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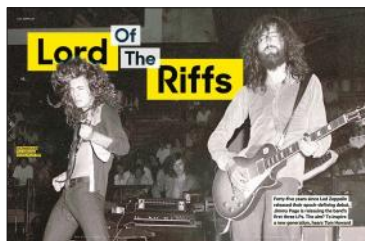
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A male model with short brown hair and multiple tattoos on his arms is standing against a light-colored wall. He is wearing a black tank top with a vibrant floral pattern in shades of purple, pink, and yellow. The tank top has white and black striped trim on the straps. He is also wearing dark trousers. His right hand is resting on his shoulder, and his left hand is in his pocket. The lighting is bright, casting shadows on the wall behind him.

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Led Zeppelin

To mark the release of remastered versions of the band's first three albums, Tom Howard speaks to Jimmy Page about legacy, aggression, Jeff Buckley, 'Whole Lotta Love' and crate digging in Japanese bootleg shops

Hyperdub

Sophie Coletta investigates the game-changing electronic label's first 10 years in business, with help from founder Kode9 and Hyperdub artists Ikonika, The Spaceape, Fatima Al Qadiri and Terror Danjah

Festival guide

Another summer of fun is almost upon us. Lisