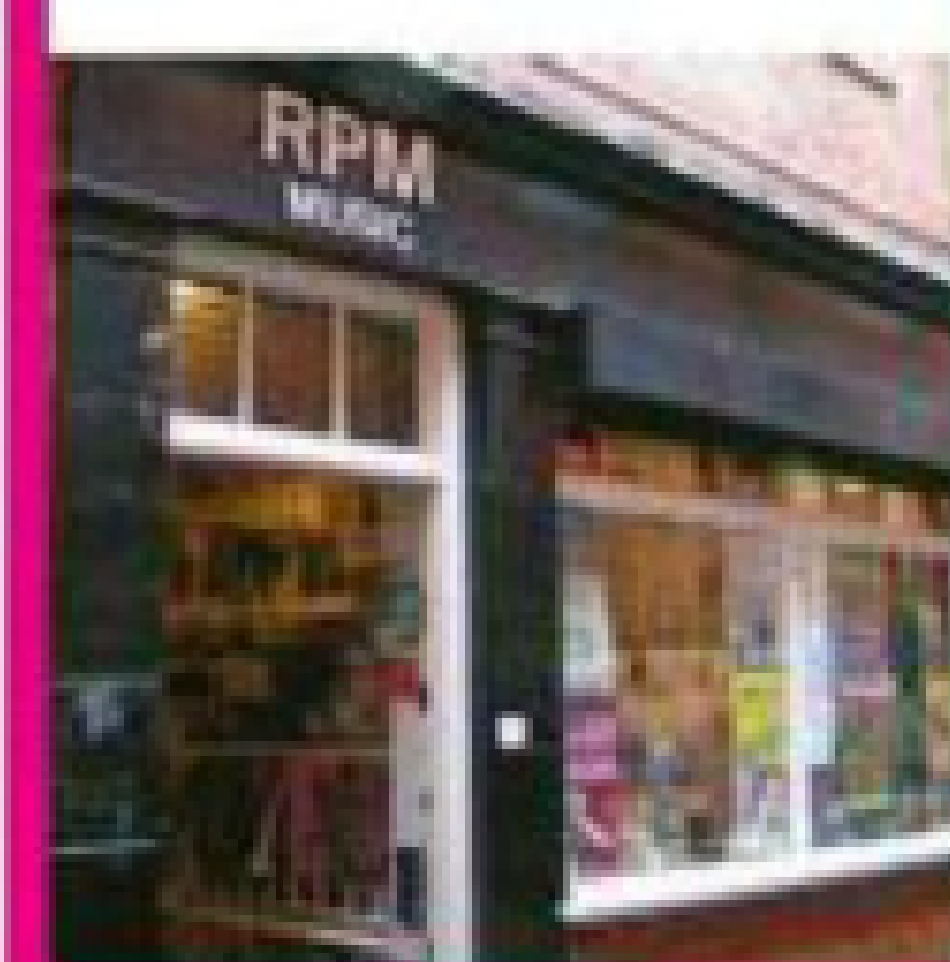
### Damon Albarn Everyday Robots PARLOPHONE

On his first solo album the Blur frontman offers a peep into his personal life, from his debauched Britpop days to travels across the world – the clues hidden in metaphors about technology's effect on relationships and society.

- ▲ 2 Indie Cindy **Pixies** PIXIES MUSIC
- ▼ 3 Caustic Love **Paolo Nutini** ATLANTIC
- NEW 4 Tribal **Imelda May** DECCA
- ▼ 5 The Cautionary Tales Of Mark Oliver **Eels** E WORKS
- ▼ 6 Going Back Home **Wilko Johnson/Roger Daltrey** CHESS
- ▲ 7 A Perfect Contradiction **Paloma Faith** RCA
- ▼ 8 Demolicious **Green Day** WARNER BROS
- ▼ 9 Morning Phase **Beck** EMI
- ▲ 10 Born To Die **Lana Del Rey** POLYDOR
- ▼ 11 Out Among The Stars **Johnny Cash** COLUMBIA
- NEW 12 Nightclubbing **Grace Jones** ISLAND
- ▼ 13 The Take Off And Landing Of Everything **Elbow** FICTION
- NEW 14 Diploid Love **Brody Dalle** QUEEN OF HEARTS
- ▼ 15 Dirk Wears White Sox **Adam & The Ants** BLUE BACK HUSSAR
- NEW 16 Colfax **Delines** DECOR
- ▲ 17 If You Wait **London Grammar** METAL & DUST
- ▼ 18 Food **Kelis** NINJA TUNE
- ▼ 19 Giant **The The** SONY MUSIC CG
- ▲ 20 Girl **Pharrell Williams** COLUMBIA
- ▼ 21 Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
- ▼ 22 It's Album Time **Todd Terje** OLSEN
- ▼ 23 Smoke Fairies **Smoke Fairies** FULL TIME HOBBY
- ▼ 24 Amphetamine Ballads **The Amazing Snakeheads** DOMINO
- ▲ 25 The Dark Side Of The Moon **Pink Floyd** RHINO
- ▲ 26 Love In The Future **John Legend** COLUMBIA
- NEW 27 Embrace **Embrace** COOKING VINYL
- NEW 28 9 Dead Alive **Rodrigo Y Gabriela** BECAUSE MUSIC
- 29 Save Rock And Roll **Fall Out Boy** DEF JAM
- ▲ 30 Education Education Education & War **Kaiser Chiefs** FICTION
- NEW 31 Mess **Liars** MUTE
- NEW 32 Talk To Strangers **Fiona Bevan** NAVIGATOR
- NEW 33 Sun Structures **Temples** HEAVENLY
- ▼ 34 Do To The Beast **Afghan Whigs** SUB POP
- ▼ 35 Homo Erraticus **Ian Anderson** KSCOPE
- NEW 36 Liquid Spirit **Gregory Porter** BLUE NOTE
- ▼ 37 AM **Arctic Monkeys** DOMINO
- ▼ 38 Live With Joe Strummer **The Pogues** RHINO
- ▼ 39 Drop **Thee Oh Sees** CASTLE FACE
- NEW 40 Bad Blood **Bastille** VIRGIN

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops. Owing to print deadlines, this week's Official Record Store Chart is a four-day chart

## TOP OF THE SHOPS



### THIS WEEK RPM MUSIC NEWCASTLE

**FOUNDED 1989**  
**WHY IT'S GREAT** They regularly invite local bands to perform instores, and boast a range of vintage record players.  
**TOP SELLER LAST WEEK** School Of Language – 'Old Fears'  
**THEY SAY** "It sounds cheesy, but we really do make an effort to be one of the friendliest record shops in the world – we're always happy to put the kettle on!"



# SOUNDTRACK OF MY LIFE



St Vincent



Kid 'N Play



## Danny Brown

Rapper

### THE FIRST SONG I REMEMBER HEARING 'Don't Stop 'Til You Get Enough' - Michael Jackson

"I've smoked so much weed that I don't know if I can remember the first song I ever heard! But I liked Michael Jackson - everything he did was great. 'Off The Wall' is my favourite Michael Jackson album. It was just more funky, it wasn't as pop as the rest of his shit."

### THE FIRST SONG I FELL IN LOVE WITH 'Passin' Me By' - The Pharcyde

"It wasn't a hearing thing - I saw the video first, back when I was in middle school, and it made me feel a certain kind of way. It's a feeling in my body that's like, 'Oh shit!' The video's filmed in black and white and it's about a girl who breaks all these kids' hearts. I didn't relate to the lyrics then and I don't think that I do now!"

### THE FIRST ALBUM I EVER BOUGHT '2 Hype' - Kid 'N Play

"I bought it in a gas station. I saw their video and it was like they owned their whole thing, with Salt-N-Pepa, Kid 'N Play and Hurby Luv Bug. That production Hurby was doing, that just appealed

### THE SONG I CAN NO LONGER LISTEN TO 'Blurred Lines' - Robin Thicke feat. Pharrell & TI

"I thought it was kind of funky and cool, but I'm over it now. I never really listened to the song very deep, so I don't know about the lyrics, but I did hear it all the time. Pharrell's cool but some people are super fanboyed out by him. I'm not like that."

### THE SONG THAT MAKES ME WANT TO DANCE 'Sex On The Beach' - DJ Assault

"Anything ghetto-tech - that's my childhood. I'm kinda goofy in some sense, so I dance like I'm at a childhood birthday party or something. I'm mostly just trying to not embarrass the person I'm dancing with."

### THE SONG I DO AT KARAOKE 'Shimmy Shimmy Ya' - Ol' Dirty Bastard

"I've never done karaoke. That's how I make my money, by performing, so

I didn't expect that, but it's funky as hell. I really started listening to her with the last album, and I saw her at the Roots Picnic [in Philadelphia] and I thought she was great."

### THE SONG I WISH I'D WRITTEN 'Double Standards' - Ab-Soul

"It just speaks to me. With the type of music that I make, it's the kind of song people would like to hear from me."

### THE SONG THAT REMINDS ME OF VANCOUVER 'Wild Combination' - Arthur Russell

"I'd just found out about Arthur Russell back at the time I was riding my bike around Vancouver. It reminds me of girls I was dating when I was there and just touring around."

### THE SONG THAT REMINDS ME OF MY DAD 'How To Rob' - 50 Cent

"My dad was a house DJ. He brought me up on 50 Cent - he went to New York and he'd come back with a lot of DJ Clue mixtapes. That was the first time I heard 50 Cent. I thought it was dope."

### THE SONG I WANT PLAYED AT MY FUNERAL The "hottest song of the moment"

"Whatever the hottest song is at the moment, that would be cool. Whoever the new hot rapper is, whatever is cracking. At the end of the day, death is something that should be celebrated - I want them to be having fun, not sitting there listening to [Nas'] 'The World Is Yours'. Don't nobody want to hear that shit."

## "I'M KINDA GOOFY. I DANCE LIKE I'M AT A CHILDREN'S PARTY"

to me as a kid. I was still in elementary school."

### THE SONG THAT MADE ME WANT TO MAKE MUSIC 'Rock The Bells' - LL Cool J

"I was in kindergarten. It was my first time hearing rap music, and I liked it. I'm a person that studies music, so once I've figured it out, I move onto the next thing and study that."

why would I do it for free?! But if I had to? 'Shimmy Shimmy Ya'. It's just a fun song and it's easy to fuck up the lyrics and shit because it's already fucked up."

### THE SONG I CAN'T GET OUT OF MY HEAD 'Digital Witness' - St Vincent

"I listened to it, like, two times and now it's stuck in my head. It's unpredictable.



LL Cool J



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**NME**  
**NEW**  
**BAND**  
**OF THE WEEK**



## White Lung

**The Canadian punks are leaving everybody wanting more**

**A** former agony aunt and teenage figure skater, White Lung's Mish Way isn't your typical frontwoman. Meeting *Radar* on a muggy strip of Sunset Boulevard, she ushers us into her boxy 1980s Volvo, fag in hand, before she and bass player Hether Fortune discuss her throwing up outside of a Walgreens drugstore earlier that day.

It sounds shitty, but last year things were way shittier, so much so that Mish had to move here to Los Angeles from her "depressing beyond belief" hometown of Vancouver. "I was just sitting in my room doing fucking morphine and destroying myself because I was bored," she sighs. "It was horrible." Not long after, White Lung went on to sign to Domino and became the label's first hardcore act. A cathartic combination of sharp wit, caustic guitars, feminist theory and lots of shouting, they formed back in Vancouver, where half the group – guitarist Kenny

William and drummer Anne-Marie Vassiliou – still reside. "I wanted to have a really aggressive band," explains Mish, who's driven by a love of Bikini Kill, Wipers and Hole. "I wanted to be able to scream. It's so satisfying to get to do that – and nobody is telling me to shut up, they're clapping." They're still careering through intense, 250bpm songs, but their first album for Domino, 'Deep Fantasy', is a touch more accessible than previous releases. "Above being a punk, I'm a musician," explains Mish. "And who doesn't like a melody?"

A former gender studies student, when Mish isn't howling onstage she writes about music and sex for *Vice*, among others. Hence the importance she puts on lyrics; she cites Kurt Cobain as her main influence. "Let's be real here, I'm not a killer guitar player," she states.

"Lyrics is what I have, I'm a writer and performer!" Like her writing, many of her songs revolve around shagging. "Everybody thinks about sex a lot," says Mish. "It's just at the forefront of my brain all the time." Honest, authentic and boundlessly entertaining, White Lung might well boast punk's most exciting frontwoman of the year – and some of its biggest tunes. ■ LEONIE COOPER

▼  
**ON**  
**NME.COM/**  
**NEWMUSIC**  
**NOW**

► **Read a blog**  
from Mish on the  
genius of Wipers

### ► THE DETAILS

► **BASED** LA and Vancouver

► **FOR FANS OF** Hole, Royal Trux

► **SOCIAL** @myszkaway

► **BUY IT NOW** 'Deep Fantasy' is released on June 16

► **SEE THEM LIVE** Brighton The Great Escape (May 10), Bristol Louisiana (11), London 100 Club (22)

► **BELIEVE IT OR NOT** Mish is a massive fan of Oasis. "They're pure entertainment," she says

Turn the page  
for more great  
new music



## MORE NEW MUSIC

### Thidius

Having bagged a slot on King Krule's European tour, five-piece Thidius are the latest name to emerge from buzzy New Cross in south London. Crowd-funding the release of their debut EP 'Guilty', they bring their multi-dimensional music to life with steady funk grooves and countless harmonies.

► **SOCIAL** facebook.com/thidius

► **HEAR THEM** soundcloud.com/thidius

### The Pussyclub

Norwegian darkwave posse The Pussyclub are disciples of goth icons like Bauhaus and The Sisters Of Mercy, with a sound as black as night and an edge that borders on industrial. Debut single 'The Funeral' is their answer to The Jesus And Mary Chain's 1985 classic 'Just Like Honey', with aching romance drowning in warm fuzz and heavenly synths.

► **HEAR THEM** soundcloud.com/thepussyclub

### Big Sister

London four-piece Big Sister create a dreamy concoction of pulsating, baggy wah-wahs and heartbroken vocals on key tracks 'Let's Go Fly A Kite' and 'Step Outside'. Regulars on the Cave Club scene in London, guitarist Joanna Curwood is also a member of Rhys Webb's Bo Diddley covers band The Diddlers. And true to their name, she's also lead vocalist Nico's elder sibling.



Big Sister

► **SOCIAL** facebook.com/bigsissterband

► **HEAR THEM** crocodilercrds.bandcamp.com

► **SEE THEM LIVE** London Servant Jazz Quarters (May 15)

### NME BUZZ BAND OF THE WEEK

#### DMA's

On debut single 'Delete', Jagwar Ma's best mates DMA's wear their Oasis influences on their sleeve with Gallagher-esque vocals pleading "don't delete my baby" and a video that has the band swaggering around in Adidas tracksuit tops. 'Feels Like 37' also boasts that Mancunian spirit but lends it with an Antipodean sheen of fizzing garage-pop riffs that swelter with the same sun-drenched aura as Splashh.

► **SOCIAL** @dmasmusic

► **HEAR THEM** dmasmusic.com

### Max Pope

Eighteen-year-old Max Pope has everything you'd want in a new artist, his charisma carrying his own brand of punk-jazz with ease. 'Gone To Count Sheep' is the only single online so far, but it's only a matter of time before this young talent is carrying the baton for London's new musical legacy.

► **SOCIAL** @maxthepope

► **HEAR THEM** soundcloud.com/maxthepope

### New Desert Blues

Once dusty bar-dwellers, New Desert Blues are suiting up and expanding their desert-boot swagger to ballrooms and beyond. While last year's 'Adam' was a jangly pop-rock crooner, the material emerging as they ready their debut album sounds more self-assured and stadium-ready than ever.

► **SOCIAL** @newdesertblues

► **HEAR THEM** newdesertblues.com

► **SEE THEM LIVE** London The Lexington (June 2)

### Makthaverskan

Maja Milner has the kind of delivery that could floor you



DMA's

a mile away, but it's her lyrics that issue the deathblow. "Fuck you for fucking me/ When I was 17", she yells on 'No Mercy', somehow sounding euphoric, furious, scintillating and infatuated in the same breath. Such anti-pop defines this Gothenburg trio, whose dreamy indie anthems feel like glorious rebuffs to girlfriend-blaming mope-rock.

► **SOCIAL** facebook.com/makthaverskanofficial

► **HEAR THEM** makthaverskan.bandcamp.com

### Milo M

Milo M makes music that sounds like it's come straight out of a lonely cabin in the Wisconsin countryside. Writing between his home in suburban north London and his girlfriend's place in Philadelphia, the 22-year-old has the same gusto as

Bon Iver and Fleet Foxes. Following last year's single-track release 'Suburbia', new material is due soon.

► **SOCIAL** facebook.com/milomofficial

► **HEAR HIM** milom.bandcamp.com

### Tijuana Bibles

In the past year, Glaswegian quartet Tijuana Bibles have enjoyed several small victories, including opening for Deap Vally and selling out King Tut's Wah Wah Hut. The song 'Toledo', boasting Black Sabbath and Kyuss-style robo riffery, is being given away free as a taster before the release of their summer single 'Crucifixion'.

► **SOCIAL** facebook.com/tijuanabiblesofficial

► **HEAR THEM** soundcloud.com/tijuanabibles

► **SEE THEM LIVE** Glasgow Nice 'N' Sleazy (June 14)

## BAND CRUSH

### Ben Gregory

Blaenavon



### Rad Frū

"Rad Frū are great – they're a scuzzy, vomity two-piece from Hampshire making dirtball, radiation-rock funk."

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Milo M



### Cocktails

No summer is complete without a new round of blistering, wheel-thumping pop-punk to fly along the roads to, and Cocktails are here to provide it. Their debut album 'Adult Life' promises to soundtrack exactly the opposite of that, providing a glistening summertime escape via power chords, huge choruses and sugar-sweet melodies. Fans of garage rock yearning for simpler times will love 'Tough Love'.

► **SOCIAL** facebook.com/cocktails.the.band  
► **HEAR THEM** soundcloud.com/fatherdaughter/cocktails-tough-love

### Total Control

On 'Flesh War', Melbourne's Total Control kick things off as brooding, cold-hearted post-punkers, their grey, rusty synths recalling the mechanical precision of bands like Devo and Kraftwerk. Then, as all the intricately placed elements become widescreen and focused, the melody develops and Total Control soar to angelic heights.

► **HEAR THEM** hengebeat.bandcamp.com

### Blossoms

Manchester's Blossoms offer a lighter take on psychedelia, one that's steeped in classic British pop songwriting. 'You Pulled A Gun On Me' and 'Madeleine', from debut EP 'Bloom', filter a woozy, organ-driven psych sound through a melodic approach that's reminiscent of The Coral and the Merseybeat bands.

► **SOCIAL** facebook.com/blossomsband  
► **HEAR THEM** soundcloud.com/blossomsband

### Olive Drab

Philadelphia's Olive Drab might have the aesthetic of a dingy bedroom band, but their songs pack the punch of more established punk veterans. Moody, self-deprecating and mopey, debut album 'The Big Sleep' is knee-deep in hardcore-influenced grunge – territory previously explored by the likes of Daylight and Citizen. This is music for hiding under your duvet to during the heat of the summer, but don't disregard their knack for infectious hooks, too.

► **SOCIAL** facebook.com/pages/olive-drab  
► **HEAR THEM** olivedrab.bandcamp.com

### Waking Aida

Southampton-based instrumental math rockers Waking Aida are drawing

## NEW SOUNDS FROM WAY OUT

This week's columnist

## EAST INDIA YOUTH



# WHILST LISTENING



On a cold December evening during a UK tour with Factory Floor, we played the Belgrave Music Hall in Leeds. After my set, I'd walked onto the roof terrace to take the air, and got talking to a young Scot named Scott who passed his demo CD to me. He was an intriguing bloke and I vowed to give it some time on the bus afterwards. What I heard totally took me by surprise. His band, **Whilst**, had recorded a largely improvised demo at the Green Door studio in Glasgow that sounded well researched in its influences and yet so contemporary in its approach. There was a warmth and natural tape compression to these tracks that made the grooves solid, and the five tracks explored a mixture of afrobeat, free-jazz and krautrock that I found irresistible. The third track was even reminiscent of early Factory Floor in its robotic propulsion.

Regrettably, I lost the CD (and Scott's email address), and found nothing online. I'd given up hope until one day while record shopping I saw the name Whilst jump out at me from the racks; the brilliant Optimo Music label had pressed and released it. That Scott can't be more than 19 years old shows great promise in the lad's future, and I urge everyone to buy this if they're a fan of any of the aforementioned reference points.

I asked **Jupiter-C** (the duo of David Kane and Ashiya Eastwood, above) to join me on tour as I was keen to find something that would challenge the audience and not have a group that was too similar to what I was doing. They put great thought into their sound choices and overall aesthetic, and that's

something I really admire. The song they've been opening their sets with, 'Testing Ground', is basically JG Ballard being intoned and repeated increasingly loudly over a noisy guitar chord assault and a sturdy motorik rhythm. Most of their songs have a great build in intensity and a

resolution that remains elusive. You become completely captivated by their atmospheric washes of reverb, while intimate vocals reveal dark, dystopian lyrics.

Finally, Hastings act **Ceyote** are on top of an endless pile of recommendations. There are late Spacemen 3/early Spiritualized vibes aplenty here, which is something that definitely ticks my boxes – it's spaced-out, psyched-out and expansive. It seems to be early days for this band but they're definitely one to watch.



Ceyote

"Whilst's five tracks explore a mixture of afrobeat, free jazz and krautrock"

## Radar LABEL OF THE WEEK

### Godmode



► **FOUNDED** 2012 by Nick Sylvester and Talya Elitzer

► **BASED** New York

► **KEY RELEASES** Sleepies – 'Sleepies' (2012), Yvette – 'Process' (2013), Various – 'The Internet Doesn't Matter, You Live In New York' (2013)

► **RADAR SAYS** Godmode take the phrase 'hands on' to new levels, from recording and mixing their artists' releases themselves to assembling tapes by hand. Each new act is initiated into the roster with a cassette single, and they try to make the label like "a good cocktail party".

More new music on page 27 ➡

Next week: The Maccabees' Felix White

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AN EXCLUSIVE INTERVIEW

# ARCTIC MONKEYS

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THE BLACK KEYS \* ISAAC HAYES \* TOUMANI DIABATÉ \*



praise for their immersive live shows as they gear up to release debut album 'Eschaton' through Robot Needs on June 2. Taster 'How To Build A Space Station' is as starry and weightless as the title suggests.

► **SOCIAL** facebook.com/wakingaida

► **HEAR THEM** wakingaida.co.uk

► **SEE THEM LIVE** Preston The Ferret (June 7)

## White Laces

Yes, Virginia's White Laces toured with The War On Drugs, released an ace debut and even recorded a follow-up (produced by Kurt Vile helmsman Jeff Zeigler, no less) that pleasingly sounds like a beer-bellied Real Estate swaggering into a pillow fight. Without label or publicist, the four-piece's lilting hooks and warm, Westerbergian yearning might just remain the East Coast's best-kept secret.



Ninetails

► **SOCIAL** facebook.com/whitelaces  
► **HEAR THEM** soundcloud.com/white-laces

## Bellows

Seemingly sprouting from the same school as ethereal pop maestros Mutual Benefit and Small Wonder, Bellows dish up their own elegant dream-pop with a side of serious Sufjan-y vibes. The huge, echoey handclaps on 'For Rock Dove' sound like crashing waves, and with every take of the chorus, Bellows expand the song into a festival-ready anthem.

► **SOCIAL** facebook.com/pages/bellows

► **HEAR THEM** bellows.bandcamp.com

## Vladimir

They describe their music as 'bleak', and Dundee four-piece Vladimir's records certainly possess a dark energy. A cover of Underworld's 'Born Slippy' – the B-side to first single 'Smoke Eyes' – turns the '90s anthem into something far more grizzly as Vladimir hit the middle ground between Drenge and Interpol.

► **SOCIAL** facebook.com/Vladimirdundee

► **HEAR THEM** soundcloud.com/vladimiruk

## Ninetails

Ninetails first appeared in *Radar* a few years ago in a Liverpool scene report. Since then they've remained a relatively local prospect, but with an album due this



White Laces

summer, that could change. Stream their last EP, the powerful, genre-bending 'Quiet Confidence', online.

► **SOCIAL** facebook.com/ninetailsband

► **HEAR THEM** soundcloud.com/ninetailsband

## Holy Shadow

There's a joyous, earnest air hanging around Holy Shadow's 'Isa', a charming campfire ditty that begins with humming harmonica and guitar strums that beckon the nearest pack of marshmallows. Underlying all these alluring outback qualities, though, is a desperate melancholy – the kind you'd find a couple of friends trying to nullify over a weekend in the woods and a couple of s'mores. Raw, visceral and

# WITHOUT A LABEL, WHITE LACES MIGHT REMAIN THE EAST COAST'S BEST-KEPT SECRET

sincere, Holy Shadow are The Men unplugged and undercooked.

► **SOCIAL** holyshadow.tumblr.com

► **HEAR THEM** holyshadow.bandcamp.com/

## You Walk Through Walls

Frontman Matt Bartram and drummer James Harrison formed You Walk Through Walls from the ruins of south coast shoegazing heroes Air Formation. Their new outfit is thick with classic shoegaze stylings, and a debut album is due out in July, preceded by anthemic lead single 'Gone In A Day'.

► **SOCIAL** facebook.com/YouWalkThroughWalls

► **HEAR THEM** soundcloud.com/youwalkthroughwalls

# Radar NEWS ROUND UP

## BENJAMIN GETS BOOKED

New Rough Trade signing Benjamin Booker will gear up for his first UK dates by opening for Jack White in the US. The raspy singer wowed crowds at SXSW in March and was handpicked by White, who was probably drawn to his bluesy drawl. He plays the first of four UK dates on May 18.

## GÄY ON FILM

Hotly tipped Danish newcomers Gäy have released the new video for their debut single 'Blue Blue Heart'. Directed by Mas Hauman, the short takes a decidedly surreal turn as the band dance with the devil before almost getting run over by a train. Watch it on NME.COM/newmusic now.



Benjamin Booker



Merchandise

## CHEERLEADER GO NEON

Philly upstarts Cheerleader release debut single 'Perfect Vision'/'Waiting, Waiting' on limited-edition vinyl via Young & Lost/Bright Antenna on June 16. Before that, they play UK dates with The Hold Steady and Alvvays – as well as a gig at The Great Escape in Brighton for NME.

## MERCH FOR MIDI

France's Midi Festival returns this July, with appearances from Merchandise, Childhood and John Wizards, among others. The festival, known for booking new bands just before they break big, will return to the 800-capacity Villa Noilles on the country's south coast for the two-day event.



# Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY JJ DUNNING



## The Black Keys Turn Blue

**A bitter divorce and some serious overproduction mar the Atlanta duo's eighth album**



had a similar effect. For anyone who remembers how this band started out, their success seems a wondrous anomaly – here's a dues-paying, staunchly unglamorous blues-rock duo, together for more than a decade, who haven't had to compromise everything on the way to becoming behemoths. Yet for all drummer Pat Carney's righteous shit-talking of ripe (if low-hanging) targets like Nickelback and Justin Bieber on Twitter, his band have of late started to sound a little homogenised themselves,

► The black keys on a piano raise and lower notes to enrich and diversify a piece of music. Or, to use a more nebulous definition, they're the ones that direct your emotions, the ones we have the most visceral and inexplicable reactions to. The Black Keys on your radio once

their arena-blues more a product of hypothesis than hard living, underscored by a reluctance to fuck too much with the formula that put them there.

'Fever', the lead single from their eighth LP, does fuck with that formula a little – and only a little – but it yields mixed results. Its kitschy keyboard hook might be the closest thing 'Turn Blue' has to a 'Tighten Up', but this is an album less concerned with immediacy than atmosphere: opening track 'Weight Of Love' establishes as much with a lengthy intro that recalls Neil Young's 'Cortez The Killer', and there's an inspired, wilfully indulgent moment towards the end of its seven minutes where three or four different guitar solos are vying for primacy. These things are all relative, of course – the record also ends on 'Gotta Get Away', a song whose breezy, double-denim boogie is every bit as Eagles-indebted as its title suggests – but generally speaking, 'Turn Blue' is a darker beast than its predecessors.



You've got Dan Auerbach's divorce to thank for that, incidentally. Almost every song here can be interpreted as a cry for help, a howl of exasperation,

## LYRIC ANALYSIS

**"I used to think darling, you never did nothing/But you were always up to something, always out running" – 'Weight Of Love'**

The first line of the first song establishes a cynical, suspicious tone. It seems trouble is very much afoot.

**"I really don't think you know/It could be hell below" – 'Turn Blue'**

The song is about battling depression, but this line is ambiguous: it could be talking about the black dog on Dan Auerbach's shoulder, or a warning to the person who put it there.

**"The house it burned, but nothing there was mine/We had it all when we were in our prime" – 'In Our Prime'**

If you've read about Auerbach's divorce, it's hard not to interpret this as a reference to the claim his ex tried, and failed, to burn their house down. She insists the fire was an accident.

co-songwriter and virtual third member, but there's a nagging sense that their collaboration – beneficial though it's been for all involved – has run its course. Nowhere does this seem more apparent than on tracks like 'In Time' and '10 Lovers', whose retro-futuristic psychedelia bears an uncomfortable resemblance to Broken Bells, albeit with the emphasis falling on the 'retro' side of that hyphen. There's a lot to like about 'Turn Blue', but it's a cruel irony that the heaviest hand in Dan Auerbach's warts-and-all confessional sometimes seems to belong to his producer. ■ BARRY NICOLSON

## ► THE DETAILS

► **RELEASE DATE** May 12 ► **LABEL** Nonesuch ► **PRODUCERS** Danger Mouse, The Black Keys ► **LENGTH** 45:10 ► **TRACKLISTING** ►1. Weight Of Love ►2. In Time ►3. Turn Blue ►4. Fever ►5. Year In Review ►6. Bullet In The Brain ►7. It's Up To You Now ►8. Waiting On Words ►9. 10 Lovers ►10. In Our Prime ►11. Gotta Get Away ► **BEST TRACK** Weight Of Love

or a curt 'fuck you' to his ex-wife, with the caveat that it's Auerbach himself who occasionally comes across as the asshole. The title track, sounding like a doleful, contemporary take on Dusty Springfield's 'Spooky', opens with him at breaking point, struggling to "stay on track just like Pops told me to", but self-pity soon turns to callous disregard on the caustic blues of 'It's Up To You Now', where he shrugs, "You can smoke cigarettes and act like a clown if you want". By the final track, he's gloating: "I went from San Berdoo to Kalamazoo, just to get away from you". She might have got the house, the car and, in one of the more bizarre settlements of recent years, Dan's treasured lock of Bob Dylan's hair, but he's called dibs on the last laugh.

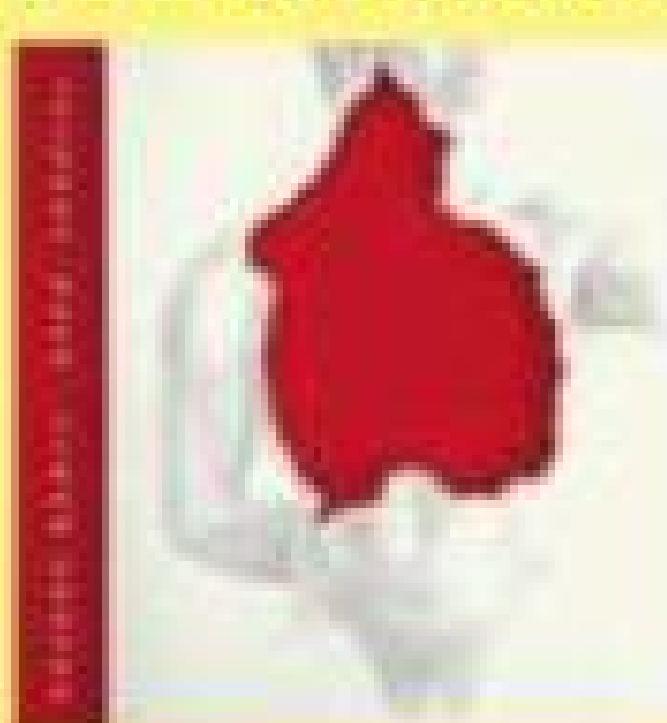
There's another relationship to take into account, however, and it's the one that has defined the entire second act of The Black Keys' career. Since 2008's 'Attack & Release', Danger Mouse's role has grown from that of producer to

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## MORE ALBUMS

### Cherry Ghost

Herd Runners Heavenly



Best known for 2007 single 'People Help The People',

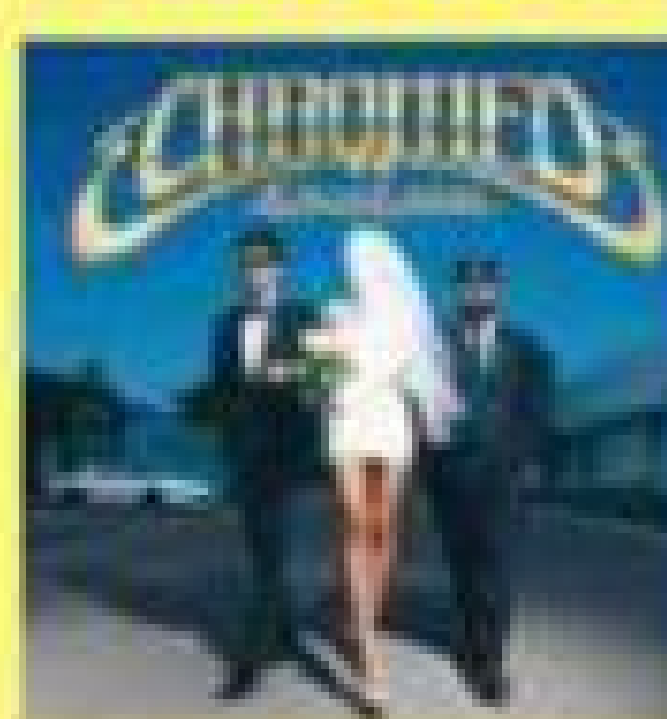
Bolton's Simon Aldred stretched his wings last year with a lovelorn set of electronica under the name of Out Cold, but here he returns to his country-hued roots as the one-man Elbow who occasionally nudges the tempo over 80bpm. 'Herd Runners' is stuffed with fond reminiscences (the steel guitar-brushed title track), heartbreak (the fluid, Philly soul-influenced 'Don't Leave Me Here Alone') and slivers of hope (prettily ramshackle 'The World Could Turn'), without ever sounding soppy. Maybe it's a northern thing. Aldred shares Richard Hawley's producer Colin Elliot, but also his warm-hearted authority, and it's a similar hard-won wisdom that makes 'Herd Runners' so moving.

■ MATTHEW HORTON

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### Chromee

White Women Parlophone



Despite being obsessed with seduction

and sex, 'White Women' is about as erotic as a solo 4am trip to your local fish market. After four albums, the Canadian duo's flimsy, supermarket own brand of funk is wearing thinner than Kate Moss after a month-long juice cleanse. It's so dripping with awkward, wink-wink irony that it's utterly impossible to appreciate the Hall & Oates-style synthpop that underpins the yacht-rocking groove of 'Old 45s'. "Even though you've got small breasts/To me they look the best", smirks Dave 1 on 'Over Your Shoulder'. Even a run of solid guest stars – Solange, Toro Y Moi and Vampire Weekend's Ezra Koenig – can't pump passion into this flaccid cringe-fest.

■ LEONIE COOPER

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## Gruff Rhys

## American Interior

The Super Furry Animal's tribute to an 18th-century explorer

▶ Gruff Rhys has built a solid career on creating lush, surrealist worlds outside of Super Furry Animals with arch conceptualists Neon Neon. Now here's his *Guernica*: an album written while following the journey of an 18th-century Welsh explorer called John Evans, who travelled the formative USA hunting the Madogwys, a mythical Welsh-speaking tribe of native Americans. The album, like the concept, pokes affectionate fun at history. The title track has Evans "searching for a fallacy" to ominous psych folk, while '100 Unread Messages' and 'Iolo' trace his route to tongue-in-cheek hillbilly bluegrass. Occasionally 'American Interior' treads close to



the *Sesame Street* educational revue, but hints of hip-hop on 'Allweddellau Allweddol' and glacial grandeur on 'Walk Into The Wilderness' bring a sense of nobility to the tale of this tribe-hunting madman. ■ MARK BEAUMONT

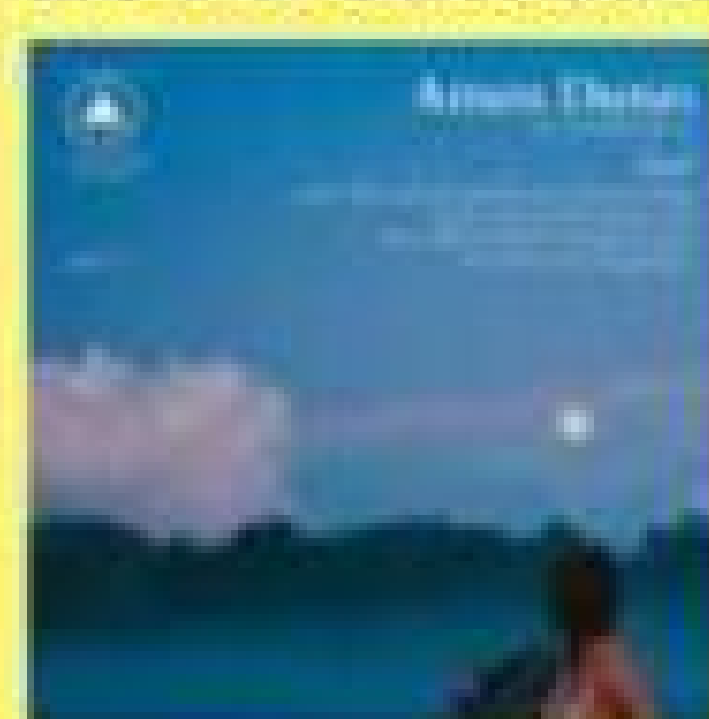
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## ► THE DETAILS

► **RELEASE DATE** Out now ► **LABEL** Turnstile ► **PRODUCERS** Gruff Rhys, Ali Chant ► **LENGTH** 47:54 ► **TRACKLISTING** ►1. American Exterior ►2. American Interior ►3. 100 Unread Messages ►4. The Whether (Or Not) ►5. The Last Conquistador ►6. Lost Tribes ►7. Liberty (Is Where We'll Be) ►8. Allweddellau Allweddol ►9. The Swamp ►10. Iolo ►11. Walk Into The Wilderness ►12. Year Of The Dog ►13. Tiger's Tale ► **BEST TRACK** The Swamp

### Amen Dunes

Love Sacred Bones



Though Damon McMahon resides in deepest

Brooklyn, his third album as Amen Dunes evokes sun-dappled countryside. Led by the dreamy strum of 'Lonely Richard', 'Love' is a lush, folk-driven collection that moves away from his earlier, more psychedelic work. Production from

Godspeed You! Black Emperor's Dave Bryant and Efrim Menuck and vocals from Iceage's Elias Bender Rønnenfelt (on 'Lonely Richard' and 'Green Eyes') add grit to the romance. 'Rocket Flare' glides like a cruise liner captained by Cass McCombs, but the title track captures this album's power best, McMahon recalling a dream in which he's "never strung out, never down".

■ BEN HOMEWOOD

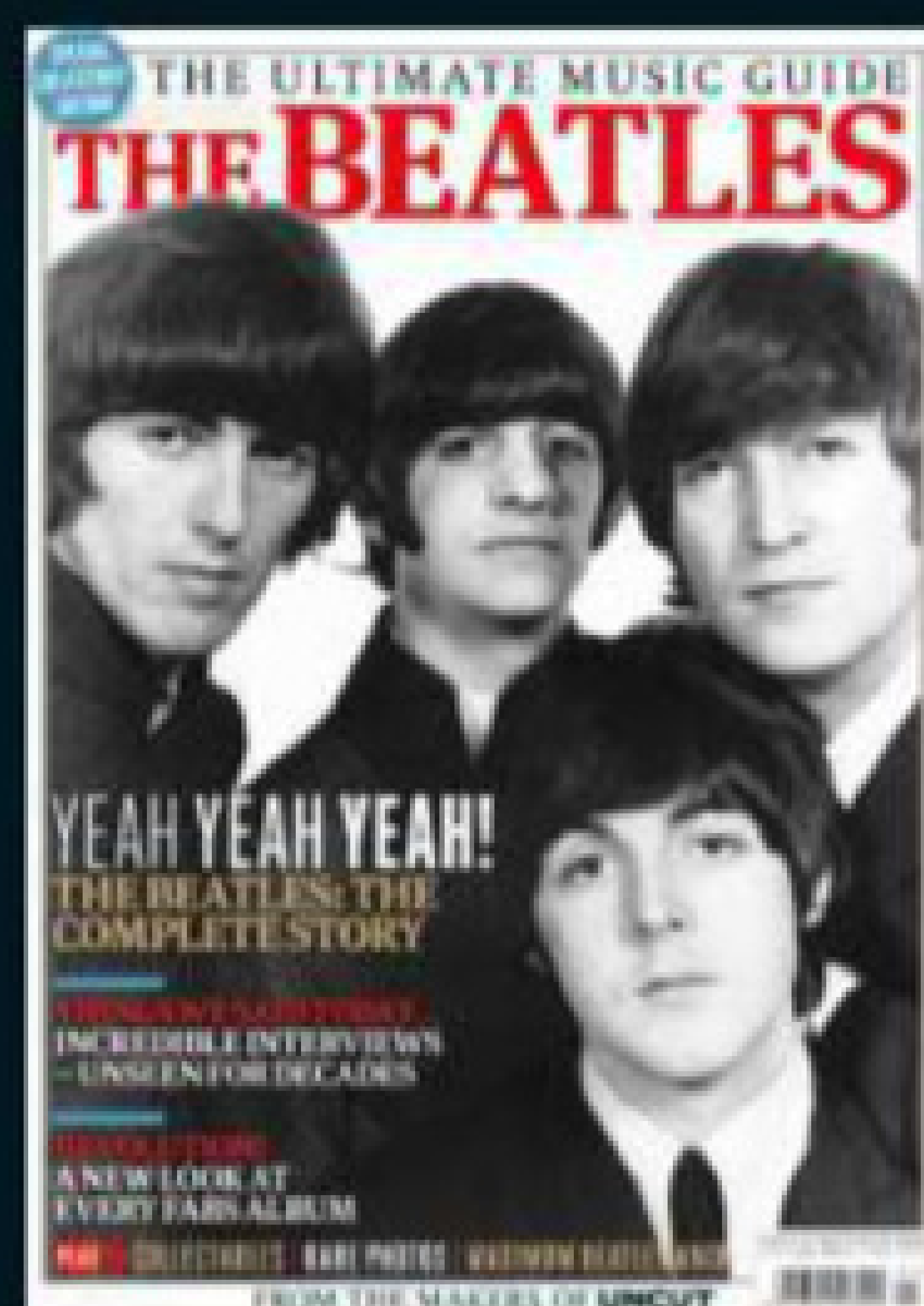
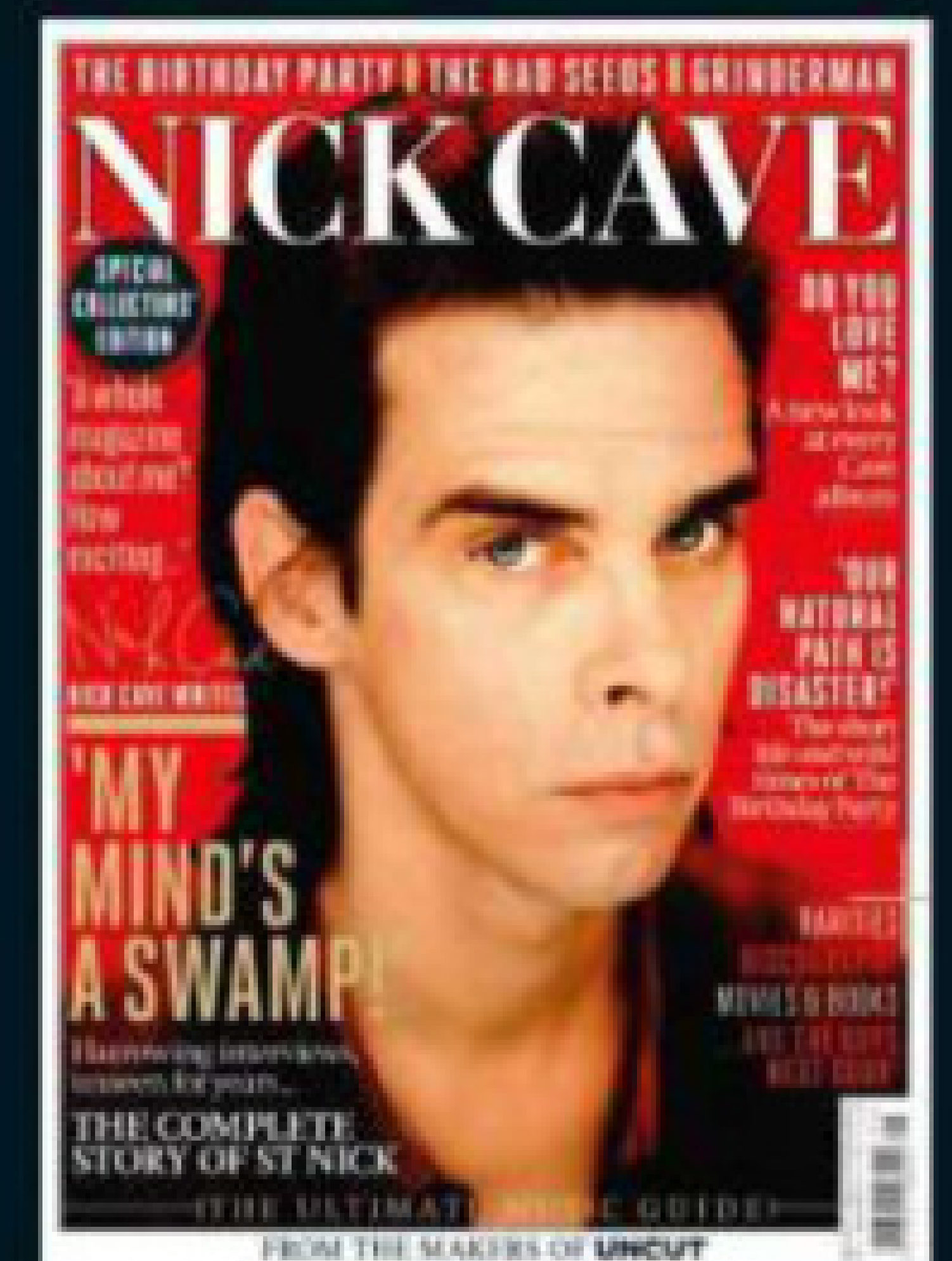
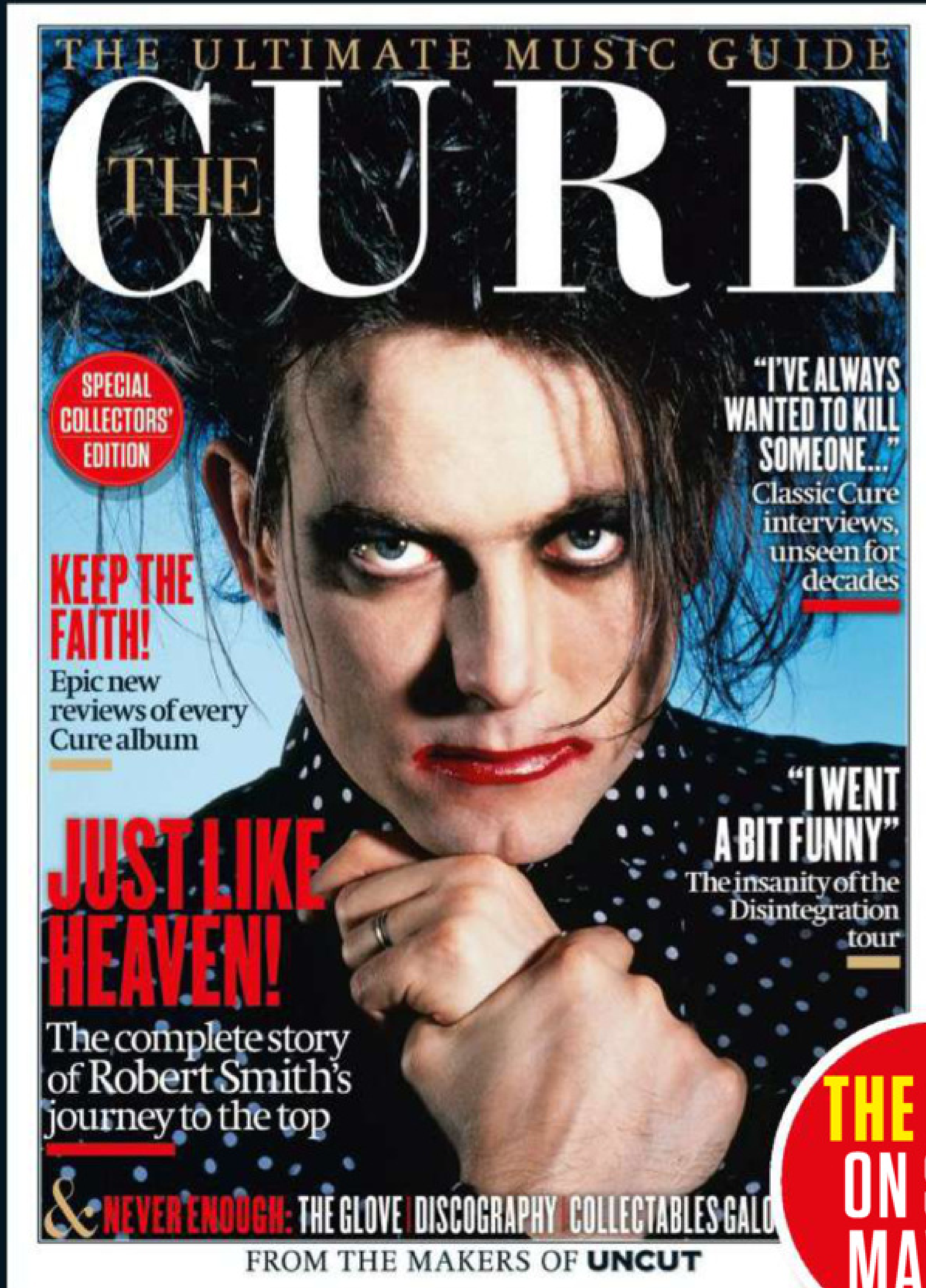
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# UNCUT

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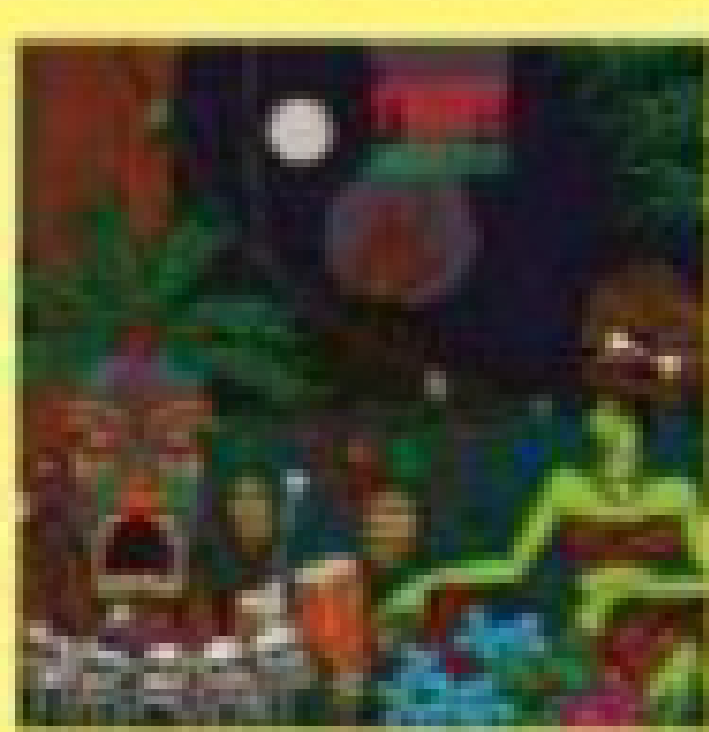


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## Hollie Cook

Twice Mr Bongo



Hollie Cook's self-titled 2011 debut was a slightly

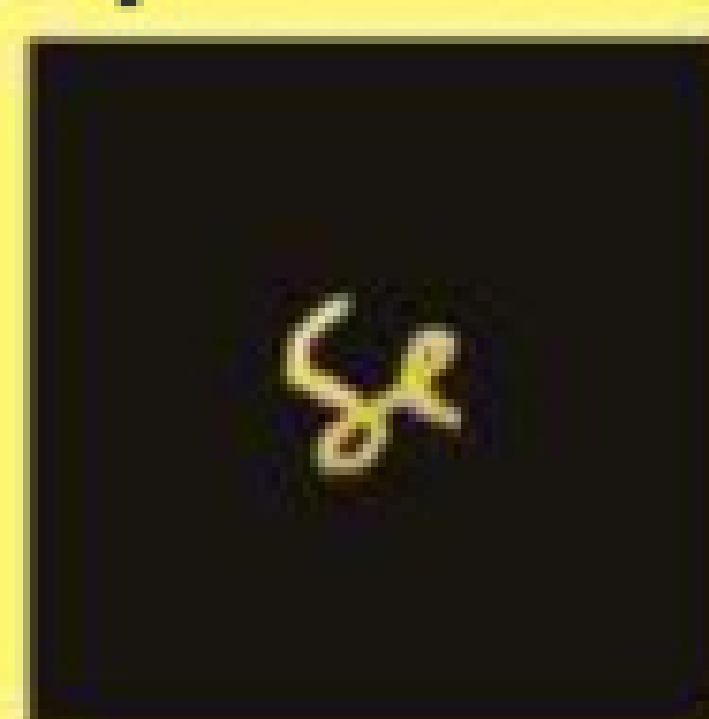
lightweight but ultimately enjoyable collection of lovers rock. For her less conventional-sounding follow-up, she and producer Prince Fatty have beefed up the basslines, giving her tropical pop songs a dubby atmosphere. Opener 'Ari Up' is a tribute to The Slits' late frontwoman (Cook played in the band until Ari's death in 2010), and begins with a melody straight from a Gregorian chant. 'Desdemona', with its sad verses and joyous chorus, is a song of two brilliant halves, and the minor classics keep on coming: 'Looking For Real Love', the string-heavy title track, and, best of all, 'Superfast', so good it could've been recorded 35 years ago in Kingston (Jamaica, not Upon-Thames).

■ ANDY WELCH

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## Sylvan Esso

Sylvan Esso Partisan



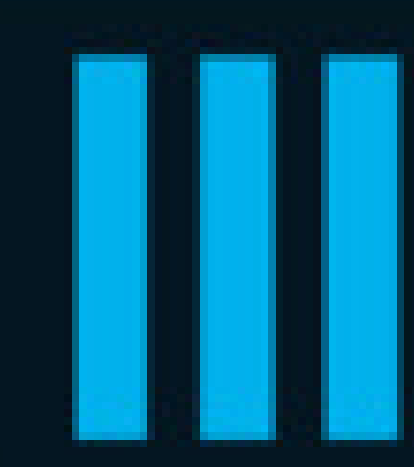
Amelia Meath and Nick Sanborn aren't new to this. She has

previously made music with Mountain Man and he with Megafaun, but the silken sounds of Sylvan Esso are a cut above. Heartfelt, human electronica that pulses with a folksy emotion thanks to Meath's warm vocals, the duo's debut LP is a summer essential. The gigantic 'Play It Right' thrums with a layered lushness, while the ultra-rhythmic, playground sing-songery of Dirty Projectors and Tune-Yards skitters across 'Hey Mami'. The indisputable highlight, however, comes with the underwater wubs of 'Coffee', a song about sex, dancing and caffeine that delivers the chills of all three through some seriously interstellar spaceship soul.

■ LEONIE COOPER

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# Bo Ningen



The Japanese psych rockers get more tuneful, but still sound bonkers

Bo Ningen's first album 'Bo Ningen' arrived in 2010 like a lightning strike on a clear day. The London-based Japanese four-piece sounded genuinely unhinged, as you'd have to be to combine such improbable influences as '70s prog-rock windbags King Crimson and Japanese '90s noise terrorist Masonna (whose live performances were so extreme they often lasted one solitary minute). The resulting confrontational, psychedelic garage rock didn't sound like anything else. However, four years on and after another album in the same vein, 2012's 'Line The Wall', familiarity now robs Bo Ningen of that initial WTF impact.

Of course, Bo Ningen know this. To counteract it, they've loosened up a little on album three, describing the change in sound as adding "layers". Most people will understand it as adding the kind of melodies you can hum, though not at the expense of the band's usual sonic madness. Change comes like this: though



## THE DETAILS

► **RELEASE DATE** May 12 ► **LABEL** Stolen Recordings ► **PRODUCER** Self-produced ► **LENGTH** 52:50 ► **TRACKLISTING** ► 1. DaDaDa ► 2. Psychedelic Misemono Goya (Reprise) ► 3. Slider ► 4. Inu ► 5. CC ► 6. Mukaeni Ikenai ► 7. Maki-Modoshi ► 8. Mitsume ► 9. Ogosokana Ao ► 10. Kaifuku ► **BEST TRACK** Mukaeni Ikenai



frontman Taigen Kawabe still yelps like an infuriated chihuahua, notably on opening track 'DaDaDa', that song also marks the first time he's sung in English. Though the guitars still slip into gruntingly heavy Black Sabbath-style riffing at every opportunity – see 'Inu' – the flip side is that Bo Ningen have never written a song as understated as 'Mukaeni Ikenai' before. On it, a guitar meanders softly over a lazy bassline, while Taigen sings like he's absent-mindedly talking to himself. It's like a lullaby. The bass on 'Ogosokana Ao' pulses and throbs as sound effects waft about over the top, until Taigen slides in, barely noticeable at first, and lifts things into a blissed-out reverie. Turns out Bo Ningen are as good at being quiet as they are at being noisy.

The only misstep is 'CC', their two-fingered sonic salute to Crystal Castles, following a recent spat between the bands. A chaotic swirl of thrashing guitars, atonal noise and a guest vocal from Savages' Jehnny Beth, it's as interesting as listening to someone kick over a dustbin. Originally it was a rehearsal-room jam to let off steam, and that's how it should have stayed.

That's more of a niggles than a complaint, though. Bo Ningen have become more approachable without losing the ferocity and anything-goes attitude that made them so exciting in the first place. ■ CHRIS COTTINGHAM

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## Papercuts

Life Among The Savages

Memphis Industries



The fifth album from San Francisco's Papercuts

sounds lush, reflecting the classic pop ambition of sole permanent member Jason Quever. Anyone describing it as 'lo-fi' ought to expect a call from the genre gendarmes, because even though 'Life...' was recorded on a 16-track reel-to-reel, Quever is going great guns

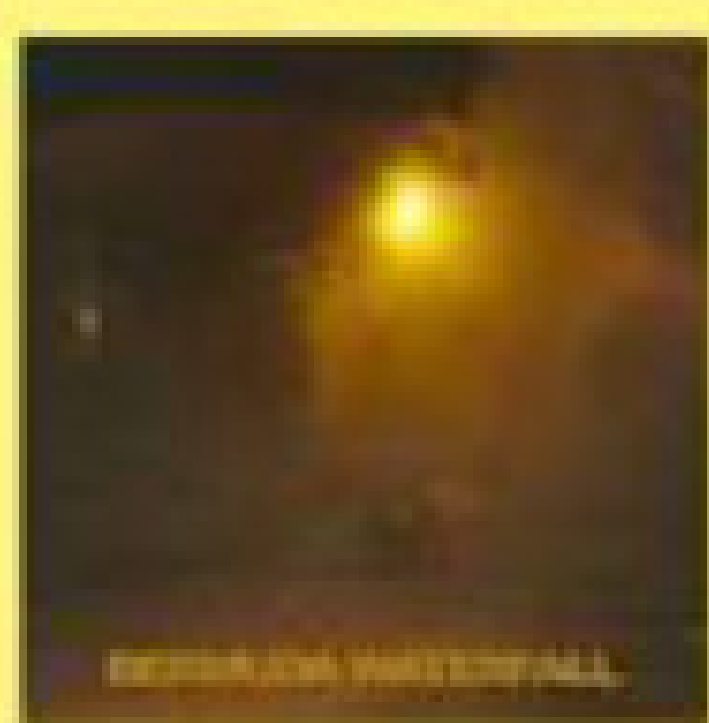
to make this a triumph of vision, not studio trickery. To a degree, he succeeds: the nine songs here could have been recorded in 1968. Placid, jangly guitars are complemented by orchestral sunrays, 'Family Portrait' moving at a Byrds-like tempo and 'Easter Morning' recalling Elliott Smith's post-'Either/Or' albums. It all sounds immaculate, but lacks the memorable lyrics and direct hooks of Papercuts' pop forbears.

■ NOEL GARDNER

6

## Sean Nicholas Savage

Bermuda Waterfall Arbutus



You've got to expect a bit of sleaze from an album that

opens with a song called 'Boogie Nights', and sure enough, Canadian lounge lizard Sean Nicholas Savage delivers plenty of lusty leers and broken harmonies. Lead single 'Naturally', in which he thinks of his beloved as "someone so beautiful, coming so easily", is a case

in point. Deep down though, our Sean is a romantic. The heart of the record, 'Bermuda Waterfall', crystallises a real sense of existential loneliness and leads into the outstanding, lilting waltz of 'Darkness' and 'Hands Dance', surely the most beautiful song ever written about staggering home while pebble-dashing the pavement with the spoils of a night's drinking. Underneath the filth, he's a noble Savage.

■ KEVIN EG PERRY

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# Reviews

## The Ghost Of A Saber Tooth Tiger

Midnight Sun Chimera Music



Being the spawn of two of the 20th century's

most recognisable cultural figures no doubt brings its own pressures, which may be why Sean Lennon has always seemed content to make an esoteric noise under the radar. But

on the third Ghost Of A Saber Tooth Tiger record, something has changed. Alongside partner Charlotte Kemp Muhl, 'Midnight Sun' slays. Opener 'Too Deep' is like a joyous mashup of The Beatles' 'Hey Bulldog' and the Beastie Boys' 'Sabotage', and 'Animals' is an epic psychedelic wig-out. 'Johannesburg' recalls the charming arcane weirdness of previous offerings, but there are killer hooks aplenty here. Midnight scorchio, more like.

■ JEREMY ALLEN

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## Yamantaka // Sonic Titan

UZU ATP



Toronto experimentalists Yamantaka // Sonic

Titan's 2011 debut LP was nominated for the Polaris Prize, Canada's equivalent of the Mercury, although its follow-up, 'UZU', is bolder, rangier and more ambitious than anything likely to trouble that bauble's orbit. Afforded lush, keyboard-heavy production, in

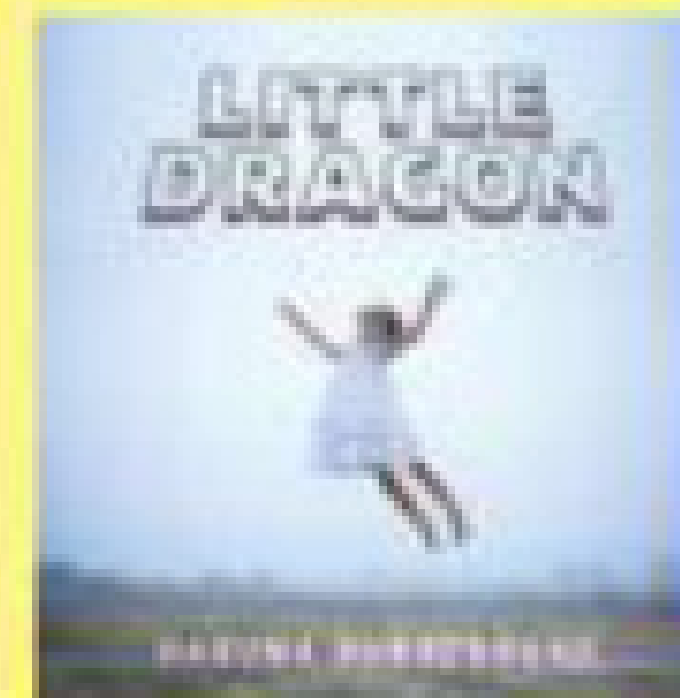
many ways they resemble a vintage prog-rock band: 'Hall Of Mirrors' is as clinically intense as King Crimson. Yet with songs averaging a mere four minutes, a pop sensibility is ever-present, be it breezy ('Whalesong') or sorrowful ('Seasickness, Pt 1'), and kept accessible by Ruby Kato Attwood's crystalline vocals. The best Asian-Canadian global village-raiding quasi-art-metal album you'll hear in 2014? Definitely.

■ NOEL GARDNER

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## Little Dragon Nabuma Rubberband

Because Music



With their third album, 2011's 'Ritual Union', Little Dragon

came close to cracking the UK Top 20. 'Nabuma Rubberband' continues the ice-cool Swedes' quest for mainstream acceptance. The opening 'Mirror', co-written with Dave from De La Soul, sounds like something off Prince's 'Paisley Park'. Sultry ballad 'Pink Cloud' swells to a string-laden crescendo, and 'Klapp Klapp' hits harder than before, the bassy synth refrain closer to EDM than the band's usual jazzy stylings. Sadly, the songwriting doesn't always keep pace with the band's vaulting ambition, although when they get it right – 'Let Go' is precisely the sort of arthouse R&B blockbuster they could've done with more of – they flirt with perfection.

■ ALEX DENNEY

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## Young Widows Easy Pain

Temporary Residence



The heavy-rock trio from Kentucky, now on their fourth album

after forming in the wake of their post-hardcore band Breather Resist, rely on power, anguish and volume. 'Easy Pain' is loaded with all three. The flickering intro on opener 'Godman' is a gateway to the kind of humungous riff that greasy Year 10s in Deftones hoodies headbanged to on school buses in 2001. Drums crack like hammers, guitar and bass jostle furiously. The jittery 'Kerosene Girl' and guitar behemoth 'Cool Night' are highlights, layering pummeling instrumentals and desperate vocals with dexterity. Yet 'Easy Pain' proves hard to like, and with little more than aimless aggression to cling onto for eight songs, you realise it's all muscle.

■ BEN HOMEWOOD

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NME  
ALBUM  
OF THE WEEK

# Swans To Be Kind

A disturbing, cacophonous onslaught from the veteran experimentalists



In 2010, after a 13-year break, Michael Gira resurrected his experimental outfit Swans. Avant-garde to the extreme, Gira's music is an all-encompassing experience that somehow affects your entire sensory system. You don't just hear it or listen to it, but *feel* it. This latest record is no exception. Take, for example, the disturbing apocalyptic onslaught of fourth track 'Bring The Sun/Toussaint L'Ouverture' – the song's punishing, pulsating form and unsettling hypnotic chanting, not to mention the samples of distant screams



and whinnying horses that appear towards the end, conjure up images of a stark, post-Armageddon landscape, strewn with corpses. At 34 minutes, it's comparable in length to some full albums, including The Strokes' 'Is This It', The Beatles' 'Revolver' and

The Beach Boys' 'Pet Sounds', though it's a mere fleeting moment in Swans' sprawling world.

Stretched across two discs, 'To Be Kind' lasts for two hours, each of its 10 songs a mini-symphony of discord and diseased unease. Four other tracks also exceed 10 minutes. The shortest, at just over five, is 'Some Things We Do', a gloomy incantation about the cycle of life that reduces humanity back to the bare essence of its animal nature. Opener 'Screen Shot' (which features backing vocals from St Vincent) is a hypnotic swirl of psychedelic psychosis that swells into a cacophonous crescendo. 'Oxygen', meanwhile, is an intense, breathless barrage of jarring guitars punctuated by shouts and moans, while the title (and final) track is an ominous, elongated, unrefined death rattle that self-destructs in a horrifying explosion of dissonance.

'To Be Kind' is not an easy or pleasant album; it will probably repulse and confuse as much as it inspires. It's a Hieronymus Bosch painting come to life – impossible to tear your eyes away from despite the grotesque atrocities it depicts. Because in the modern world, where *The Human Centipede* and *Anal Cunt* are a part, however small, of popular culture, this album still has the ability to shock and scare. It's an insane and challenging, ambitious and exceptional work of art.

■ MISCHA PEARLMAN

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## THE DETAILS

► RELEASE DATE May 12 ► LABEL Mute ► PRODUCER Michael Gira (mixed by John Congleton) ► LENGTH 120:37 ► TRACKLISTING ►1. Screen Shot ►2. Just A Little Boy (for Chester Burnett) ►3. A Little God In My Hands ►4. Bring The Sun/Toussaint L'Ouverture ►5. Some Things We Do ►6. She Loves Us ►7. Kirsten Supine ►8. Oxygen ►9. Nathalie Neal ►10. To Be Kind ► BEST TRACK Bring The Sun/Toussaint L'Ouverture



# Various Artists

## I Saved Latin!

## - A Tribute To

## Wes Anderson

A sweet, satisfying set of 23 covers of songs from the director's films



With this year's *The Grand Budapest Hotel* landing straight in among his finest work, the cult of Wes Anderson continues to grow. In the tradition of all the best directors, the 44-year-old Texan's skill lies in the atmospheres he creates on screen, and the fact that they are almost instantly recognisable as his. There have been entire Tumblr sites dedicated to his aesthetically satisfying use of colour palettes and YouTube compilations made of his

dedication to symmetry, so it makes sense that the musical world of Wes should finally receive its own tribute.

The title of the compilation, 'I Saved Latin!' is a reference to high school romantic Max Fischer's crowning

achievement in 1998's *Rushmore* (above). Spread across two discs, there are 23 cover versions of songs that have appeared at various important moments in Anderson's nine films. The vast majority of the artists are relatively underground, with appearances from Throwing Muses' Kristin Hersh, the Minutemen's Mike Watt – performing 'Street Fighting Man' with his new band The Secondmen – and Juliana Hatfield, formerly of Boston alt-rockers Blake Babies.

From *Rushmore* is 'Here Comes My Baby' – originally by Cat Stevens – tackled by female-fronted Seattle trio the Tea Cozies, who keep the chipper bounce of the original but give it an unpolished, Vivian Girls-like quality that reflects the film's youthful naivety. Texan psych-pop band Tele Novella's take on The Velvet Underground's 'Stephanie Says', meanwhile, is a gorgeous, doe-eyed version that perfectly brings to mind *The Royal Tenenbaums*' fragile and damaged family, while John Lennon's classic 'Oh Yoko!' is performed by Philadelphian bedroom musician The Ghost In You, whose stripped-back, sweetly acoustic rendition couldn't be more quintessentially Wes if it tried.

Perhaps best of all is Hatfield's cover of Elliott Smith's heartbreaking 'Needle In The Hay' – previously played out over Luke Wilson's suicide attempt in *...Tenenbaums*. It's a track so integral to the hugely affecting scene that Hatfield's plaintive version brings all the emotions flooding straight back.

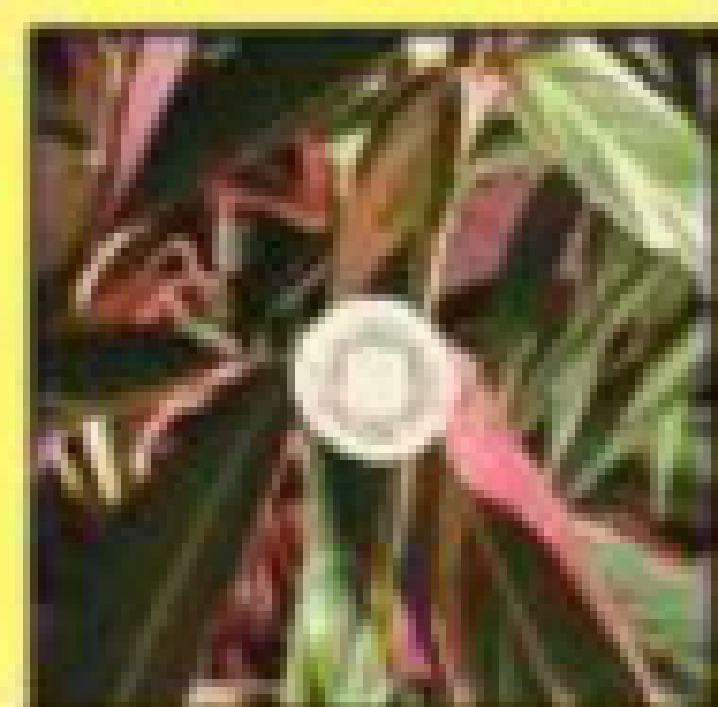
Cohesive and pleasingly idiosyncratic, 'I Saved Latin!' tugs on your heartstrings in the sweetest of ways – just like the films themselves. ■ LISA WRIGHT

### THE DETAILS

► **RELEASE DATE** May 12 ► **LABEL** American Laundromat ► **PRODUCERS** Various ► **LENGTH** 45:12 ► **TRACKLISTING** DISC ONE ► 1. Margaret Yang's Theme – Someone Still Loves You Boris Yeltsin ► 2. A Quick One While He's Away – Saint Motel ► 3. These Days – Matt Pond (feat. Laura Stevenson & Chris Hansen) ► 4. Let Her Dance – Freelance Whales ► 5. I Am Waiting – Tomo Nakayama (feat. Jesse Sykes) ► 6. The Wind – William Fitzsimmons ► 7. Needle In The Hay – Juliana Hatfield ► 8. Making Time – Generationals ► 9. The Way I Feel Inside – PHOX ► 10. This Time Tomorrow – Telekinesis ► 11. Strangers – Escondido DISC TWO ► 1. Alone Again Or – Sara Lov ► 2. Nothing In This World Can Stop Me Worryin' Bout That Girl – Solvents ► 3. Here Comes My Baby – Tea Cozies ► 4. Fly – Kristin Hersh ► 5. Ziggy Stardust – Margot & The Nuclear So And So's ► 6. Play With Fire – Elk City ► 7. Stephanie Says – Tele Novella ► 8. Oh Yoko – The Ghost In You ► 9. Fairest Of The Seasons – Trespassers William ► 10. 30th Century Man – Tomten ► 11. Street Fighting Man – Mike Watt & The Secondmen ► 12. Five Years – Santah ► **BEST TRACK** Needle In The Hay – Juliana Hatfield

### Beaty Heart

**Mixed Blessings** Caroline/Nusic Sounds

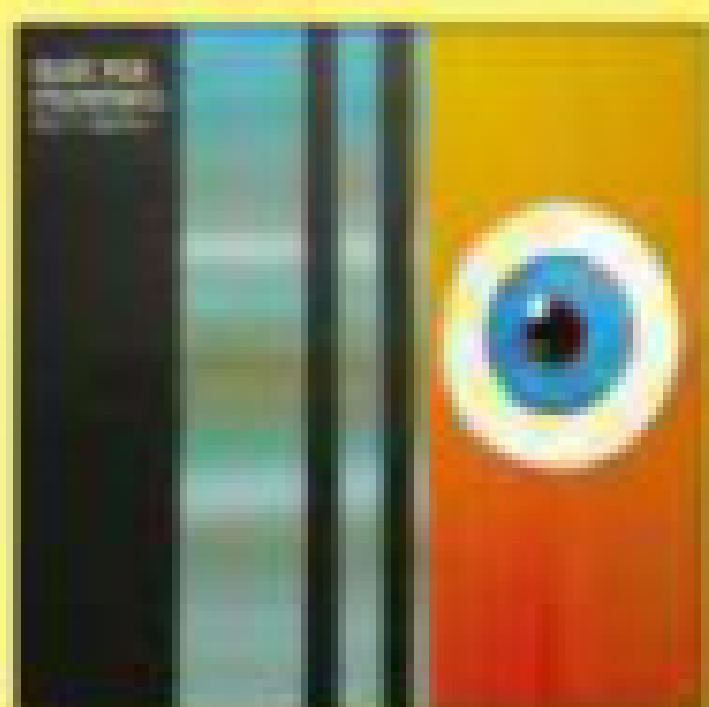


The arrival of Vampire Weekend's debut album marked a fresh take on afrobeat. Six years on, Peckham's Beaty Heart are trying to update Ezra Koenig's worldwide influences into something that sits nicely between the New York City sophisticates and their latest danceable labelmates Jungle. 'Mixed

Blessings' is rife with tropical sounds and exotic song titles ('Yadwigha's Theme', 'Greetings To Eblis'). 'Kinder' is like Troumaka with all their sticky, sultry fun sucked out, while 'Happiness' sounds like early Mystery Jets filtered through a kaleidoscope. Unfortunately for Beaty Heart, no amount of high-pitched yodelling or warped effects can help them match up to those who have gone before. ■ RHIAN DALY

### Matt Berry

**Music For Insomniacs** Acid Jazz



Matt Berry has regularly cited Mike Oldfield as an influence, but the *IT Crowd*/Garth Marengi man has never paid homage to the '70s synth-prog pioneer as explicitly as he does here. A 45-minute ambient piece, initially written to cure his own insomnia, its lunar-evoking analogue synths

and isolated keyboard melodies lean heavily on Oldfield's 'Tubular Bells', Jean-Michel Jarre's 'Oxygene' and other '70s long-form electronic works. The sparse arrangements are a fascinating contrast to the brash characters he's known for on TV; aside from the vocoder-enhanced cosmic disco that features midway, this is an introverted offering. It's much too good to fall asleep to, though. ■ SIMON JAY CATLING

## PLAY IT AGAIN

### RECENTLY RATED IN NME

#### The Horrors

##### Luminous

"Everything feels somehow larger. It feels warmer, too, less aloof and inscrutable. For a band that deal in abstractions, there are parts of 'Luminous' that sound positively unguarded."

(NME, May 3)

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#### Brody Dalle

##### Diploid Love

"This is a record that glows with inner pride rather than bristling with self-loathing. A graceful evolution that rocks just as hard as the squalling fury of The Distillers ever did."

(NME, April 26)

7

#### Yvette

##### Process

"'Process' was made by two men in a concrete New York garage. Describing it as a noise record is inaccurate. The Brooklyn band strike a thrilling balance between extreme industrial sound and remarkable artistry."

(NME, May 3)

8

#### Thee Oh Sees

##### Drop

"Nine tracks of noise-spiked psych-punk, each one hitting with the crisp concision of a long-lost jukebox. The thrill of Thee Oh Sees is the way they create a neat equilibrium between chaos and control."

(NME, April 19)

8

#### White Fang

##### Full Time Freaks

"In the tradition of Gen X-era lo-fi, the tracks are both dazed and confused: jangly, messy garage-rock thrashers that grin inanely behind a fug of goofy nihilism."

(NME, April 26)

8





34

PABH frontman  
Tom Hudson in  
Leicester,  
April 28

Storemags.com



# Pulled Apart By Horses

**The Musician**  
**Leicester**

**April 28**

The Leeds rockers  
dish out chaos,  
red wine and three  
brand-new songs

“We’ve only played two songs, but this already feels like the best date of the tour,” enthuses PABH frontman Tom Hudson. The writhing hordes inside this tiny sweatbox are about to be treated to ‘Hot Squash’, the first of three new songs they play tonight. Although it’s only their second-ever show in Leicester and their first UK tour in well over a year, and despite the inescapable fact that it’s a Monday night, the Leeds rockers still manage to whip up the crowd. And by the time guitarist James Brown pours wine into the mouths of the front row before a gonzo cover of The Stooges’ ‘I Wanna Be Your Dog’, Pulled Apart By Horses are eliciting the kind of fervour normally reserved in these parts for Kasabian or Gary Lineker. ■ ROB WEBB



# Superfood/ Baby Strange

Stockton Calling, Stockton-on-Tees

Saturday, April 19

Two bands stand out from the crowd  
at the northeast's one-day festival

▶ “Is everybody nearly ready to go into space?” asks Superfood frontman Dom Ganderton, trying unsuccessfully to stifle a laugh. The celestial reference is, sadly, not a hint towards a new psychedelic direction for the Birmingham band, but a nod to tonight’s headliners – ’90s ‘Female Of The Species’ throwbacks Space.

Though portions of today’s multi-venue, one-day festival line-up suggest that when Stockton called, it went straight to voicemail, there are two main beacons of hope in the form of Superfood and Glaswegian upstarts Baby Strange. Both are readying their debut albums for release later this year.

Prior to their show at Stockton’s Ku Bar, Ganderton is updating us on how **Superfood’s**

record is coming along.

“We’ve got all the recording done, we’re just in the mixing stage. There are two songs that we’ve released before, ‘TV’ and ‘Melting’, but the rest are newbies. There are a couple of interludes, which might come as a surprise – it’s not just guitars all the

## Superfood

### SETLIST

- ▶ Bug
- ▶ Don’t Say That
- ▶ Satellite
- ▶ Melting
- ▶ TV
- ▶ Houses On The Plain
- ▶ Bubbles
- ▶ Superfood



Superfood at Ku Bar  
and (above) Baby  
Strange at the  
Sun Inn

way through. There’s a track called ‘Bug’ that’s got a really good groove.”

The latter kicks off their set tonight. Starting off with winding guitar bends and moody atmospherics, it quickly kicks into a pure funk bassline and falsetto vocals instructing you to “*change the way you look at things*”. It’s followed by ‘Don’t Say That’, which skulks by on jagged guitar parts and lyrics about paranoia, and the third and final newie of the set, ‘Satellite’, which is pure Stone Roses given a pop pep-up by Ganderton and Malcolm’s harmonies on the chorus. If this is a marker of what’s to come, it’s very promising.

The entirety of recent EP ‘Mam’ follows for the second time today (the band played an instore at local shop Sound It Out earlier for Record Store Day), by which point Stockton’s small but committed indie contingent has emerged down front to sing all the words to ‘Bubbles’ and ‘TV’. ‘Melting’ gets an extended intro and an extra instrumental wig-out taken straight from Paul McCartney’s section of ‘A Day In The Life’, while the band perform their eponymous ‘Superfood’ to round off the set.

Round the corner, meanwhile, **Baby Strange** are having a slightly more challenging time of it. Soundchecking in the back room venue of the Sun Inn pub, we’re greeted by the sight of eight pensioners sitting silently on two benches as the trio try and grapple with

## BABY STRANGE ARE CONFRONTATIONAL, COLD-HEARTED AND BRILLIANTLY UNNERVING

a dodgy amp. Thankfully, the room fills out with younger people by stage time.

Kicking straight into ‘VUV’ (formerly known as ‘Violate Me’), the Glaswegian trio make an uncompromising noise. They stalk menacingly around the stage in a way that pits them as a young Amazing Snakeheads; considering

that only one of the band is out of their teens, the cold-hearted, confrontational nature of what’s on offer is brilliantly unnerving. There’s depth, too – ‘Luver’ takes a more ’60s garage-influenced turn, while ‘Law’ rolls out like Palma Violets at their most rambunctious and dishevelled.

The common thread throughout Baby Strange’s arsenal is in singer Johnny Madden’s lyrics. From lines about how they’re “*never gonna trust*

*no-one*” to musing on becoming “*old and tired*” to the two-fingers-to-the-man chorus of set closer ‘Distance Yourself’ (“*They tried to take our lives/They tried to take our fun*”), they’re equal parts righteous and pissed off.

Asked about their austere manner after

## Baby Strange

### SETLIST

- ▶ VUV
- ▶ Luver
- ▶ Law
- ▶ Pure Evil
- ▶ Young Folks
- ▶ Friend
- ▶ Trouble
- ▶ Distance Yourself





#### THE VIEW FROM THE CROWD



**Tom Mitchell,**  
Stockton-on-  
Tees, 24

"I think Superfood are sublime. I've seen them before, but they blew my mind again. I've only ever seen them live, that's how I heard of them. I only came to the festival to see them."



**Tom Dillon,**  
Stockton-on-  
Tees, 23

"I liked the track 'Superfood' the most and the EP is absolutely awesome. I first heard of them supporting Peace, and I've seen them every time they've been back near here since."



**Luke Frim,**  
Middlesbrough, 18  
"I haven't seen Baby  
Strange before, but

they were mint. They're better live than on record – 'Pure Evil' sounded great and their cover of 'Young Folks' was the best cover I've heard in so long."



**Neil Williams,**  
Middlesbrough, 19  
"I hadn't heard much  
of Baby Strange

before, but their rawness was really good. They had so much energy. I just loved it."

the show, Johnny blames the weather in his hometown.

"It's going to be a very cold album, I think," he says. "It's totally not intentional. It's not us going, 'Let's be moody.' It just happens when you're fucking freezing all the time..."

'Friend' offers more Clash-isms, while 'Trouble' finds Madden delivering his jaded musings with a roll of the eyes. But it's in their choice of cover – Peter, Bjorn & John's whistling hit 'Young Folks' – that glimmers of genius arrive. By turning the twee smash into a full-throttle punk song, it becomes a youth manifesto: "We don't care about the old folks/Talking 'bout the old style too". It's smart, visceral and fun, and we'd bet not one person is regretting missing Space right now.

Much of Stockton Calling's line-up may miss the mark, but these two bands more than make up for it.

■ LISA WRIGHT

8

## MORE GIGS

### Telegram

Madame Jojo's,  
London

Tuesday, April 22

As you can tell from their dapper outfits, Telegram don't like imperfection. Tonight, though, they have to deal with it. Having played 'Rule Number One' and 'It's Not Very Easy' flawlessly, guitarist Matt Wood's pedal board suddenly packs in. "You're being very good," says frontman Matt Saunders amid much cable-wiggling. "We really do appreciate this." Almost 20 minutes later, the room is once again filled with confident choruses ('Regatta', 'Jigsaw') and even a Brian Eno cover ('Needle In The Camel's Eye'). Finally, a devastating one-two of 'Follow' and 'Folly' closes off a set that not even a giant technical hitch can ruin. ■ ANDY WELCH

7

### Suvi

The Lexington, London

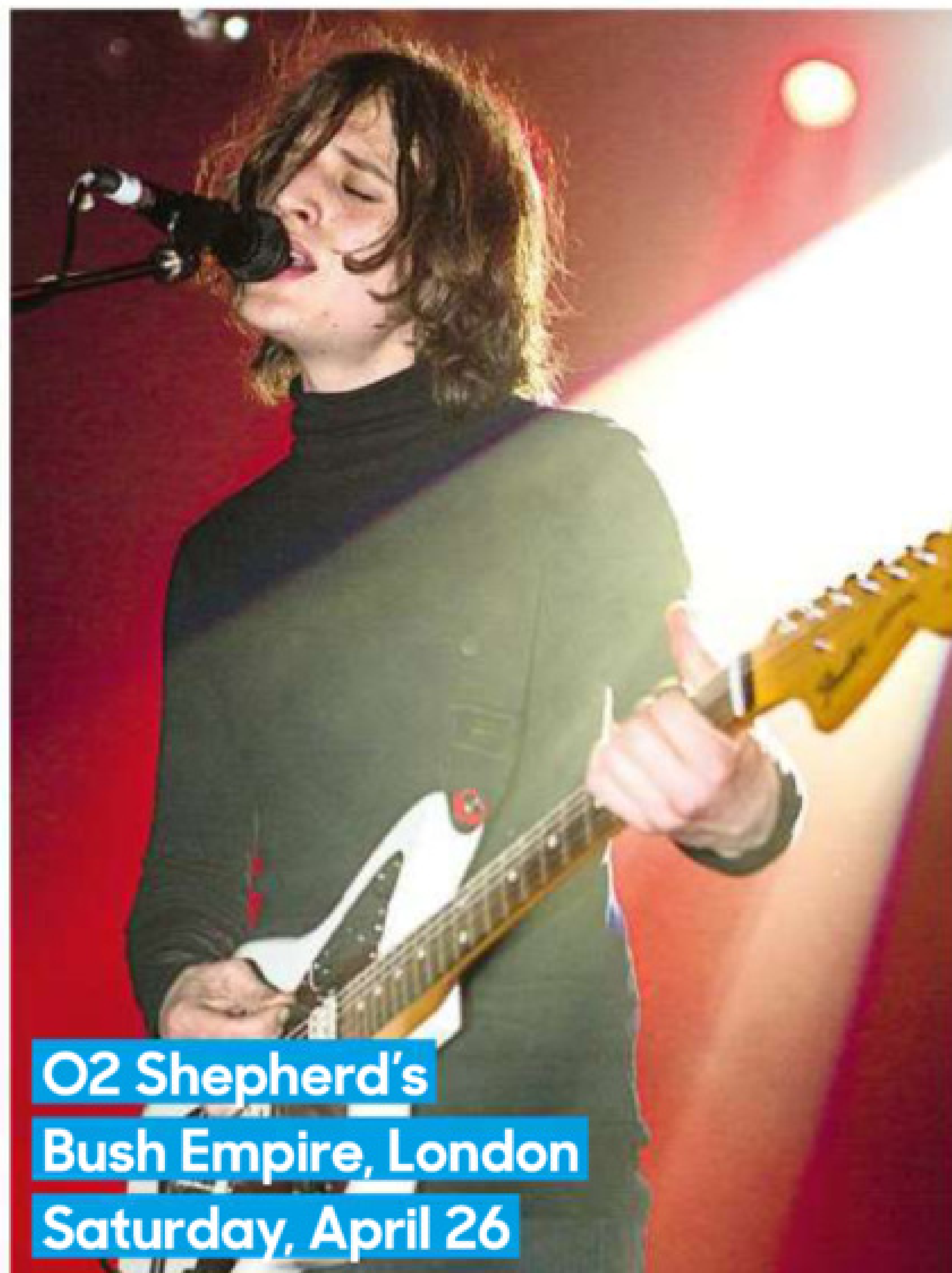
Thursday, April 24

When it comes to Suvi Richter, there's not much to go on. In the past year, the Stockholm-based singer has released only two singles – 'Bleeding For Your Love' and 'Find You'. While they're easily the sweetest of the few new tracks she's laid down with former Miiike Snow producers Julius Duhs and Robin Svensk, it's the stomping 'Burn With The System' that sees her truly smoulder. "I'm smoking hot/I'll burn with the system", she cries over thudding drums and swaggering guitar riffs. It's a short set that contains idiosyncratic details – at one point she sashays across the stage clutching a flute that's shaped like a ladybird – and plenty of tribal drums and spine-tingling strings. In just five songs, Suvi makes us want to know more.

■ DAMIAN JONES

7

## Toy



O2 Shepherd's  
Bush Empire, London  
Saturday, April 26

It's frontman Tom Dougall's birthday and their biggest London show to date, but the Brighton psych merchants remain inscrutable

Of all the ways to turn 26, cramming 1,500 people – including a couple of Horrors, Charlie Boyer and a few of Telegram – into the O2 Shepherd's Bush Empire isn't a bad one. Not that birthday boy and Toy frontman Tom Dougall can be seen to crack much of a smile. Toy aren't the sorts to over-emote, and from the moment opener 'Conductor' kicks into gear they don't waste time building their speed-fuelled motorik rhythm. Bassist Maxim 'Panda' Barron occasionally aims an air-kick towards Charlie Salvidge's drumkit, but for the most part the band remain rooted to their spots as their music roars and squalls around them.

Toy are a band who've made intense wig-

outs their stock-in-trade, and the climax of 'Kopter' in particular has enough raw power to make all of Can singer Damo Suzuki's hair stand on end. After 'Left Myself Behind', word finally gets round that it's Tom's big day and an impromptu round of 'Happy Birthday' breaks out. This is, frankly, a missed opportunity to cover Stevie Wonder, but instead they crunch straight into a heavyweight 'It's Been So Long'. If anyone questioned Toy's ability to fill a venue of this size, here's their answer. On this evidence, Tom will have many more happy returns.

■ KEVIN EG PERRY

#### SETLIST

- Conductor
- Colours
- Running Out
- Too Far Gone
- To Know
- Dead & Gone
- You Won't Be The Same
- Endlessly
- Kopter
- As We Turn
- Left Myself Behind
- It's Been So Long
- Fall Out Of Love
- Heart Skips A Beat
- Motoring
- Join The Dots

8



# Reviews LIVE

It's a week until the US release of 'Luminous', but the Essex boys are in no mood for celebration

House Of Vans, New York  
Tuesday, April 29

## The Horrors

It's often hard to know who comes to House Of Vans gigs for the music. These free events in Brooklyn usually offer up great bands, but they also offer free booze and severe hipster kudos for those who can get in – in effect making the shows more about those offstage than on. Safe to say, then, this isn't a usual gig for The Horrors. Tonight, soulless beats that bear no relation to their music are pumped into the vast warehouse space while people scramble to get as many free beers in as they can. It's just under a week before the Southend-On-Sea five-piece release their new album 'Luminous' in America, so tonight's show should stand as some sort of celebration. And perhaps it would, if the band even mentioned the new record. Though they play three songs from it, their attempt to be understated doesn't quite work in this setting.

With the exception of bassist Rhys Webb they're dressed entirely in black, and though he's ditched the OTT goth aesthetic, frontman Faris Badwan appears to be ganglier and more striking than ever. He barely says a word throughout the evening, instead adopting an air of disaffected ennui to match his band's sullen songs. They begin with the suitably lugubrious 'Mirror's Image'. There's no fanfare or introduction, just the song's gloomy, pulsating synths announcing the band before a wash of guitars threatens to fill the room. Except that this isn't the right venue for the powerful My Bloody Valentine-isms they strive for, and the song floats lightly in the air rather than sinking into the crowd.

That's the case for much of the night. There are three songs from 'Primary Colours', four from 'Skying' and the three from 'Luminous', but all of them are performed with little fanfare.

### BADWAN TURNS BORED INDIFFERENCE INTO A MEANINGFUL FORM OF EXPRESSION

While other bands may have treated this as an album release show, The Horrors simply play the new songs with barely a word between them. That's not to say they're perfunctory performances – while the trippy grooves of 'In And Out Of Sight' struggle slightly in this environment, both 'I See You' and 'So Now You Know' are resplendent bursts of melancholic, atmospheric noise. During the instrumental breakdown in the former, Badwan skulks about the stage, hanging off his mic and somehow turning bored indifference into a meaningful form of theatrical expression. It's in direct opposition to the crescendo building around him, almost as if the song is sucking his life force from him. By contrast, 'So Now You Know' picks up the pace and the passion, and

while it still doesn't look like Badwan means what he's singing, it feels like he does.

Still, a few pockets of über-fans aside, there's a definite disconnect between band and crowd. Even for a riveting 'Endless Blue', a spectacular 'Still Life' and the psychedelic frenzy of set closer 'Moving Further Away', the crowd reaction is muted. Partly, that's due to The Horrors' deliberately nonchalant stage presence, but it's also because of where they are. In a live setting, theirs are songs that need to feed off the energy of a crowd that cares, that need to bounce off the walls of an enclosed space and swallow whole those watching. Blame it on the songs, blame it on the sound, blame it on the situation, but that doesn't happen. And although they could have put more energy and effort into the performance to compensate, to convince those there for just the free booze that they're actually worth listening to, they don't. That's just not their style. Not many bands could pull it off, but The Horrors get away with their mystique intact.

■ MISCHA PEARLMAN

#### SETLIST

MIRROR'S IMAGE

I CAN SEE THROUGH YOU

SCARLET FIELDS

IN AND OUT OF SIGHT

I SEE YOU

ENDLESS BLUE

SO NOW YOU KNOW

SEA WITHIN A SEA

STILL LIFE

MOVING FURTHER AWAY

How good?

10  
2

storemags



## MORE GIGS

### How To Dress Well

100 Club, London

Wednesday, April 23

Tom Krell, aka How To Dress Well, might finally have met his match on this rainy night in London. The 100 Club's spirit does everything it can to out-melancholy Krell's emotional paeans to love, loss and self-discovery with its own regime of misery. Technical hitches are just the first wave of problems. Just as things are warming up with 'Very Best Friend' (Krell's "poppiest song"), a fire alarm sounds and a full-on evacuation sends everyone out into the rain for a 20-minute period of sodden self-reflection. Once back inside, 'Suicide Dream 1' leaves the crowd hushed, but 'Set It Right' shakes off the night's glitches to round it off triumphantly.

■ ALEX HOBAN

6

### Woman's Hour

Sheffield Cathedral

Saturday, April 26

Fiona Burgess stands with her hands clasped together in front of her in an unconscious nod to her ecclesiastic surroundings. "I've got nothing to say to her ghost", she sings ('Her Ghost'), as though the Cumbrian four-piece had penned their catalogue specifically for this moment. Their serene pop is sophisticated and well crafted but plateaus in pace. New single 'Conversations' provides a highlight with its velveteen '80s sheen and 4AD charm. Aside from Burgess' measured hand movements mirroring the synthetic beats, her static comrades give little for our senses to latch onto. "I feel overwhelmed by this space," she concludes, before 'Our Love Has No Rhythm'. If only we could say the same for Woman's Hour.

■ HAYLEY AVRON

6

### THE VIEW FROM THE CROWD



**Yohana Desta, 22,**  
New York

"I thought it was really good. I've seen them before about two years ago but they seemed a little more seasoned tonight. I hadn't heard the new songs, but I knew they'd put on a good show."



**Cecilia Majzub, 21,**  
New York

"It was fucking great! I love The Horrors. I haven't listened to the new songs, but they sounded good tonight. Although I've seen them in smaller venues before and I prefer that."



**Lucas Jolivet, 22,**  
New York

"They're pretty, but I don't know if they're good. I've listened to them before but I've never heard anything that really hit. I think they put on a good show, the dude's got stage presence. I could watch him eat cereal. They're obviously very talented, but I think it's mostly aesthetic."



**René Manere, 21,**  
New York

"I thought it was OK. It was free. I knew of them and he - Faris Bueller or whatever his name is - looks like somebody I know. But it didn't really captivate me. But I'm not going to complain. It was free."

# Blood Red Shoes



Oran Mor, Glasgow  
Sunday, April 27

## The Brighton power duo struggle with a restrained Sunday-night crowd

▶ In case you missed it - and it has, after all, been banned by at least one major media outlet - Blood Red Shoes' new video has caused something of a stir. The NSFW promo for 'Speech Coma' features a drag artist bleeding to death in mid-performance, sliding around in her own vital fluids and vomiting up her tongue. Two observations immediately jump out: one, controversy is *exactly* what they were aiming for when they approved the treatment, and two, it's a fairly transparent metaphor for how Blood Red Shoes see themselves: old-school, no-frills, leave-a-(figurative)-pint-of-plasma-on-the-stage troupers.

Live is where Blood Red Shoes have always excelled. On record, they continually bang their head off the glass ceiling separating the merely 'good' from the authentically 'great', but onstage, they're the kind of band who'll take you by surprise at a mid-afternoon festival slot, or comprehensively upstage the far bigger name they're opening the show for. There may be no claret spilled tonight, but there's plenty of sweat, most of it emanating from Steven Ansell, who pummels away on his

drumkit like he's trying to make it feel inadequate, and frequently wrestles nominal frontperson status from the more distant, demure Laura-Mary Carter.

The tension between these two was once a fixture of Blood Red Shoes' live shows, though the only conflict here is with their lighting guy, and it's of the good-natured variety. The music, however, still crackles with old anxieties and antagonism: "I see that fucking look on your face/I'll wipe it off of you one of these days", snarls Ansell on 'An Animal', while 'Black Distractions' finds them promising to "summon the devil inside of you". Unlike most power duos, who eventually start sneaking additional musicians into the mix, Blood Red Shoes really is

just Ansell and Carter, and while their dynamic can occasionally seem limiting, it still works like gangbusters for the bruising likes of 'The Perfect Mess' and 'Say Something, Say Anything'.

Despite all that, tonight falls short of a vintage performance. Ansell's greeting of "Fucking hell, you lot are noisy, aren't you?" is somewhat misleading: this is very much a Sunday-night crowd, too restrained to give the band much to work with. The thing about this duo, however, is that there's always a next time.

■ BARRY NICOLSON

### SETLIST

- ▶ Welcome Home
- ▶ I Wish I Was Someone Better
- ▶ Don't Ask
- ▶ You Bring Me Down
- ▶ Speech Coma
- ▶ Everything All At Once
- ▶ This Is Not For You
- ▶ Lost Kids
- ▶ Cold
- ▶ The Perfect Mess
- ▶ Black Distractions
- ▶ An Animal
- ▶ Light It Up
- ▶ Say Something, Say Anything
- ▶ Colours Fade
- ▶ Heartsink
- ▶ Cigarettes In The Dark
- ▶ Red River
- ▶ Je Me Perds



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# NME Guide

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

Eagulls play  
Visions Festival  
on August 2



## BOOKING NOW

The hottest new tickets on sale this week

### Visions Festival

The east London community music and arts festival returns after a promising first year, with the likes of Fat White Family, Perfect Pussy, Perfume Genius and Kiran Leonard on the bill. Leeds punks Eagulls will also perform. Frontman George Mitchell tells us what to expect from their set.

**Visions is an independent and creative community-based event. How do you feel about playing events like this as opposed to the more mainstream ones?**

**George Mitchell:** "We've built our band over the years through independent community events

so it's very natural for us to play another one. The mainstream events are good for a broader audience but they usually seem to forget the small details that create a good show."

**How do you approach playing festivals when there are so many artists on a bill and audiences might be watching you for the first time?**

"We approach them the same as any other show, meaning we will play as best we can and be as honest as possible wherever and whenever we play."

**What's is the thought process that goes into constructing**

**a set for your perfect festival setlist?**

"It usually comes down to the sound. If we can play loud, we can play all of our songs. I think a perfect festival setlist is a short, sharp shock and that's what we plan on doing."

#### ► THE DETAILS

- **DATES** London, various venues (August 2)
- **OTHER ACTS** Baths, Uncle Acid & The Deadbeats, Deptford Goth, Andrew WK, Eleanor Friedberger, Poliça, Eyedress
- **PRICE** £25
- **ON SALE** now
- **FROM** NME.COM/tickets with £2 booking fee

### Lizzo

The Minneapolis rapper broke through last year with her infectious single 'Batches And Cookies' and now her debut album 'Lizzobangers' is finally getting a UK release. Lizzo and her sidekick Sophia Eris return here in the summer, stopping off in London for a one-off show.

- **DATES** London Oslo (July 2)
- **SUPPORT ACTS** TBC
- **PRICE** £9
- **ON SALE** now
- **FROM** NME.COM/tickets with £1 booking fee

### There Will Be Blood - Live

Back in 2007, Radiohead guitarist Jonny Greenwood provided the score for Oscar-winning movie *There Will Be Blood*. Now he – and a 50-piece orchestra – are to recreate that soundtrack live at two special screenings of the film in August.

- **DATES** London Roundhouse (August 6, 7)
- **SUPPORT ACTS** N/A
- **PRICE** £25-£70
- **ON SALE** now
- **FROM** roundhouse.org.uk with £2.50 booking fee

### Lissie

On her last UK tour, Illinois native Elisabeth Corrin Maurus sold out London's O2 Shepherd's Bush Empire. See her play latest album 'Back To Forever' at the more intimate Union Chapel, London and in the Cornish seaside town of Perranporth this summer.

- **DATES** London Union Chapel (July 1), Perranporth The Watering Hole (3)
- **SUPPORT ACTS** TBC
- **PRICE** London £20; Perranporth £15
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.50-£4.05 booking fee



### Neko Case

The New Pornographers member brings her solo material back to the UK after the release of her latest album 'The Worse Things Get, The Harder I Fight, The Harder I Fight, The More I Love You'.

- **DATES** London Union Chapel (August 15)
- **SUPPORT ACTS** TBC
- **PRICE** £19
- **ON SALE** now
- **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.90 booking fee

### Slow Club

Rebecca Taylor and Charles Watson have ditched their old twee sound for something more sophisticated, making third album 'Complete Surrender' one of this year's most unexpected changes in direction. The duo take their new songs on the road in July.

- **DATES** Liverpool Kazimier (July 8), Leeds Brudenell Social Club (9), Stockton-On-Tees The Georgian Theatre (10), Manchester Gorilla (12), Brighton Sticky Mike's Frog Bar (15), Bristol The Fleece (17), Birmingham The Institute (18), Cambridge Portland Arms (28)
- **SUPPORT ACTS** TBC
- **PRICE** £12; Stockton-On-Tees £9
- **ON SALE** now
- **FROM** Liverpool and Leeds from [ticketweb.co.uk](http://ticketweb.co.uk) with £1.20-£1.50 booking fee; Manchester and Birmingham from [ticketmaster.co.uk](http://ticketmaster.co.uk) with £1.25-£2 booking fee; Brighton and Cambridge from [wegottickets.co.uk](http://wegottickets.co.uk) with £1.20 booking fee; Bristol from



Lizzo

[seetickets.com](http://seetickets.com) with £1.20 booking fee; Stockton-On-Tees from [teesmusicalliance.org.uk](http://teesmusicalliance.org.uk) with £1.50 booking fee

### The Family Rain

Bath brothers William, Ollie and Timothy Walter released their debut album earlier this year but they're already back in the studio to work on new material. They told NME they'll use these dates to bust out some "new tricks and surprises".

- **DATES** Birmingham Hare & Hounds (June 4), Leeds Cockpit 2 (5), Manchester Night & Day (9), Glasgow King Tut's Wah Wah Hut (10), Bath Komedia (11), London Dingwalls (12)
- **SUPPORT ACTS** TBC
- **PRICE** £10; London £12
- **ON SALE** now
- **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1-£1.20 booking fee

### Suuns

Montreal quartet Suuns' latest record 'Images Du Futur' was on the longlist for 2013's Polaris Music Prize, Canada's version of the Mercury Prize. Its mind-boggling psych-jazz weirdness shows off the band's flair for experimentation. They perform in Liverpool and London later this year.

- **DATES** Liverpool Psych Fest (September 26), London Village Underground (29)
- **SUPPORT ACTS** TBC
- **PRICE** Liverpool £45; London £11.50
- **ON SALE** now
- **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.15-£4.50 booking fee

### Third Rail Festival

Organisers Jo Bartlett and Danny Hagan have been putting on gigs and

events since their teens, with the likes of Blur and Manic Street Preachers all playing for them in the past, along with the shedload of quality acts that have graced their Green Man Festival. Now they present a new one-day event in Reading, which brings together live bands like jazz collective Polar Bear and south London newcomers Crushed Beaks, seminars on the legacy of C86, a cinema and a '70s-style youth club.

- **DATES** Reading Thames Promenade (July 5)
- **OTHER ACTS** Grumbling Fur, Boxed In, Teeth Of The Sea, Black Channels
- **PRICE** £25
- **ON SALE** now
- **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £2 booking fee

## FESTIVAL NEWS

### Global Gathering

The Stratford-Upon-Avon bash returns with UK dance festival exclusives from Tinie Tempah, The Prodigy and David Guetta. The weekend, which runs from July 25-26, also includes appearances from the likes of Katy B, Madeon and Gorgon City. Tickets are available now, starting from £125 from [globalgathering.com](http://globalgathering.com)

### Melt!

Sleigh Bells, Future Islands, Swedish solo star and Diplo collaborator Elliphant and recent chart-topper Kiesza have all been added to this year's Melt! Festival. They'll all perform on July 18-20 in Ferropolis, Germany, and join already confirmed acts such as Bombay Bicycle Club, Jungle, Darkside, Jagwar Ma and Metronomy. Tickets cost €135.90 from [meltfestival.de](http://meltfestival.de).

### Bingley Music Live

Pet Shop Boys headline the Yorkshire bash, with MNEK, Chlöe Howl (pictured), The Strypes, Woman's Hour and Sam Smith all appearing. Catch them all in Bingley's Myrtle Park on August 29-31, with tickets on sale now from [NME.COM/tickets](http://NME.COM/tickets), priced £49.



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# GOING OUT

Everything worth leaving the house for this week

## Courtney Love

She may have put Hole's reunion in jeopardy by spilling the beans on Twitter about their recent rehearsals, but not even the incorrigible Courtney Love can scupper her first UK solo appearances in four years. She'll play new songs and old on this eight-date tour. We hear she's excited about catching up with *TOWIE* while she's here, too.

► **DATES** London O2 Shepherd's Bush Empire (May 11, 12), Manchester Academy (13)

► **TICKETS** £24; London £26 from NME.COM/tickets with £2.40–£2.60 booking fee

### Janelle Monáe

The android-loving R&B/soul singer from Kansas has only played her second album 'The Electric Lady' live in the UK once since its release last September. Grab this

rare opportunity to see Monáe live as she returns for three dates this week.

► **DATES** Manchester Academy (May 7), Birmingham The Institute (8), London O2 Academy Brixton (9)

► **TICKETS** £26.50 from NME.

COM/tickets with £2.65 booking fee; London sold out

### Ratking

Patrick 'Wiki' Morales, MC Hak and Sporting Life released their debut album 'So It Goes' last month and

now they're making their way back to British soil to play some of its highlights live. Catch them in the cosy surroundings of London's Electrowerkz before they get massive.

► **DATES** London Electrowerkz (May 7)

► **TICKETS** £9 from NME.COM/tickets with £1 booking fee

### Phantogram

Outkast's Big Boi recently revealed that he's set to collaborate with this New York synthpop pair on a new EP. Before they get their heads down working on that, though, the duo will be playing their new album 'Voices' – due for

release soon – in Brighton as part of The Great Escape weekend and three other British cities.

► **DATES** Brighton Digital (May 9), Manchester Ruby Lounge (May 10), Bristol Thekla (12), London XOYO (13), London Oval Space (14)

► **TICKETS** £8; London Oval Space £11.50 from NME.COM/tickets with 96p–£1.15 booking fee; London XOYO sold out

### Jon Spencer Blues Explosion

The New York noise-rock band last released an album in 2012 with 'Meat+Bone'. There's no word yet whether a new record is on the way, but in the meantime catch them playing their blues-indebted back catalogue at three dates this week, with more scheduled.

► **DATES** London KOKO (May 9), Manchester Gorilla (10), Belfast Black Box (13)

► **TICKETS** London £20; Manchester £18.50 from NME.COM/tickets with £1.85–£2.40 booking fee; Belfast £20 from blackboxbelfast.ticketsolve.com

### Bo Ningen

The Japanese acid punks kick off their latest tour in support of new album 'III' with their biggest headline gig to date at London's Heaven. The band are renowned for their live shows, giving new life to their psych wigouts by playing them at ear-splitting volume with a furious intensity.

► **DATES** London Heaven (May 7), Bristol Thekla (8),

## FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

### 1. BRNS

Sixty Million Postcards, Bournemouth  
Electronica-tinged indie from Belgium.

► May 9, 8pm

### 2. Bernard + Edith

Birthdays, London  
Former Egyptian Hip-Hopper's digital project.

► May 9, 8pm

### 3. Rolo Tomassi

Pavilion Tavern, Brighton  
Sheffield post-hardcore band play new tracks.

► May 10, 12pm

### 4. Django Django

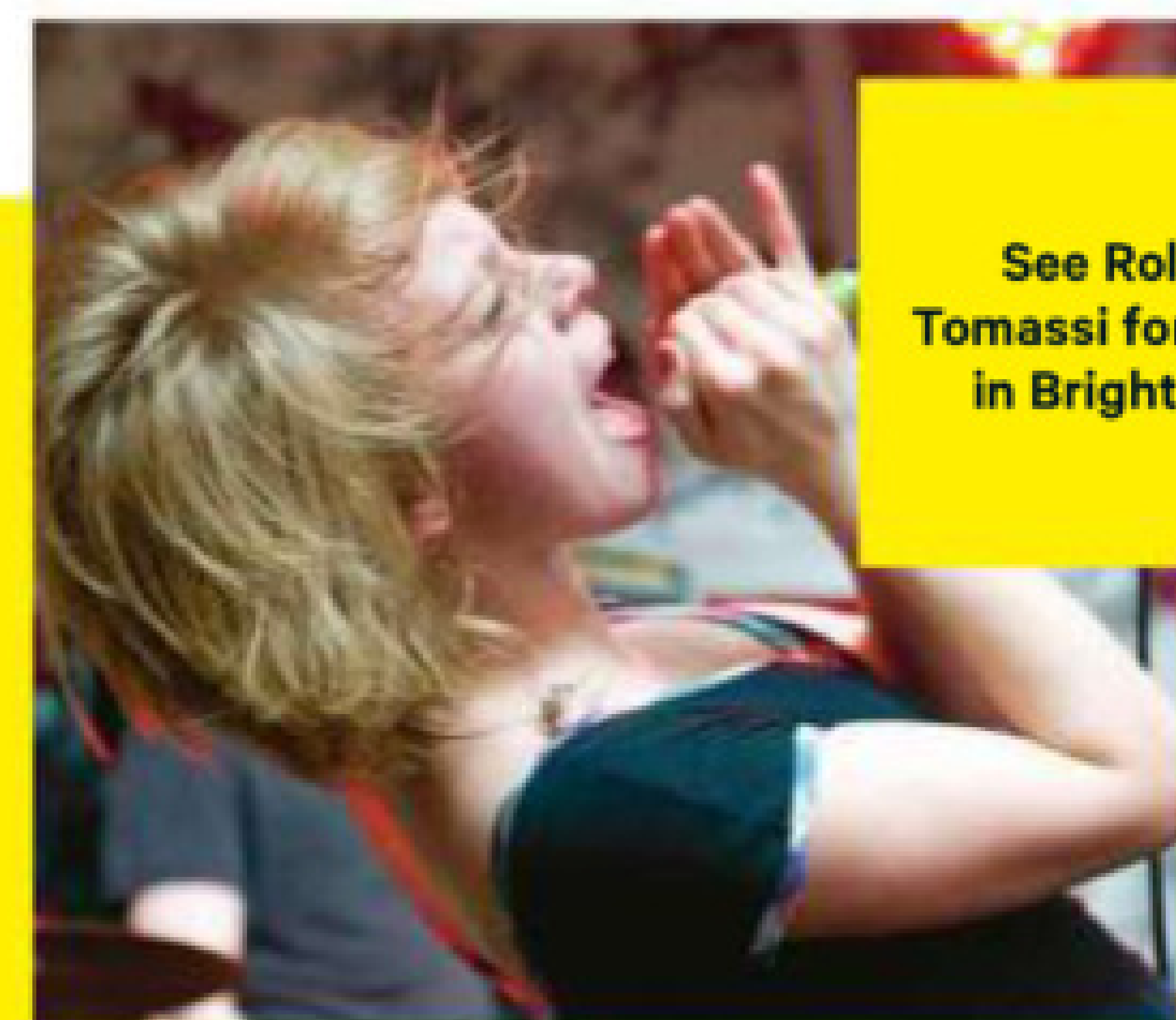
Rough Trade East, London  
London band DJ to launch their *Late Night Tales*.

► May 11, 2pm

### 5. Baby In Vain

The Old Blue Last, London  
Copenhagen all-girl teenage trio bring the noise to London.

► May 12, 8pm



See Rolo Tomassi for free in Brighton





Charli XCX

Birmingham Hare & Hounds (9), Leeds Cockpit 2 (10), Manchester Deaf Institute (12), Glasgow King Tut's Wah Wah Hut (13)

► **TICKETS** £10; London £12.50 from NME.COM/tickets with £1-£1.50 booking fee; Glasgow £10 from ticketmaster.co.uk with £2 booking fee

### East India Youth

William Doyle released his debut album 'Total Strife Forever' earlier this year, creating a journey through euphoric electronica and restrained ambience.

► **DATES** London Barfly (May 12), Bexhill-On-Sea De La Warr Pavilion (13)

► **TICKETS** Bexhill-On-Sea £10 from NME.COM/tickets with £1 booking fee; London sold out

### The Great Escape

Kelis, Wild Beasts, Example, These New Puritans and Charli XCX are among the big names topping the bill at this year's Brighton weekender, which takes place across 35 of the city's venues. Joining them will be around 400 of the most exciting new acts around, with the likes of Jungle, Albert Hammond Jr, Baby Strange, Superfood, Royal Blood, The Amazing Snakeheads, Hollie Cook, Public Access TV, Wet, Fat White Family and many more all set to perform.

► **DATES** Brighton, various venues (May 8-10)

► **TICKETS** Three-day passes £54 from NME.COM/tickets with £5.25 booking fee; one-day and two-day passes sold out



Kasabian play tracks from their new album on *Later Live...*, May 13

# STAYING IN

The best music on TV, radio and online this week

## Kasabian

Later Live... With Jools Holland

"It's a dangerous, dangerous, dangerous, dangerous drug that we've created," Tom Meighan told *NME* earlier this year about Kasabian's fifth album '48:13'. The Leicester band will give fans a taste of just how accurate that statement is on live TV this week, where they'll play single 'Eez-Eh' from the new album.

► **WATCH** BBC Two, 10pm, May 13

## Michael Gira

Stuart Maconie's *Freak Zone*

Swans leader Michael Gira opens up about the experimental New York band's challenging 13th studio album. Reflecting the group's uncompromising attitude, the new record lasts a whopping two hours, and features contributions from St Vincent, Cold Specks and more.

► **LISTEN** BBC 6Music, 8pm, May 11

## The Black Keys

X-Posure

Dan Auerbach and Patrick Carney pop into XFM to talk about their new record 'Turn Blue'. Made while both members were going through

divorces, there's plenty of emotion and drama within its 11 songs.

► **LISTEN** XFM, 10pm, May 8

## Blondie

Jo Whaley

Debbie Harry and her band – given Godlike Genius status at the NME Awards with Austin, Texas this year – head to Maida Vale to promote their latest album 'Ghosts Of Download'. As well as



Courtney Barnett

a song from the new record, they'll play two classic tracks from their illustrious back catalogue.

► **LISTEN** BBC Radio 2, 8pm, May 13

## Tune-Yards

Lauren Laverne

This week, Merrill Garbus returns with 'Nikki Nack', her second album as Tune-Yards. She'll be sharing the stories behind it – from travelling to Haiti to studying drumming – and playing songs from the record.

► **LISTEN** BBC 6 Music, 10am, May 12

## Courtney Barnett

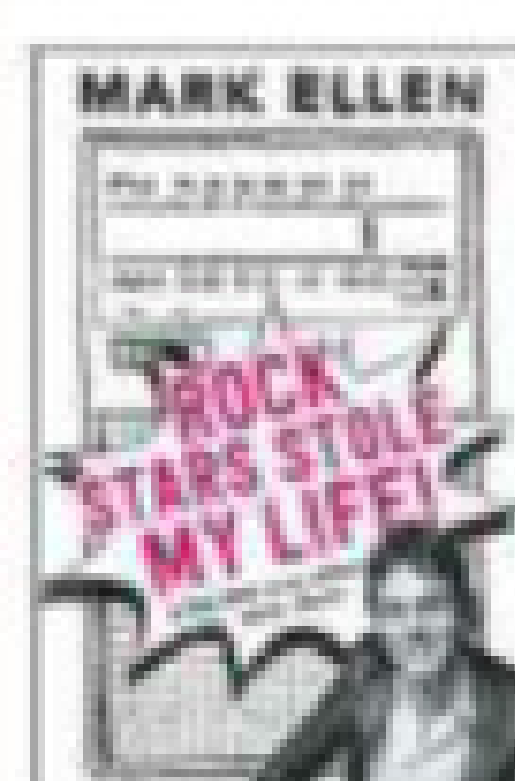
X-Posure

The Australian singer-songwriter confirmed she'd completed her debut album with an Instagram photo of her band high-fiving in the studio. To tide fans over until she's ready to unveil new songs, she joins John Kennedy to play some of her best-loved tracks so far: 'Avant Gardener' and 'History Eraser'.

► **LISTEN** XFM, 10pm, May 12-13

## THINGS WE LIKE

This week's objects of desire



### BOOK Rock Stars Stole My Life!

Veteran music journalist Mark Ellen recalls a 50-year love affair with rock'n'roll, writing with a sharp wit about the highs and lows.

► **BUY** £18.99, amazon.co.uk



### MIXTAPE Gucci Mane and Young Thug - 'Young Thugga Mane La Flare'

The rappers celebrated Easter their own way, by sharing this 13-track mixtape.

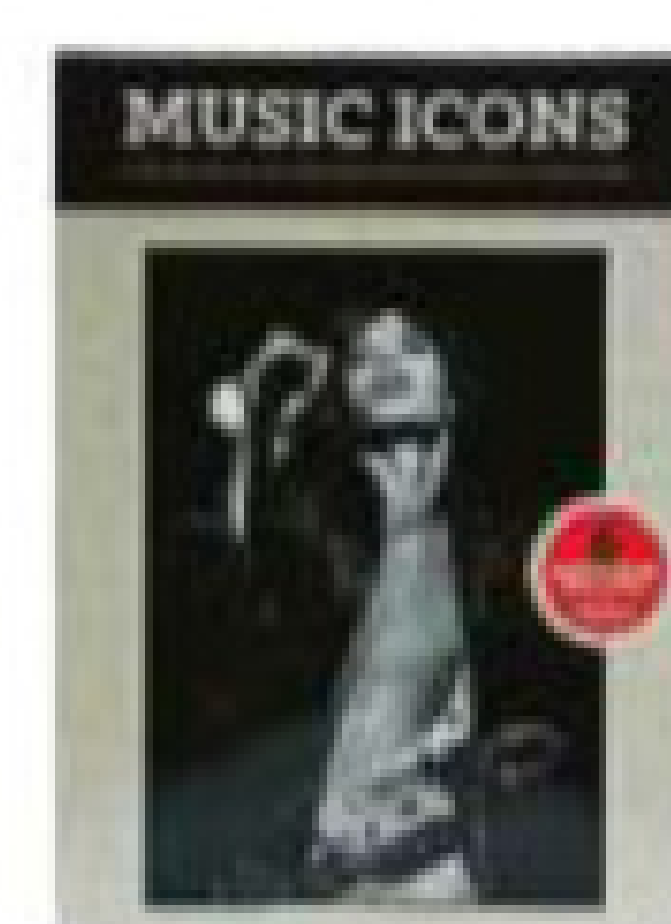
► **DOWNLOAD** datpiff.com



### BOOK Daft Punk: A Trip Inside The Pyramid

Go behind the French dance duo's masks with this new book charting their career so far.

► **BUY** £16.95, waterstones.com



### POSTERS Music Icons

Decorate your walls with six prints of stars including Jimi Hendrix, David Bowie and Mick Jagger.

► **BUY** urbanoutfitters.com, £20



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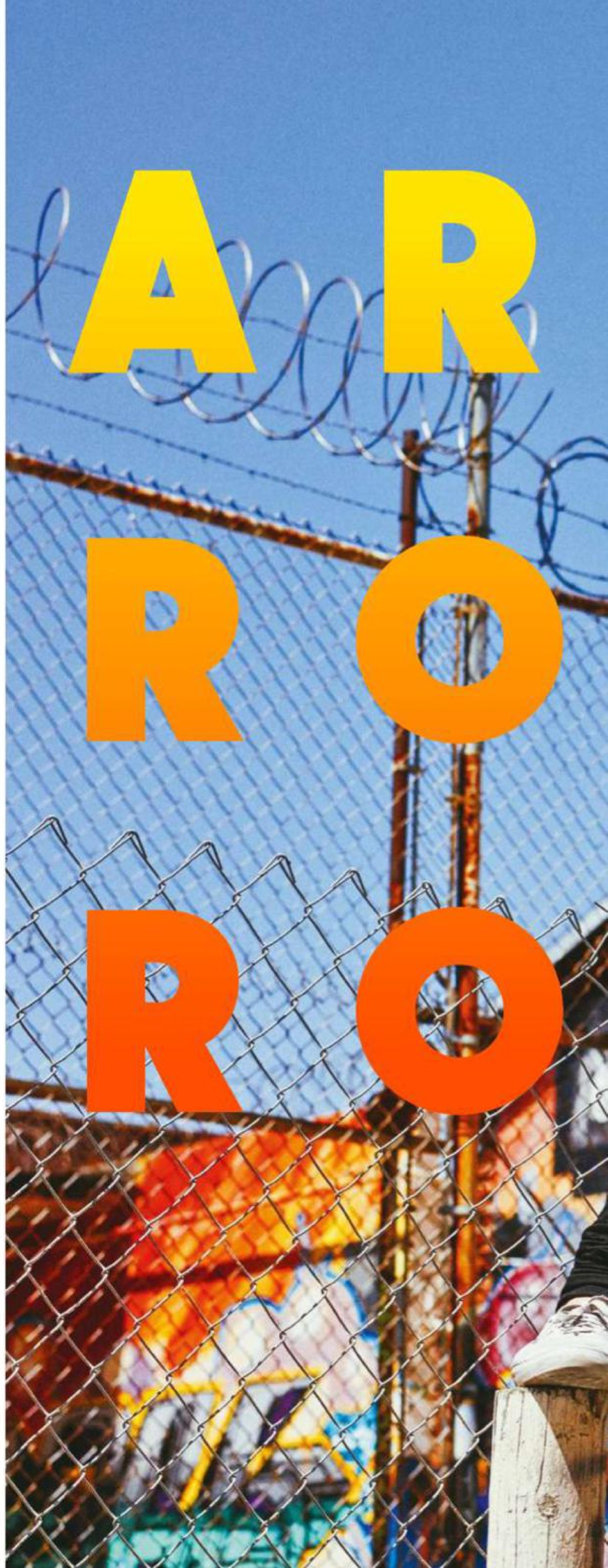
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He's music's most divisive figure in years: is Skrillex a true punk spirit or just an EDM charlatan? Sam Wolfson heads to his LA lair to find out

PHOTOS BY ZACKERY MICHAEL









**T**he drop. That moment when everything just stops. It's the fissure of electronic music, the precipice between acceleration and gratification. Drops have been integral to dance music since the early days of acid house, but those were just dimples compared to Skrillex's bungee jumps. Has there ever been an artist more adept at creating the sound of adrenalin?

At the bottom of the drop lies a battlefield. On one side are dance's innovators, those who craft music full of light and shade, whose drops are a way for the artist to control not only the sound but the experience. On the other are the (mostly American) DJs who rarely play clubs, instead releasing novelty hits like '#Selfie' and taking up residencies in Vegas casinos.

It's never been clear which side Skrillex is on. Is he the enemy of the purist, a man who took dubstep from the club to the stadium and in the process severed its connection to the underground? Is he the last true punk – a DIY outsider who makes generationally angry music, releases it himself and refuses to conform to any scene? Or is he something bigger than any of that: the saviour of American dance music, the man who made a country of rock and rap fans into molly-swilling rave kids?

**It's midnight in** downtown Los Angeles, two days before Skrillex's huge set at Coachella, and I've come to his converted warehouse home to try and figure out who the fuck Skrillex actually is. Whatever the truth is about his disputed place within music, one thing is undeniable: Sonny Moore, the man behind the moniker, *really* loves drops. Whenever he mentions a track he's excited about, he can't sit still – he'll leave a cigarette half-smoked and race up to his studio to play it immediately. When a drop's incoming, he



Skrillex with his OWSLA jacket

Downtown LA,  
April 2014







## "My music comes out of the idea of limitations"

**Skrillex**

raises his arms, turns his fingers into pistols and starts firing off imaginary bullets. He bristles with enthusiasm.

We're in his playroom, essentially, an open-plan warehouse full of boys' toys: there's a fridge full of beers and Cokes, a vintage pinball machine, beanbags, models of various movie aliens, skateboards, and naturally, an impressive selection of platinum discs. It's spectacularly clean – it feels more like some kind of Silicon Valley ideasatorium than a musician's workspace. But Skrillex doesn't spend much time here. He's been on tour pretty much solidly for the last three years. He's been so busy that he's only just got round to releasing his debut album, 'Recess'. Even that was recorded on the fly, mostly on his laptop, as he travelled the world. Perhaps unsurprisingly for something created in snatched moments over a year, he's yet to come to terms with its release.

"It almost feels unfinished in that I don't think it's completely realised yet," he says, lighting one of a pack of cigarettes he'll finish during the interview. "I don't even know what it sounds like at this point. What did I make? Maybe it would have been different if I was in one place for a certain amount of time, working and conceptualising, but this is more fun."

There's a sense of relentless movement across the record. The opening track, 'All's Fair In Love And Brostep', is a tongue-in-cheek nod to all his trademarks: unashamed epicness and eye-watering production. But then it splinters off in unexpected directions; there's a heavy dancehall and jungle influence, with an appearance from Hackney MC duo the Ragga Twins, a few major hip-hop turns, including Chance The Rapper on a two-step beat, and a slightly surreal collaboration with Fatman Scoop. But, most surprisingly, for every brash slap round the face, there are subtle tracks combining weird, spacious electronic elements.

"If I'm going to put a lot of music on one record, I didn't want it all to sound the same," says Sonny, whose previous EPs were only ever a couple of tracks

long. "'Doompy Poomp' is one of my favourite songs – that wonky beat, that was just like a 'why not' kind of feeling. That's the thing with the whole record – why not? It makes its own sense. The name, the concept, it all kind of just happened. I didn't even know what the album was going to be called until two weeks before I turned it in."

While the album is a turbulent mix of styles, there is one thing about it that feels consistent: the way it was made. Completely free of label influence and with no producers other than Sonny, it's a completely DIY affair.

**There's a lot** to suggest that Sonny is, in fact, a punk. He's consistently flown in the face of the dance establishment, revelling in their unease with his success. He releases through his own label and his songs don't get played on the radio. He can drive, but doesn't, instead skating around downtown LA. Despite the fact he's a millionaire with a cool home and studio, he's also anti-materialist: "I'm always into the idea of limitations, and maybe that's what my music comes out of."

Recently he started his own free-to-use space for his creative friends, The Nest. "There's so many young producers who are coming through looking for studios," he says, "but no-one is doing it geared towards electronic producers. Why can't it be me, someone who knows what they're doing?"

The need for a physical space sounds a little like Warhol's Factory. Is Skrillex the leader of a new movement of anti-establishment artists? "We're this very tight-knit group of people," he says, "and when we make all our decisions – not to sound cheesy – it's for the love of art. If you want to call it punk rock or DIY, then that is my culture. If you give away that creative thing to other people, then it'll get lost and turn into something you never intended it to be."

Perhaps it's little surprise that Sonny grew up an LA street punk. Age 12 he was going to punk and ska shows at the Troubadour, watching "The Dickies, The Specials, The Slackers, The Casualties". He was

## THE LABEL BOSS

Blaise DeAngelo runs Skrillex's label, OWSLA, which has released music by Jack Beats, Porter Robinson and Skream



"OWSLA was founded to provide a community for our friends where they could feel free to express themselves and be free of the burdens levied on them from many traditional label deals. Eight months ago I was brought in to run it and we keep going from strength to strength. Although there's a dance heritage to the label,

that's not necessarily part of the ethos. In fact I'd say it's just 'Good people. Good times'. We've got some incredible releases coming out, including an album from Moody Good, a London-based producer who's been working with everyone from Irish rapper Rejjie Snow to grime legend Big Narstie, and Hundred Waters. Their music pushes all the boundaries in the coolest ways possible."



skateboarding, in bands, playing music every day, and drinking beer with his friends outside the arcade. "That was the fucking party, bro. We'd smoke cigarettes, and that was the life."

At 16, Sonny quit school to join a band he'd met on Myspace, First To Last. Sonny became the frontman and guitarist. (While I'm in Los Angeles I see Dev Hynes. I mention I'm interviewing Skrillex and his eyes light up – "Oh man, I was the *biggest* First To Last fan. I know every word to every one of their songs. They were everything.") Back then, Sonny was fairly uninterested in club culture, but hearing Aphex Twin and Squarepusher ignited a new obsession. He quit the band, started DJing and eventually settled on the name Skrillex, which he'd used on web forums. His first proper EP, 'Scary Monsters And Nice Sprites', entered at Number Three on the US Dance chart. To date, it's had 160 million plays on YouTube. In almost no time, he became a global phenomenon, with millions of young people, many of whom had no previous interest in dance music, flocking to his shows.

**Around this time**, Skrillex became *persona non grata* among a certain type of music fan. In the UK at least, he had garnered a fairly distasteful group of supporters: bros, lads – call them what you want, but aggressive young men who enjoyed taking their vests off and waving them in the air had fallen in love with Skrillex. No-one wanted to like the same music as them.

How did it feel, having avoided those people his whole life, to be embraced by the bro community? "It was funny," he says. "In the US I'd play and there'd be girls in their bras on the front row. Then in the UK it was fucking dudes killing each other. I'm not trying to be above anybody, but that's not who I am. I don't want people to beat the fuck out of each other."



Skrillex rode the wave of EDM success in the US, perhaps unfairly grouped in with David Guetta and Swedish House Mafia. This was dance music as it had never been understood in the UK – devoid of its relationship to clubbing and drugs, built for stadiums, not basements – and it didn't sit well with many Brits.

"Every youth culture has drugs," Sonny reasons, "and just like anything, they're fads. Different music will come out of them. In California, people aren't as into party drugs, alcohol stops getting served at 2am and doors close early. That's why the shit is so much louder. It's not meant for, like, 10-hour sets – it's meant to go an hour and a half, to fucking rock out and then that's it."

Despite the fact he'd been embraced by British dubstep DJs, with Skream and Benga defending him in interviews, people still wrote articles with titles like "The most hated man in dubstep". He was seen as an uneducated man's answer to 'proper' dance music. Sonny didn't deal with that period especially well. "After we did the first couple of interviews, I didn't want to talk to anybody," he says. "It wasn't an arrogance thing. I just thought, no matter what, even if I explain myself, it would be spun a different way."

Reading the stitch-ups and cruel comments left him feeling anxious: "Once you lose your confidence, you've lost everything. If you wake up in the morning and you're sad, your buzz, your vibe, everything you've created will just crumble."

So he shut himself off from the press and stopped trying to make people like him. Then something weird happened. While Skrillex just carried on doing what he was doing, everyone changed their minds. Two years later, he's accepted by the hip-hop crowd (A\$AP Rocky got him in as a producer), UK dance fans (he'll still play sets with west London DJ Caspa to rave reviews), and the arty set (he did the score for Harmony Korine's *Spring Breakers*). Not only does he still headline every dance festival going, but he's been booked to headline a stage at Glastonbury this year.

What's changed? Sonny's not sure, although he admits disengaging with what was being said about him probably helped. "The fans have changed too. I did [Miami dance festival] Ultra this year and the crowd was great. You walked around and it felt mature. All the different genres

**"People are really devoted to this music and culture"**

**Skrillex**

were working together, from the deeper stuff to the crazier stuff. People talk about the 'EDM bubble', but I feel like people are really devoted to this music and this culture."

He got an indication of how he and the genre have transcended their origins at a show in Jamaica earlier this year. "It was, like, 5,000 capacity, 90 per cent black people," he recalls. "I've never had a show like that, it was crazy to see. There's no EDM but my record with Damian Marley blew up over there."

Sonny raves about Kingston, giving me tips on what to see there. He's so affable and enthusiastic, you quickly forget he's a six-time Grammy winner who plays to tens of thousands of fans every night. After the interview we sit in his studio for ages while he plays me all the new music he's excited about, firing off finger bullets. One producer, Moody





Skrillex's  
spaceship lights  
up Coachella,  
April 19, 2014



Good, about to release an album through Sonny's label, OWSLA, stands out, so he takes me through the record track by track.

It's gone 2am now. I wonder how Sonny keeps up his energy. "It's like when you go to McDonald's and the dude's a dick," he explains. "You're like, 'Dude, at least fucking do your job the best you can while you're here.' I'm 100 per cent a believer of this: no matter how hard it is sometimes, you have to wake up and enjoy what you're doing. I've seen DJs fizzle out because they've let the work or the pressure get to them. A lot of artists got jaded really quick."

Part of Sonny's rosy outlook also comes from having a more secure personal life. After a public romance with Ellie Goulding that became impossible because of conflicting touring schedules, he's now in a year-long relationship with a visual artist who often travels with him. "It's awesome," he says. "I never thought I'd have

a girlfriend... She's actually next door right now, painting." Perhaps that's my cue to leave.

**Two days later,** I arrive at Coachella. It's 30 degrees and most people are competing to see how naked they can be without getting arrested. Backstage, things are more glamorous, with Beyoncé and Jay Z milling about with Solange and Gwen Stefani in tow. At about 6pm, the palm trees start

## THE COLLABORATOR

Niki & The Dove's Malin Dahlström on how Skrillex remixed the Swedish duo's 'DJ, Ease My Mind' for his album



**How did you and Sonny first meet?**

"A friend of ours played 'DJ, Ease My Mind' for Sonny and then he contacted us saying that he wanted to do a version, which ended up on his album [as 'Ease My Mind']. We didn't meet until recently, in LA. A pleasant meeting; Sonny is the warmest person! We used to say that 'DJ, Ease My Mind'

is a song that has nine lives. It's had several different versions before the one on our album 'Instinct'."

**Were you a fan of Skrillex before?**

"Yes! We have great respect for Sonny. He's made something unique, invented his Skrillex sound. We saw a preset sound on a synth recently called 'Skrlx!'"

**'DJ, Ease My Mind' is a sad song – using music**

**to numb pain. Where did those lyrics come from?**

"It's from a night out with friends. About experiencing the euphoric moment of dancing 'til you can't dance any more, just letting everything go."

**Skrillex closed the set with it at Coachella. Is it weird seeing a reaction from rave kids?**

"No, it was beautiful. But music is a strong thing. It has no boundaries."

swaying furiously, and the desert becomes a dustbowl. People cover their mouths, but it's unrelenting; Pharrell's onstage with Snoop and Stefani, but he can barely sing because his throat's clogged with sand. At the far end of the site is a huge aeroplane hangar, covered in screens and lasers: every light illuminates a mini sandstorm. Hundreds, then thousands of filthy Skrillex fans start to flow in and gaze up at the dramatic weather.

Inside the hangar later on, Skrillex's latest stage invention is unveiled, a contraption that's part *Hunger Games* tank, part Matilda from *Robot Wars*. Then there's Sonny, jumping off it like a madman. There's a lot of humour in the set, fake PC error messages flashing up as if the mind-boggling lightshow has just collapsed in on itself. Fatman Scoop and A\$AP Rocky and his mob both make appearances.

The crowd is beautiful, naked, covered in dust and having the time of their lives. There are more lasers than Jean Michel Jarre could ever imagine. In this moment Skrillex makes perfect sense. This isn't about drugs or dubstep or punk or pop. It's about how you create the best possible experience for 90 minutes in a desert, and how no-one could do it better than Skrillex. Later I see Dev Hynes again. "That was unreal," he says. "Nothing could top it."

After three days with Sonny I still can't work out whose side he's on. Like all the great pioneers, he's forging a path for himself, one that's counterculture and mainstream, pro-commercial but anti-materialist, contrarian and populist. While others try to figure him out, he's cleaning up, laying claim to global youth culture in a way few others ever have.

Before I leave, I ask whether he thinks he's creating something more permanent than his music. Does the phenomenon around him and his sound signify a new watermark in youth culture, like MTV in the 1980s or Myspace in the '00s? "Millions and millions of kids are using YouTube and SoundCloud as a tool of discovery," he says. "Before it was MTV, then MTV stopped playing music and it was lost

for a minute. Now the platform is different. Now kids can discover good stuff, so good stuff can go a long way and be independent. It's about creating stuff that will work in the politics of that platform. Whether you love or hate it, that's the same thing. It's a reaction. Like when you walk in an art gallery and you're like, 'What the fuck is that?' and automatically, positive or negative, you have a connection to the artist."

Who the fuck is Skrillex? Who knows. That's the point. ■



# THE ROLLING 10 GREATS

A hand-picked  
selection of  
career highlights  
to celebrate the  
50th anniversary  
of the Stones'  
debut album



(Clockwise from bottom left)  
Mick Jagger, Charlie Watts, Bill  
Wyman, Keith Richards and Brian  
Jones outside St George's Church,  
London, January 17, 1964



# THE ROLLING STONES' BIGGEST MOMENTS

1

## The birth of the Mick'n'Keef songwriting partnership

Former Stones manager Andrew Loog Oldham explains how the Stones' first LP came together... with a little help from some friends

**C**asting an eye back over the '60s in 1995, Keith Richards told *NME*'s Brendan Fitzgerald that "1960 was pretty boring and 1961 was boring. 1962 I started playing with the Stones and things started to get interesting..."

By the time The Rolling Stones released their debut LP, 50 years ago in April 1964, things were getting very interesting. Their manager in those early years was dynamic impresario Andrew Loog Oldham; today he says that the record represented everything the band had been working towards. "I think the fact that the band had been able to make an album at all was a wonderful surprise," he says. "Your recording career went in increments: first the singles, then the EPs, then if it was all going well you were allowed to do an album. It was a high point for the Stones – we did not know what a marketing tool was in those days."

That debut LP, recorded at London's Regent Sound Studios over five days in January and

February 1964, was mainly made up of covers of songs by American R&B and blues artists like Jimmy Reed, Willie Dixon and rock'n'roll pioneer Chuck Berry. It was Oldham who urged the band to start writing their own material, locking Jagger and Richards in a kitchen until they came up with something original. "The R&B barrel of songs was getting lighter every day," Oldham explains. "I had thought about the band trying James Ray's 'If You Gotta Make A Fool Of Somebody', then somebody told me Freddie & The Dreamers had just done it. I knew they had to write and I was lucky that Mick and Keith went for it. A group that doesn't write is like a plane without a parachute."

Further encouragement to start writing for themselves had come in 1963, when Oldham had made use of his former role as The Beatles' publicist to arrange for Lennon and McCartney to give the Stones a song they'd just written. "I bumped into John and Paul getting out of a cab outside Leicester Square tube station," he explains. "They were slightly tipsy, therefore more clairvoyant than usual. 'Andy, what's wrong?' said John. He and Paul could call me Andy as I had until recently done their London PR. I told them we had nothing to record for our second single and that the Stones were rehearsing half a block away at Ken Colyer's jazz club. 'We've got a song,' they said in unison. They always had songs. They may have said the song was nearly finished; they forgot to mention that they'd recorded it 10 days before with Ringo

singing. The song was 'I Wanna Be Your Man'. They came and played it to the Stones. The moment I heard Brian [Jones] play the bottle-neck guitar I knew we had something good. I was so amazed, I left for Paris to buy a pair of boots. The Stones recorded it with Eric Easton, my partner at the time."

**In the** end the album contained a trio of original songs. Jagger and Richards contributed 'Tell Me (You're Coming Back)', while 'Little By Little' and 'Now I've Got A Witness (Like Uncle Phil And Uncle Gene)' were credited to Nanker Phelge, a pseudonym used for group compositions. The Phil and Gene referred to in the title were Phil Spector and Gene Pitney, who had been in the studio when they were recorded. Spector helped Jagger write 'Little By Little', and even ended up playing maracas on it.

The album was a huge hit, becoming one of the year's top sellers in the UK and staying at Number One for 12 weeks. In May 1964, Mick Jagger described the album simply as "the kind of stuff we like playing. I think the real R&B fans will know what we're doing on it". Keith Richards added, "I like it really, you know. It is something we have always wanted to do, to record these numbers." ■ ➔

### ► THE DETAILS

► **TITLE** The Rolling Stones ► **RECORDED** January–February 1964 ► **RELEASE DATE** April 16, 1964 ► **PRODUCERS** Eric Easton, Andrew Loog Oldham ► **STUDIO** Regent Sound Studios, London ► **HIGHEST UK CHART POSITION** 1 ► **TRACKLISTING** ►1. Route 66 ►2. I Just Want To Make Love To You ►3. Honest I Do ►4. I Need You Baby ►5. Now I've Got A Witness (Like Uncle Phil and Uncle Gene) ►6. Little By Little ►7. I'm A King Bee ►8. Carol ►9. Tell Me (You're Coming Back) ►10. Can I Get A Witness ►11. You Can Make It If You Try ►12. Walking The Dog

**"THE BARREL OF R&B SONGS WAS GETTING LIGHTER DAILY"**

**Andrew Loog Oldham**





BOB BONIS © THE BOB BONIS ARCHIVE

The Stones  
at Chess  
Studios in  
November 1964

## The Chess Records sessions

While touring their debut in the US, the Stones visited the famous blues label, where they met their heroes and recorded their first Number One

To Keith Richards, 2120 South Michigan Avenue – the street address of seminal Chicago blues label Chess Records [1] – was “hallowed ground”. His band had taken their name from a Chess release (Muddy Waters’ ‘Rollin’ Stone’), would cover another (Chuck Berry’s ‘Come On’) for their debut single, and songs by Chess artists like Bo Diddley and Willie Dixon were staples of their early live shows. The Stones might have been at the vanguard of the British invasion, but when Richards and his bandmates rolled up in front of the building that had been to the blues what Memphis’ 706 Union Avenue [2] was to rock’n’roll, it must have felt like coming home. As legend has it, they were even met by an unlikely welcoming committee. “Bill Wyman tells me he actually remembers Muddy Waters taking our amplifiers from the car into the studio,” Richards wrote in his 2010 autobiography. “Whether he was being a nice guy or he wasn’t selling records then, I know what [label owners] the Chess brothers were bloody well like – if you want to stay on the payroll, get to work.”

**“CERTAIN ROOMS DO HAVE CERTAIN SOUNDS”**

**Keith Richards**

The Stones were also there to work, but the visit to Chess in April 1964 came as a welcome respite from a first US tour that wasn’t quite going according to plan. *Melody Maker* editor Jack Hutton had joined the band on the road, and his verdict was damning: “The Stones are not making any impact on the USA,” he wrote, citing one particularly disastrous variety show at the Hollywood Palace where the band, “had to compete with elephants, girls dressed as cowboys, a trampolinist, a chuckling-type comedian and the snide remarks of Dean Martin, who was hosting”.

The musicians at Chess were more rather accommodating: Willie Dixon, Buddy Guy and Chuck Berry all came down to meet them, although as Marshall Chess, son of label boss Leonard and later president of Rolling Stones Records, recalled in *According To The Rolling Stones*, what they were most interested in was “the fact that they were covering their songs, and that, as a result, more and more people – particularly white people – would become aware of their music”. Whatever agendas were being pushed, the experience was both enjoyable and eye-opening. “When you plugged in there and heard what was coming off the tapes,” Keith Richards later said, “[You realise] that certain rooms do have certain sounds. It was such a warm room to play in, although it’s also to do with the guys who are operating it.”

The Stones recorded 15 songs in two days, with five of those tracks (including a blues jam named ‘2120 South Michigan Avenue’ as a tribute to the label) making their way onto the ‘Five By Five’ EP, released in August 1964

[3]. By far the most significant cut, however, was their cover of The Valentinos’ ‘It’s All Over Now’ [4], which was rush-released a fortnight later and gave the band their first UK Number One single.

**They returned** to Chess in November 1964 and again the following May, with both sessions yielding chart-toppers in the shape of ‘Little Red Rooster’ (a nice little earner for Willie Dixon) and ‘(I Can’t Get No) Satisfaction’, the song that finally gave them a foothold in America and would ultimately serve as their signature tune for the next 50 years. By that point, they were coming off what Mick Jagger once dismissively called “the blues kick”, and focusing on more ambitious [5] – and original – material. Nevertheless, just as it had been for a generation of American musicians before them, 2120 South Michigan Avenue was a crucial waypoint for The Rolling Stones. ■

### FOOTNOTES

[1] The building is now Willie Dixon’s Blues Heaven Foundation, but from 1956 until the mid-’60s it housed the legendary blues label, founded by Polish brothers Leonard and Phil Chess.

[2] The former home of Sun Studios, opened by Sam Phillips on January 3, 1950, and the label that supposedly produced the first ever rock’n’roll single.

[3] Taped on June 11, 1964, the Andrew Loog Oldham-produced EP featured two Nanker Phelge originals, ‘Empty Heart’ and ‘2120 South Michigan Avenue’.

[4] The Cleveland, Ohio band featured the five Womack brothers, of whom two – Bobby and Curtis – would find success on their own, as a solo artist and half of Womack & Womack respectively.

[5] 1966’s ‘Aftermath’ was the first Stones album made up entirely of Jagger/Richards originals.



## 3

## The Redlands drug bust

**By the start of 1967, The Rolling Stones' world was full of sunshine. But the events of one crisp February day almost ruined them for good**

Initially, the nine people in Keith Richards' front room at his country pile, Redlands, were too stoned to notice the increasingly loud banging on the front door. They'd spent the day on 'sunshine', a particularly potent strain of acid they'd imbibed in a cup of tea at 9am that morning, poured by a new acquaintance called David Schneiderman. That the American dealer had turned up on the London club circuit just two weeks before, not knowing anybody but with a suitcase full of the stuff, seemed to worry nobody. They were, as Keith Richards later commented, living in "innocent times" back then, unconcerned with the "dealer in the corner".

Also among the party that day was King's Road hippy and hanger-on extraordinaire Nicky Cramer, art dealer Robert Fraser, Mick Jagger and his then girlfriend Marianne Faithfull. The latter – fresh out of the bath in an attempt to sober up – was wrapped in what would become rock'n'roll's most infamous rug when the police burst in

and started searching everybody while collecting anything that looked remotely suspicious (joss sticks and "perfumed incense" included).

Curiously, they missed the contents of Schneiderman's briefcase, but what they did find in Jagger and Richards' possession – a few roaches and four pep pills lodged in Jagger's coat pocket (he argued they were obtained legally in Italy to combat travel sickness) – was just enough to have the two most notorious rock'n'rollers Britain had ever produced hauled in front of a judge that June.

Only Fraser, who'd recently started snorting heroin and had six pills on him at Redlands, was thought to be facing jail time – until the preliminary hearing for all three men on May 10. That day, almost to the hour that Jagger and Richards were shocked to hear themselves formally charged with drug offences, Brian Jones' London flat was raided by police, who busted him for cocaine and marijuana possession.

With that move, covered gleefully by the tabloids the following day, it became increasingly obvious to those in the dock that *somebody* was out to make an example of the Stones. Jagger had been suspicious since day one, with the Redlands bust coming just days after he announced he was suing the *News Of The World* for a story that wrongly implicated him in a drugs sting (a case of mistaken identity and shoddy journalism, it was actually Brian Jones who'd been spotted).

**With the** latest bust, both Jagger and Richards were convinced that it was their lifestyle that was on trial, not the offences in question, and duly set about mocking the entire farce on what would become the Stones' next single, 'We Love You', which opened with the clink of a jailer's keys.

"As far as I was concerned, this case was as corrupt, scandalous, illegal and historically relevant as the case

of Oscar Wilde," filmmaker Peter Whitehead later said of proceedings. His promo film for 'We Love You', completed the day before the two trials began, was a glorious satire on Wilde's infamous obscenity trial of 1895 – not to mention a decidedly pre-emptive move, as just days later both Jagger and Richards found themselves sentenced to jail by a judge who had labelled the latter "scum" and "filth" for allowing people to smoke dope on his premises. Jagger, weeping and with his head in his hands, was handed three months, with Richards given a year.

Almost immediately, The Who announced they were to release covers of two Stones songs – 'Under My Thumb' and 'The Last Time' – to help cover their friends' legal costs. Allen Ginsberg wrote to *The Times* protesting their innocence, while 200 fans brandishing placards – Keith Moon among them – were chased out of Fleet Street by police dogs after launching a protest there. Even Richards' cleaner, Mrs Dyer, was quoted in the press, saying she'd seen nothing untoward when tidying Redlands the following day.

Most noteworthy of all, almost every British broadsheet – normally the bane of Jagger's life – came out in his defence, with the notoriously establishment-friendly *Times* editor William Rees-Mogg shocking the entire Stones camp, as well as much of the music world, by publishing his famous 'Who breaks a butterfly on a wheel?' editorial on July 2.

Rees-Mogg's piece was arguably the catalyst for having both Richards and Jagger's sentences overturned on appeal – all in all they spent less than two days behind bars – but the bigger picture was one of change and counterculture. The old guard were completely out of touch when it came to youth, celebrity, music, art and drugs, and now, for the first time on a national scale, everybody knew it. ■

### THE AFTERMATH

► Despite allegedly having his briefcase of narcotics with him at Redlands, Schneiderman was never charged, and as fellow partygoer and legendary Stones photographer Michael Cooper put it, "vanished as devils do, in a puff of smoke".

► Writing in his memoir *Life*, Richards attributed some of the blame on his chauffeur, "who sold us out to the *News Of The World*, who in turn tipped off the cops, who used Schneiderman [to plant the narcotics on the group]".

► And as for the one about Marianne, the Mars bar and Keith's rug? Pure fabrication, according to the guitarist. "On acid you get sugar lack and you're munching away," he wrote. "But the Mars bar as a dildo? That's a rather large leap..."



Mick and Keith  
outside Chichester  
Magistrates Court,  
May 10, 1967



# 4

## Four troubled albums

Between 1968 and 1972, under the shadow of deaths and drugs, the Stones turned in their four blackest and best albums

In 1968, The Rolling Stones found another songwriting gear that turned them from rowdy rock'n'roll chart-throbs to an unfuckwithable cultural force – but it came at a price. Reaching the creative high that produced their most untouchable streak of albums – from 'Beggars Banquet' to 'Exile On Main St' – meant sinking to dark personal nadirs for many of the group. Mick Jagger and Keith Richards were both sentenced to time in prison for possession of amphetamines and cannabis respectively in June 1967, serving as a "severe dose of reality", as the guitarist put it. "I was fucking pissed with being busted. I'd grown sick to death of the whole Maharishi guru shit and the beads and bells," he sighed years later.

Life on the frontline of 1960s counterculture, and the steady supply of narcotics that went with it, for so long the Stones' inspiration, was for the first time threatening to destroy them. For one of them, it succeeded. Founder Brian Jones had been careering out of control for months before his body was found in the swimming pool at his Sussex farm on July 2, 1969, aged 27. Addicted to heroin, Jones' mood swings and erratic behaviour had pushed him from the group's core to its fringes. In the months leading up to his death, he'd crashed his motorcycle into a shop window and failed to turn up to recording sessions, as the band looked to follow up 1967's 'Their Satanic Majesties Request'. Constant arrests made it difficult to get work visas to tour America. Jones was eventually asked to leave the group in June 1969, to be replaced by 20-year-old Mick Taylor. "He formed the band. He chose the members. He named the band. He chose the music we played... and then

slowly lost it," said bassist Bill Wyman of his "highly intelligent" former bandmate. Jagger was less diplomatic: "He wasn't psychologically suited to this way of life."

Contrary to rumours of a murder plot, coroners ruled Jones was victim of "death by misadventure" – accidental drowning caused by a cocktail of downers and alcohol in his system. His funeral was held in Cheltenham amid mobs of mourning fans and reporters hoping for quotes from the group. But only Wyman and Watts turned up; Jagger and Richards were busy



The 'Beggars...' album launch, Kensington Gore Hotel, London, December 5, 1968

thinking ahead to December's 'Let It Bleed' – a record that, as biographer Stephen Davis had it, "completely captured the sense of palpable dread that hung over its era". In Jones' death, in their own struggles with the law and addiction, and in the social struggles dominating newspaper headlines, the Stones had glimpsed a darkness that would simmer under the surface of their swaggering blues, giving them a violent, feral edge.

By spring 1971 they had managed to spend a quarter of a million pounds in taxes owed to the British government, fleeing to the south of France and Los Angeles to record 'Exile On Main St'. Even there, amid sunnier climes, they couldn't shake the storm clouds hanging over them – it wasn't until 1973's 'Goats Head Soup' that they rediscovered their carefree raunch of old, to the detriment of their music. "There's a lot of anger in the music from that period," remembers Richards. That anger, for four brilliant years, across four gloriously troubled albums, had made world-beaters of the Stones. ■

**"BRIAN JONES  
WASN'T SUITED  
TO THIS WAY  
OF LIFE"**

**Mick Jagger**

# 5

## Deaths at Altamont

Instead of being a celebration, the huge California show left the Stones with blood on their hands

It was meant to be the West Coast Woodstock: a huge free show on a drag strip in northern California, full of the same bohemian bonhomie as that defining weekend in '60s counterculture only four months earlier. Instead, it was the night the '60s came to a violent end, found dead in the dirt at dusk on December 6, 1969, right next to Meredith Hunter. The young, black music fan was fatally beaten and stabbed a mere 20 metres from The Rolling Stones – who had organised the event – as they performed 'Under My Thumb'. There were three other deaths that night – two caused by a hit-and-run car accident and one by drowning in an irrigation canal – but this was the one that haunted the band the most. Eighteen-year-old Hunter's assailant was a Hells Angel employed by their management as security in exchange for \$500 worth of beer. Blood was on the Stones' hands. It was a moment that would temper not just their next decade of music, but rock'n'roll as a whole.

Hunter was one of approximately 300,000 in attendance that night. He watched Santana, The Flying Burrito Brothers, Jefferson Airplane and Crosby, Stills, Nash & Young before the Stones' set. The Grateful Dead had also been scheduled to perform, but refused to go onstage after observing violent skirmishes in the LSD-fuelled crowd. The mood was already ugly as Jagger and company began: earlier, Denise Jewkes of San Francisco rockers the Ace Of Cups, who was four months pregnant at the time, had been hit in the head by an empty beer bottle thrown from the crowd during their set, suffering a skull fracture.





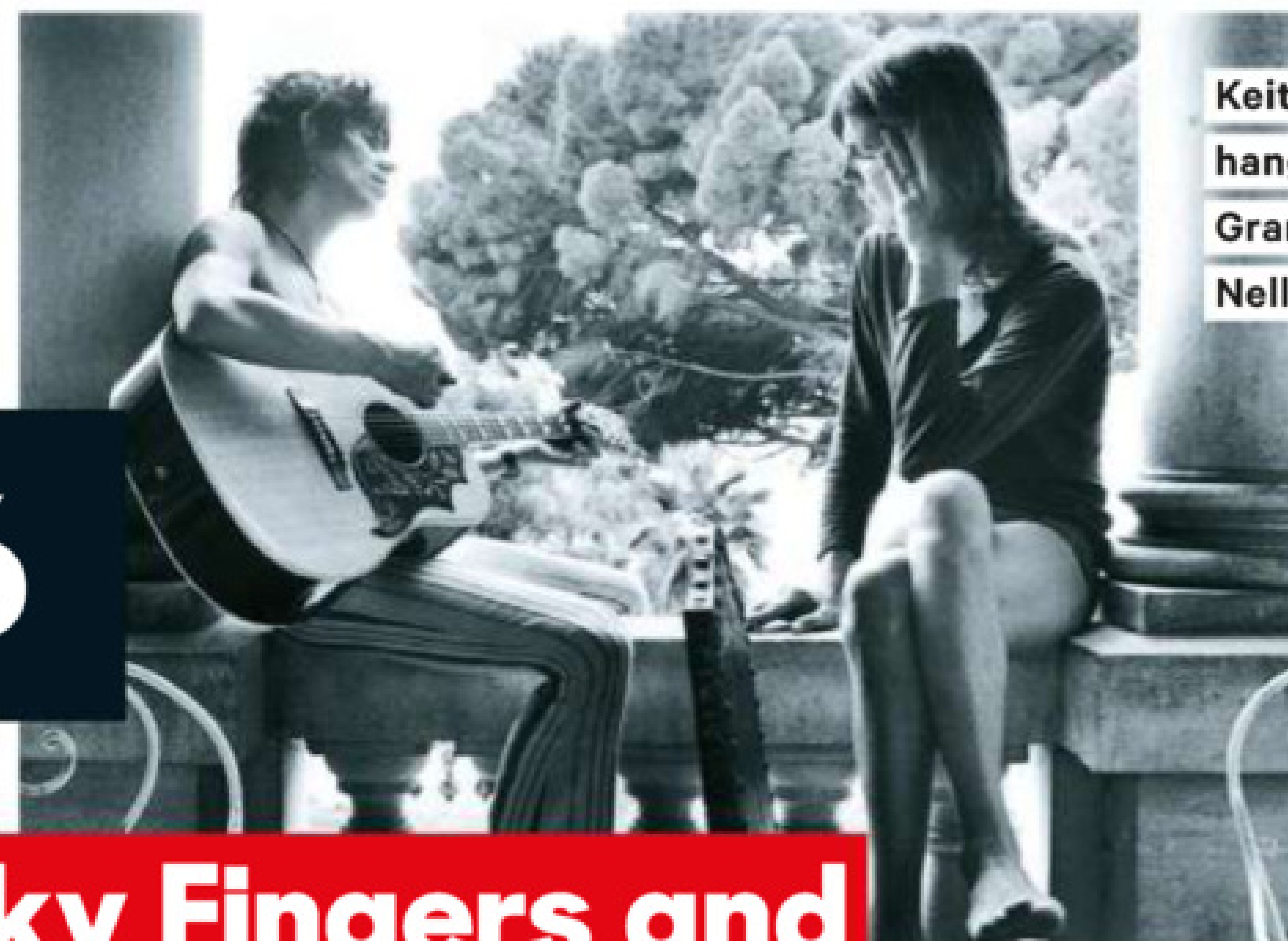
Security, Hells Angels style, at Altamont

As Stones fans piled forward to get closer to the band, members of the Hells Angels security team responded with force, hitting concert-goers with pool cues and motorcycle chains. Mick Jagger, who'd been punched within seconds of arriving at the site via helicopter, pleaded for calm from onstage. It was at this point that Hunter – “so high he could barely walk”, girlfriend Patty Bredahoft later told police – tried to climb onstage, only to be grabbed by Hells Angels, who punched him as they chased him back into the crowd. He pulled a .22 calibre revolver. “I saw what he was looking at, that he was crazy, he was on drugs, and that he had murderous intent,” Grateful Dead manager Rock Scully said in 2009. “There was no doubt in my mind that he intended to do terrible harm to Mick or somebody in The Rolling Stones, or somebody on that stage.” Hells Angel Alan Passaro charged at the teen, stabbing him from the side. The incident was captured in full by filmmakers Albert and David Maysles, becoming a central scene in their 1970 Stones documentary *Gimme Shelter*.

Passaro was charged with murder but acquitted on grounds of self-defence. For an increasingly world-weary Mick Jagger, it was an ordeal that brought to life the dark premonitions that had been simmering within him over the latter half of the 1960s. Maybe it was the bullet that bore through Bobby Kennedy, or the riots that blazed across America as word of Martin Luther King's assassination spread, but the druggy halcyon haze of the decade had curdled into something troubling for the frontman, who no longer oozed quite the same good-time vibes he once did. Instead, he growled of a society that stood precariously on the verge of violence, where war, rape and murder were “just a shot away” (*Gimme Shelter*).

“How could it all have been so silly and wrong?” Jagger told *Rolling Stone* afterwards. “But I didn't think of these things that you guys thought of, you in the press: this great loss of innocence, this cathartic end of the era.” But despite Jagger's protests, few would deny that Altamont, instead of becoming another milestone of the '60s counterculture, became its sinister swansong. ■

6



Keith Richards hangs with Gram Parsons, Nellcôte, 1971

## Sticky Fingers and Exile On Main St

By 1971, with The Beatles gone and the Stones' work ethic and creative power at an all-time high, they ruled the world

**W**ith all the myths and legends that shroud The Rolling Stones, maybe the most forgotten story is just how hard they worked. In 1969, finishing a brief American tour and with 'Let It Bleed' already done and dusted but not due for release until December 5, the band were already itching to start recording again. On December 2 they paid a brief, impromptu visit to a new recording studio they'd heard stories about. Muscle Shoals Sound in Alabama had been started up by a renegade group of house musicians from the nearby FAME studio, which was then a soul hit-factory. Writer Stanley Booth was touring with the band at the time. “I'd never seen any band work as hard as The Rolling Stones,” he told *GQ* in 2012. “At Muscle Shoals they cut three tracks: ‘Wild Horses’, ‘You Gotta Move’ and ‘Brown Sugar’ and played for three days straight.”

Those three tracks would all make their way onto 1971's 'Sticky Fingers', with further recording sessions following at London's Olympic studios and in the band's Mighty Mobile studios, which they had taken to Stargroves, Mick Jagger's Hampshire estate. In April 1971, Jagger sat down with *NME* for a run through the album, which we said “gets back a bit to the roots that made the Stones”. He called 'Wild Horses' “my favourite ballad” and joked that 'Bitch' is “our tribute to all dog-lovers”.

'Sticky Fingers' was the first record not to feature the late Brian Jones, and Richards

would say later that Mick Taylor's increased presence in the band changed the way he wrote. “Some of the 'Sticky Fingers' compositions were rooted in the fact I knew Taylor was going to pull something great,” he wrote in his autobiography, *Life*.

When the album came out in April 1971, it was a smash. It spent four weeks at Number One before returning for another week in mid-June. At this point, the Stones were the biggest band in the world – albeit by default because their biggest rival for that title had just split. As *NME*'s Ritchie Yorke wrote in June 1971: “With the passing away of The Beatles and the lack of critical acceptance of such hugely successful bands as Led Zeppelin and Grand Funk Railroad, it could well be that the Stones are the top group in the world at present.”

**It's another** indicator of just how hard the Stones worked and how prolific they were in the late '60s that the 16-month gap between 'Sticky Fingers' and 'Exile On Main St' was described by *NME* at the time as “what seems like an eternity”. The 1972 record, which had initially had a working title of 'Tropical Disease', was written and recorded when the band had decamped to Richards' home, Nellcôte near Villefranche-sur-Mer in the south of France, with an entourage that included Keith's new best friend, country singer Gram Parsons.

Later, Richards would remember it as arguably the most productive period of his and Jagger's working relationship. They would force themselves to produce one or two songs a day, and the guitarist says that pressure spurred them to create. “You'd be surprised when you're right on the ball and you've got to do something and everybody's looking at you going, ‘OK, what's going to happen?’” he wrote in *Life*. “You put yourself up there on the firing line – give me a blindfold and a last cigarette and let's go. And you'd be surprised how much comes out of you before you die.” ■

**“GIVE ME A BLINDFOLD AND A LAST CIGARETTE”**

**Keith Richards**



7



## The notorious '72 tour

The Stones' reputation for rock'n'roll excess was cemented during their debauched 1972 tour of North America for 'Exile On Main St'

**T**hree years after the disaster at Altamont, The Rolling Stones' long-awaited return to America for their June 1972 tour had certainly shed any residual hippy bollocks. In fact, it was a monument to how, in a few short years, the 1960s' sense of a new world of near-neurotic equality and togetherness had given way, as surely as water flows downhill, to a new hierarchy. Splendidly alone at the summit of a moving pyramid of power and money, the Stones moved from arena to arena like Aztec emperor-gods. Around them floated a constant cloud of junkies, groupies, hangers-on and flunkies, whose role was to keep this unblinking vision of power alive.

**TOUR VIDEO  
COCKSUCKER  
BLUES LET  
DAYLIGHT IN  
ON THE MAGIC**

*Cocksucker Blues*, the tour documentary made around the tour, captured this sulphurous mix a little too astutely for the Stones' liking. Beat photographer Robert Frank's cinéma vérité project involved leaving lots of 16mm cameras lying around, available to anyone in the inner circle to pick up. He got nudity and a groupie shooting smack, but most shocking of all was that he seemed to have captured what a drag it was being inside the bubble. This was the Stones as bored children: Keith smacked off his face; Mick Taylor much the same; Bianca Jagger's expressions fixed and glazed; Mick capable of bursts of charm before letting out almighty yawns. The daylight Frank shed upon the magic was the main reason why, once they saw the finished product, the Stones decided to sue its creator to the ends of the earth. For years, the only way anyone could see the film was if Frank was physically present. Even then, it was mandated that he was only allowed to show it four times a year.

**Outside** the jewelled cage, meanwhile, the Stones' presence unloosed very real forces of chaos. In San Diego, on the first night of the tour, three hundred

fans rioted after being sold fake tickets. Up in Montreal, several thousand fans who'd been sold fake tickets battled with police. Jagger and Richards were arrested when Keith went after a photographer with his belt at an airport in Rhode Island, and the Mayor of Boston had to personally see to it that the pair were bailed in time for their show, to avoid yet more angry youth rioting.

And yet, up on the actual stage, the band were making good on their Faustian pact, playing some of the most deranged and dangerous rock'n'roll in history. The tour, don't forget, was the capping out of the so-called Golden Era – 'Beggars Banquet', 'Let It Bleed', 'Sticky Fingers' and 'Exile On Main St' had all come in quick succession between 1968 and '72. Those four served as the lens through which the band are still perceived today: a taut and prowling rhythm-and-blues panther, both debauched and lordly. The guest lists said it all: by the time they hit Toronto, Bob Dylan, Joni Mitchell and Neil Young were in the crowd. To add to this, the support was Stevie Wonder, at the exact moment he was doing his own best stuff.

By the end of it, the Stones had gone pretty much as far and as hard as any band ever had. When Truman Capote is tailing you round for weeks just to write one article (which he never even got round to writing), Woody Allen is coming down to party with you at the Playboy Mansion and Andy Warhol has custom-made the decals for your private plane – well, where exactly is there left to go





Keith and Charlie backstage with documentary maker Robert Frank (centre), Long Beach, California, June 10, 1972

next? The line between excess and parody had been long since been breached, and the only path left open was more of the same, with diminishing returns. 'Goats Head Soup' followed in '73, and with that the greatest winning streak in rock history had reached the beginning of the end. ■

## CRIB NOTES

►THE TOUR The Rolling Stones American Tour 1972

►WHEN June 3–July 26, 1972

►WHY 'Exile On Main St', the band's 10th studio album, was released on May 12

►STANDARD SETLIST Brown Sugar, Bitch, Rocks Off, Gimme Shelter, Happy, Tumbling Dice, Love In Vain, Sweet Virginia, You Can't Always Get What You Want, All Down The Line, Midnight Rambler, Bye Bye Johnny, Rip This Joint, Jumpin' Jack Flash, Street Fighting Man

►ENCORE Usually none, but occasionally Honky Tonk Women and a medley of Uptight (Everything's Alright) and (I Can't Get No) Satisfaction with Stevie Wonder

►NOTABLE INCIDENTS June 3, Vancouver – 2000 fans attempt to crash the venue, 31 policemen injured; June 14, Tucson – police use tear gas on young fans trying to storm the venue; July 17, Montreal – someone bombs the Stones' equipment van, 3,000 forged tickets sold, fans storm the venue; July 18, Boston – Jagger and Richards jailed after Richards attacks a photographer; July 26, New York City – the final date afterparty guests include Warhol, Capote, Dylan and Zsa Zsa Gabor.

8

# Keith dodges jail in Toronto

Mounties arrest Keith Richards for drugs possession in early '77. Eighteen months later, his sentence comes as a surprise...

**O**n February 24, 1977, Keith landed at Toronto Airport with his partner Anita Pallenberg and their son Marlon. Relations between Keith and Anita, an actress, were at a low: they weren't having sex and were both hooked on heroin, which Keith was in denial about, sneaking off to bathrooms to get a hit and staring glassy-eyed at the television whenever Anita tried to confront him about it.

Keith had been due in Toronto days before to record the third disc of a proposed live Stones album, over five surprise nights in a toilet venue called El Mocambo. Mick's idea was that the record would show that they were still a vital force to rival Britain's burgeoning punk scene, in the face of critics hailing them as relics of a bygone age. But Keith didn't show. The rest of the Stones sent him a telegram: "WE WANT TO PLAY. YOU WANT TO PLAY. WHERE ARE YOU."

Finally, they got on a plane, Anita with 28 bags in tow. During the flight, Keith had once again absconded to the toilets to get high, dropping the spoon he'd used to cook the heroin into one of Anita's many bags when he returned to his seat. When they arrived in Toronto, they were instantly sought out by the airport's notorious narcs squad, their suspicion aroused by Anita's luggage arsenal – and confirmed by the spoon and 10 grams of "high-quality hashish" they found inside.

Anita was arrested and later fined \$400, but the trio were allowed to proceed to the hotel, and Keith soon acquired more heroin and cocaine. Their door was guarded by security men imported from Buffalo, concealing a room in total disarray; naturally, the maids weren't allowed in to clean. But three days later, for some reason, security were nowhere to be seen.

A knock at the door. Anita opened up, presuming it to be their seven-year-old son. Alas, no: Mounties and Ontario police stormed the suite, unearthing a pouch of heroin, a hypodermic needle and another cocaine-coated spoon. Once they had managed to wake Keith from his drug-induced slumber, he

and Anita were arrested and their passports confiscated. Keith was taken downtown and charged with trafficking, the sentence for which could be anything from one to seven years in prison. He was released on bail and managed to make it to the Stones' rehearsals at Cinevision, a nearby film studio, but his withdrawal symptoms were so violent that the band feared for his life.

**Eighteen months** later, Keith returned to Toronto and the trial began. Having undertaken "the cure" at a New York clinic, his defence presented him as a reformed character. His lawyer, Austin Cooper, told the court that Richard was a man with "poor self-image... a tragic person who became addicted to heroin to prop up his sad personal life".

"He should not be dealt with as a special person," said Cooper. "But I ask your honour to understand him as a tortured creative person – as a major contributor to an art form." Considering how hard it was to escape this conviction in Canada at the time, the sentence came as a shock: Keith wouldn't go to jail as he "was taking the cure", and as he was wealthy it was thought unlikely that he would resort to crime to fund his habit.

He was put on a year's probation and ordered to continue attending the clinic and play a benefit concert for the blind. A typically nonchalant Keith told the press: "I'm going to use the bail money to bribe the rest of the band to do the benefit." ■



Richards in court in Toronto, October 1978

LAURIE MCGRAW/TORONTO STAR



## Some Girls: the disco-punk reinvention

With dance music and punk making the Stones look old, they needed an ace to stay relevant. It came with this gritty record

**A**t first it was shocking, because until then you'd known the status quo," Paul McCartney once said about the birth of British punk in 1976. "It hoped to be shocking and in some ways it was. But the thing was that the music was great and you suddenly realised, after a day or two of horror, 'My God! What's going on? What's happening to our England?'"

**"THIS WAS  
A VERY  
INTERESTING  
TIME IN MUSIC"**

**Mick Jagger**

McCartney's response, or non-response, was to release a saccharine lullaby of a song, Wings' 'Mull Of Kintyre', the following year.

For The Rolling Stones, punk provided a challenge. Their albums throughout the '70s had sold in vast numbers, but they would later admit that after 1972's 'Exile On Main St' they'd started to lose their way – musically and personally. Mick had become a fixture on the New York club scene – a full-on one-man celebrity party machine – while Keith's heroin habit continued to worsen. Punk arrived and it rattled the band in the best possible way: by reinvigorating them.

1978's 'Some Girls', the Stones' 14th LP (the first to feature Ronnie Wood), is often thought of as being their disco album because of its monster lead single, 'Miss You', which remains a staple of their live set. They were accused of bandwagon-jumping and selling out, particularly in America, where growing conservatism (and homophobia) in rock music would lead to the Disco Sucks movement and 1979's Disco Demolition Night at the Comiskey Park baseball ground in Chicago. But 'Miss You' is the only vaguely disco track on 'Some Girls', and although it's a gritty and stripped-back record, it's not a punk album either.

Rather, it took the attitude of punk and absorbed everything new that was happening in music between 1976 and 1978, leading to their most focused and cohesive recording since the earlier parts of the decade.

"I think it was pretty conscious of living in the day," Mick told Yahoo Music in 2011, when the album was reissued. "This was a very interesting time in music in New York, where I was living a lot at the time. You had sort of a return to very basic rock music – you know, the Sex Pistols and all that – but you also had the beginning of hip-hop, the beginning of rap, and you had lots and lots of kinds of dance music, very different kinds of dance music. The early dance music was quite innovative in lots of ways. So you had a lot of genres, and these were cross-



The McCartneys  
with Ronnie  
Wood in NYC,  
June 1978

pollinating everything. I think in some ways this album reflects some of that time, and I think that's what makes it an interesting album."

**It was,** nonetheless, a huge risk. New York in 1978 might have been decadent and open-minded, but the heartlands of America and Britain certainly weren't. The album has the audacity to open with 'Miss You', then goes straight into 'When The Whip Comes Down', which comes complete with sado-masochistic homosexual imagery; the Peter Corriston-designed die-cut cover features Hubert Kretschmar illustrations of the band in drag; 'Far Away Eyes' dares to satirise hillbillies and country music; and the title track contains perhaps the most despicable lyric in the entire Stones catalogue – "*Black girls just wanna get fucked all night/I just don't have that much jam*" – resulting in intense criticism from civil rights leader Jesse Jackson.

That particular lyric severely dates 'Some Girls', a record that, musically, stands up to time remarkably well. A quadruple-platinum, Number One hit in the US, and almost as successful here, it remains the last truly revolutionary album the Stones cut. ■

### ► THE DETAILS

- **TITLE** Some Girls ► **RECORDED** October 10–December 21, 1977
- **RELEASE DATE** June 9, 1978
- **PRODUCERS** The Glimmer Twins
- **STUDIO** Pathé Marconi Studios, Paris
- **HIGHEST UK CHART POSITION** 2
- **TRACKLISTING** ►1. Miss You ►2. When The Whip Comes Down ►3. Just My Imagination ►4. Some Girls ►5. Lies ►6. Far Away Eyes ►7. Respectable ►8. Before They Make Me Burn ►9. Beast Of Burden ►10. Shattered



Mick and Keith  
making the  
video for  
'Respectable',  
New York, 1978



10



Headlining  
Glastonbury,  
June 29, 2013

## The triumphant live return

The Stones celebrated their 50th anniversary with a series of shows that took them to territory both familiar and strange...

**S**orry to keep you all hanging around but the waiting is over," announced Keith Richards in October 2012. After months of speculation, the most storied rock'n'roll band in history were returning to action. "I've always said the best place for rock'n'roll is on the stage," he added, "and the same is true for the Stones."

Half a century since their first gig at the Marquee Club on Oxford Street, London, on July 12, 1962, rumours had been running all year that the band would dust off their guitars to mark their 50th anniversary. They'd been on hiatus since wrapping up a two-year world tour in support of 'A Bigger Bang' in 2007. So it was: in October they released their first original single in six years, 'Doom And Gloom', announced two shows at London's O2 Arena and then another pair in both New York and New Jersey.

The shows gave the band a chance to bury some very old hatchets, with former members Bill Wyman and Mick Taylor invited back as guests. Those four initial dates were seen as a toe in the water: after five decades together, could the Stones still hack it on the world's biggest stages? A further 18-date tour of North America proved that there was still life in the old dogs.

**"THE STONES  
WERE DESTINED  
TO PLAY  
GLASTONBURY"**

**Keith Richards**

By this point in their careers there was little they still had left to achieve, but surely the most egregious omission from their CV was that they'd never performed at Britain's biggest festival. In 2013 the band announced that they'd be paying a long-overdue visit to Worthy Farm. Keith Richards said he felt the band were "destined to play Glastonbury". "I look upon it as the culmination of our British heritage," he added. "It had to be done and it's gonna be done."

Their triumphant headline set drew from the depths of their five-decade legacy. They opened with 1968's 'Jumpin' Jack Flash' and closed the night with the oldest song on the setlist, 1965's '(I Can't Get No) Satisfaction'. They reworked the 'Beggars Banquet' track 'Factory Girl' as 'Glastonbury Girl' and even indulged in a spot of pyrotechnics for 'Sympathy For The Devil'.

They rounded off their 50th anniversary tour by returning to Hyde Park for two shows. If Glastonbury was about proving themselves on a new stage, Hyde Park was a return to a former stomping ground. Their set was designed to evoke memories of their legendary show there in 1969, when Mick Taylor made his debut. Mick Jagger played up the significance, pulling on a white top designed to look like the one he'd worn then, and claiming, "I just wanted to go back to my closet and see whether it still fitted."

Even after the triumphs of Glastonbury and Hyde Park, the show stays on the road. As they wrapped up their 2013 tour, they announced a run that will take them across Asia, Europe and Australia and New Zealand later this year. There's no rest for the wicked.

"There's that word 'retiring,'" Keith wrote in his memoir, *Life*. "I can't retire until I croak. There's carping about us being old

men. The fact is, I've always said, if we were black and our name was Count Basie or Duke Ellington, everybody would be going yeah, yeah, yeah. White rock'n'rollers apparently are not supposed to do this at our age. But I'm not here just to make records and money. I'm here to say something and touch other people..."

**Looking back** now, former manager Andrew Loog Oldham says that when he and the band were locked away in Regent Sound Studios recording that debut album they had no idea that people would still be talking about it in half a century's time. "Back then people didn't live that long a lot of the time," he explains, "unless they had good genes and money."

As it turns out, The Rolling Stones had one and soon got the other. They tried to tell us: "If you try sometimes you just might find/You get what you need". ■

### GLASTONBURY 2013 THE NME REVIEW

"For the punter, attending Glastonbury involves slumming it a bit. Putting up with the toilets. The mud. The crowds. For The Rolling Stones, Glastonbury is slumming it in a whole different way. The bare and unforgiving Pyramid Stage is unknown territory. Yet tonight they prove they can nail the kind of outdoor mega-gig they've had mixed luck with in the past. Glastonbury is spectacular enough to put Hyde Park '69 (at which they released a box of butterflies in honour of Brian Jones) and Altamont (a full-on tragedy) into brand new context. They do so not with just a rabbit-punch of killer opening hits including 'Jumpin' Jack Flash', 'It's Only Rock 'N' Roll (But I Like It)' and 'Paint It, Black', but also with Mick Jagger's boundless energy and sparkly jackets that make Friday night headliner Alex Turner look underdressed. When a set picks up pace with an elevating 'Sympathy For The Devil' and a fire-flanked mechanical bird comes alive, you know you're watching something special." **Dan Stubbs**



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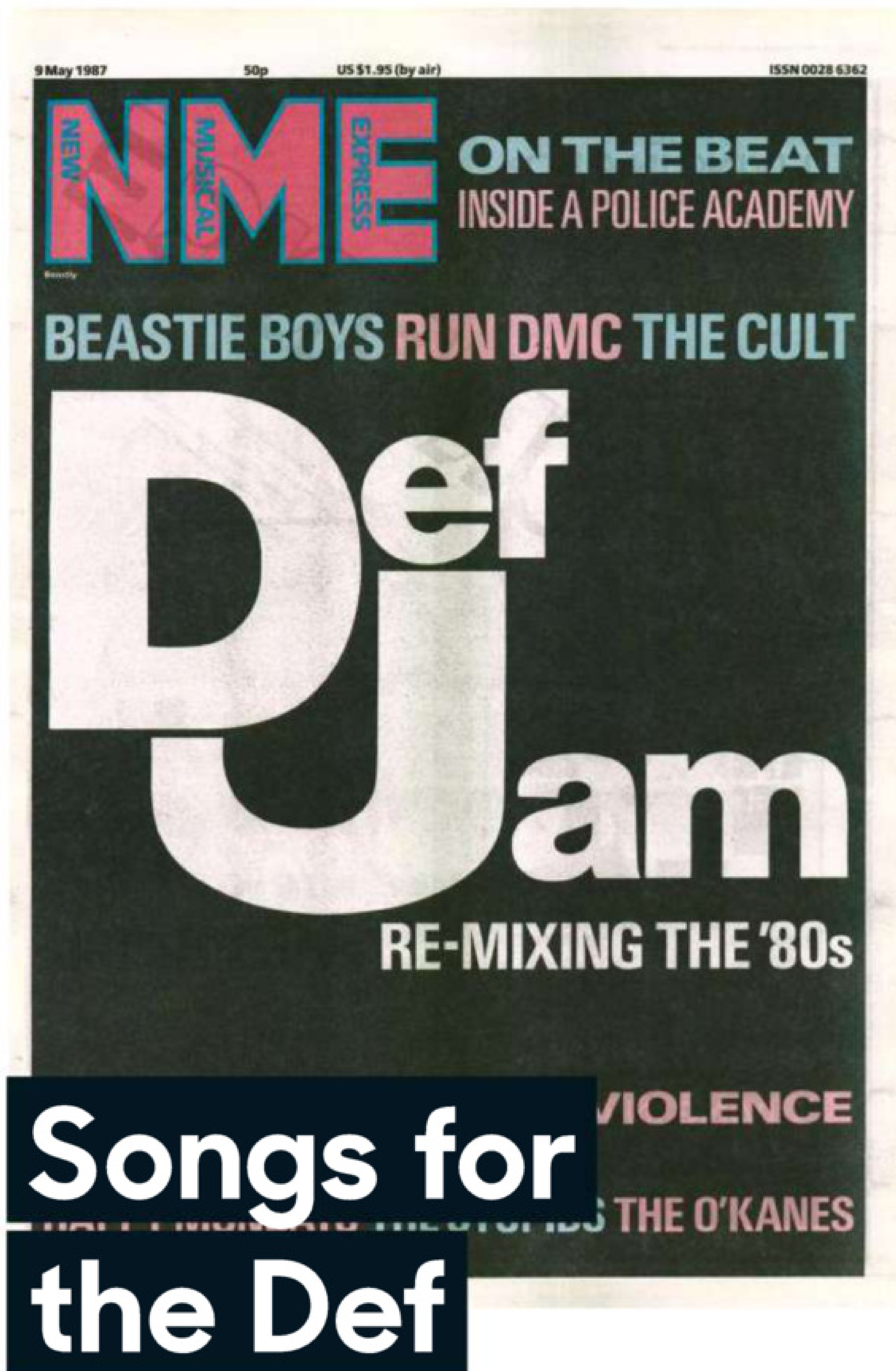
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# THIS WEEK IN 1987



**Rap is the new rock'n'roll, reckons New York hip-hop impresario Rick Rubin**

Rick Rubin and Russell Simmons are the co-founders of Def Jam, a label that in two years has already sold millions of records by Run-DMC and the Beastie Boys. The pair tell *NME* how they "created and subverted a whole new sound" and "sold a hard rap duo [Run-DMC] through MTV to middle America, then put a former yob punk band [Beastie Boys] into the hip-hop charts". Rubin and Simmons defend hip-hop's foul mouth. "The language the Beastie Boys use – 'suck my dick' – that's real," Rubin says. "But according to *NME*, we have a responsibility politically and socially to change things." Says Simmons: "Fuck that. I don't change shit." The pair also try to ease writer Rob Tannenbaum's concern that the violence seen on the Beastie Boys and Run-DMC tour in the US will be repeated in the UK. Rubin adds: "Rap is rock'n'roll, and it's not going to go away. There will always be those who find a reason to condemn teen music. But they can suck my dick, because I love rock'n'roll."



## MANIC MONDAYS

*NME*'s Dele Fadele visits Manchester to interview Factory Records' "rhythm frenzy new boys", Happy Mondays. Singer Shaun Ryder goes into detail about his obsession with venereal diseases, his love of watching boxing and how the name of a single from their debut album 'Squirrel And G-Man, Twenty-Four Hour Party People, Plastic Face Carnt Smile (White Out)' is taken from "some porno book years ago".

## RADIO SILENCE

Tony Blackburn has a rant about Radio 1, accusing the station of being "out of touch". He adds: "It should be a trendsetter and it doesn't set any trends at all, they just follow people." Blackburn – the first ever DJ to broadcast on Radio 1, in 1967 – continues: "They hire people not because they're good on the radio, but whether they'll look good on *Top Of The Pops*." He also accuses the station of not having any "big names", offering an example: "Simon Mayo, who's heard of him?"

## REVIEWED THIS WEEK



**The Replacements - Pleased To Meet Me**

"Eight parts rock'n'roll hard stuff mixed with two sweet liqueurs, poured down in one long, glorious draught... no unpleasant side effects." ■ EDWIN POUNCEY

## ALSO IN THIS ISSUE

► Liverpool has opened the UK's first Institute Of Popular Music. Professor Graeme Davies says academics are realising pop music "is actually going to be here for quite a long time".  
► Glastonbury Festival appeals Mendip Council's decision to refuse them a licence. Michael Eavis is "confident", but urges locals not to vote Tory in forthcoming elections.  
► *NME* sends writer William Leith to north London's Peel Centre for police cadets, where he meets the youngsters "you dream about being arrested by".

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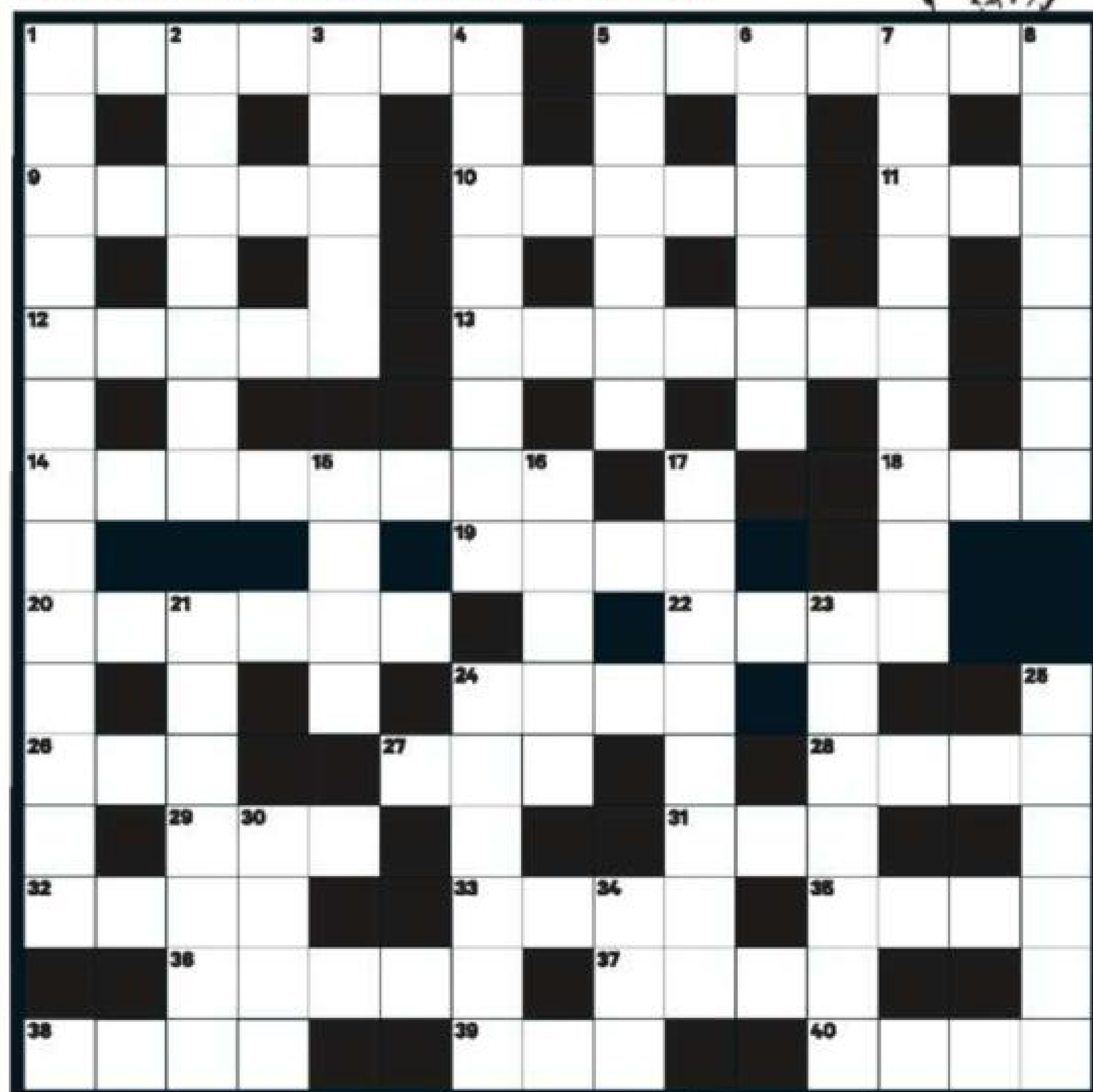
# THINK TANK

## NME CROSSWORD

Compiled by  
TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



### CLUES ACROSS

**1+5A** The take-off and landing of everything at JFK Airport, 00:00 hours to 12:00 hours (3-4-7)  
**9+10A** A hissing sound for Disclosure (5-5)  
**11** Which person was it from David Byrne and St Vincent? (3)  
**12** All right to know, in a Scottish way, of a '60s album from Chicken Shack (2-3)  
**13** Those looking for an old Australian folk-pop group (7)  
**14** The Vines' single will come out on Sunday, perhaps (8)  
**18** (See 3 down)  
**19** Depressed on hearing a Kooks single (4)  
**20** An instrument of power used on American Music Club album (6)  
**22** "The \_\_\_\_ is gone, the song is over, thought I'd something more to say", Pink Floyd (4)  
**24** Depressed on hearing a Cure single? Absolutely not (4)  
**26+32A** That bloodshot look from The War On Drugs... (3-4)  
**27** ...a bit of Morphine at end of answer to previous clue (3)

**28** Lou Reed and Metallica album collaboration, but having nothing to do with a Scottish singer (4)  
**29+35A** "Shine on until tomorrow", 1970 (3-2-2)  
**31** "Was your father as bold as a sergeant major?", 1973 (3)  
**32** (See 26 across)  
**33** "She's the queen of all I've seen and every song and city far and near", 2005 (4)  
**35** (See 29 across)  
**36** Gets a different live album from David Bowie (5)  
**37+5D** NME radio in turmoil over heavy metal band (4-6)  
**38** Just the thought of a band coming from the West Country (4)  
**39** (See 23 down)  
**40** Slag returns in place of those nice 'Buffalo \_\_\_\_' for Malcolm McLaren (4)

### CLUES DOWN

**1** Augustines give us an immediate release (3-3-3-4)  
**2+17D** "I took all of his money and it was a pretty penny", 1973 (7-2-3-3)  
**3+18A** Ninety per cent left over of this UB40 single (3-2-3)

**4+25D** Thirty Seconds To Mars and Killing Joke both played their cards right (5-3-6)  
**5** (See 37 across)  
**6** Martha \_\_\_\_\_, Motown singer who had the backing of The Vandellas (6)  
**7** Shaggy in denial about his smash hit (2-5-2)  
**8** Virgo on a break with either The Style Council or The Young Rascals (7)  
**15** Not a positive reaction to Marina And The Diamonds number (2-2)  
**16** Or Sid, perhaps, for Earl Sweatshirt (5)  
**17** (See 2 down)  
**21** Dandy Warhols number? It's wicked (7)  
**23+39A** The Charlatans somehow get Tim on LP (7-3)  
**24** Tricky vs Gravediggaz digging far down for 'The \_\_\_\_' release (4-2)  
**25** (See 4 down)  
**30** Tyne Tees Television brings in one of the Haim sisters (4)  
**34** Local ITV station brings in US alt-rock band (3)

### APRIL 5 ANSWERS

**ACROSS** 1 So Now You Know, 7 Up, 10 Pompeii, 11 Tiffany, 12+6D Ring Of Fire, 15+16D Eat To The Beat, 18 Peace, 20+19A Nick Drake, 23 Rope, 24 Layla, 25 Gedge, 29 Ruts, 31 Beta, 32+30D She's A Star, 33 Nena, 34 Think, 35 Dirt. **DOWN** 1 Supermodel, 3+21D When I'm Gone, 4+26A Original Pirate Material, 5 Kathleen, 8+13A Psycho Killer, 14 Opera, 17+2D Gary Numan, 22 Kid, 26 Matt, 27 Taxi, 28 Risk, 29 Rant, 31+9D Bad Habit.

Normal NME terms and conditions apply, available at [NME.COM/terms](http://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, May 20, 2014, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

## Storeways

### QUIZ

Compiled by ALAN WOODHOUSE (answers on page 67)

**1** What was The Libertines' highest charting UK single?

**British guitarist has released the solo albums 'The Sky Is Too High' and 'Crow Sit On Blood Tree'?**

lead guitarist was Adam Nutter?

**2** Which indie musician co-founded The Breeders with Kim Deal?

**12** Which Oasis album does Johnny Marr guest on?

**3** What was the name of the LP of cover versions released by Guns N'Roses in 1993?

**7** In 2001 Manic Street Preachers released two singles on the same day. What were they called?

**13** When U2 headlined Glastonbury in 2011, they started their set with five songs in a row from which of their albums?

**4** Which Scottish band are named after creatures from the 1984 movie *Gremlins*?

**8** Which singer released a gospel album in 2001, using her real surname Hudson?

**14** Which Bob Dylan song features on Adele's 2008 debut album '19'?



**5** Which band's first release was the 'Safety' EP in 1998?

**9** Which rock legend stars alongside Arnold Schwarzenegger in the 1987 movie *The Running Man*?

**15** Which Stone Roses song is played at Manchester United's Old Trafford ground when the teams run out on match day?

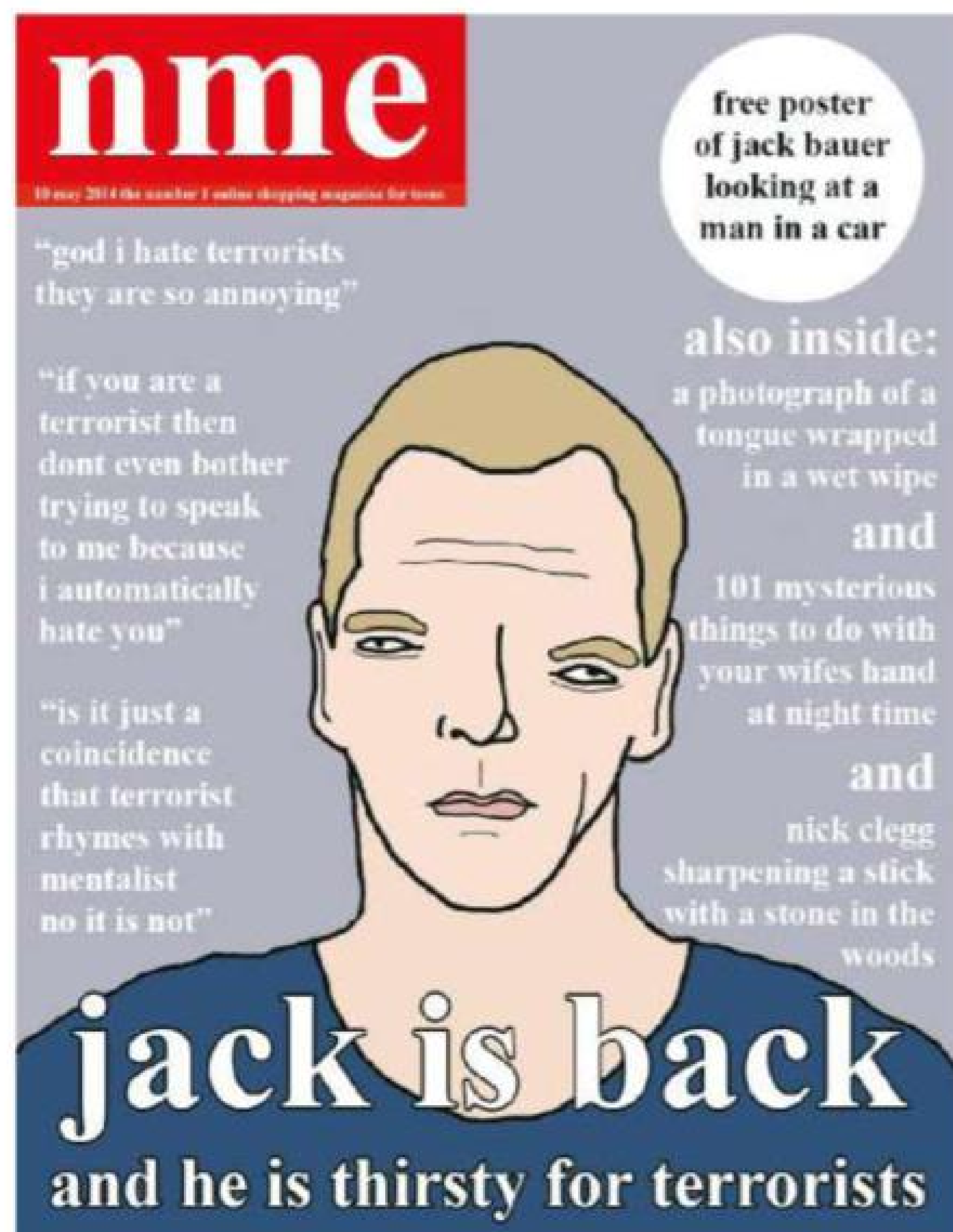
**10** Who is Rakim Mayers better known as?

**6** Which renowned

**11** Which noughties band's

## THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST





# NEXT WEEK

**Pete Doherty**

**St Vincent**

**Pixies**

**Grimes**

**Alex Turner**

**Dave Grohl**

**Katy B**

**The Horrors**

**Jarvis Cocker**

**Keith Richards**

**Quentin Tarantino**

**Kasabian**

**and more**

**choose...**

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## ALSO IN NEXT WEEK'S ISSUE

### INTERVIEWS

**Pulled Apart  
By Horses**

**Nick Zinner**

**Bo Ningen**

### REVIEWS

**Kate Tempest**

**The So So Glos**

**Hyperdub**

**Conor Oberst**

**Brian Jonestown  
Massacre**

### LIVE

**Wolf Alice**

**The Districts**

**Live At Leeds**

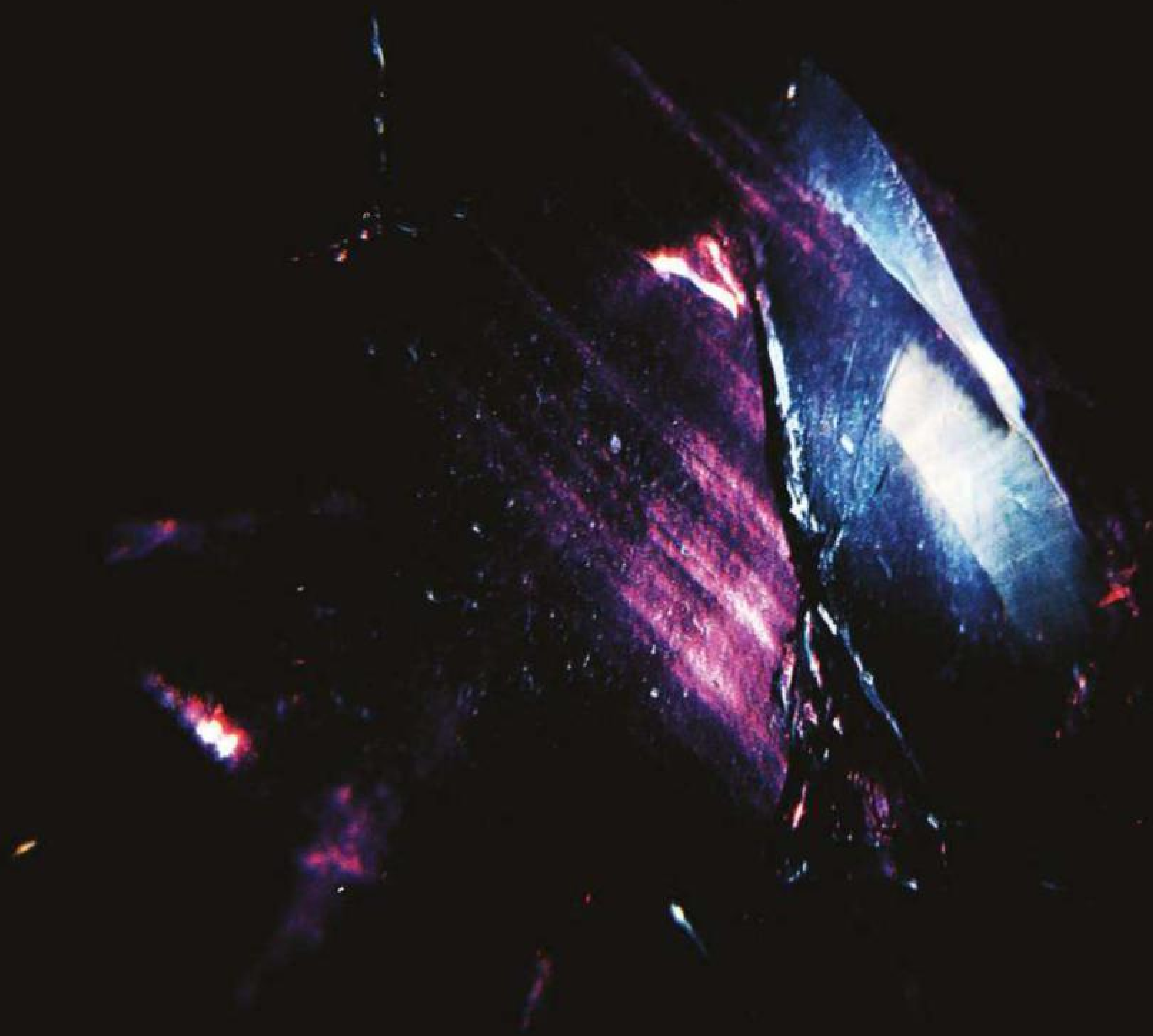
**Damon Albarn**

**The Great Escape**



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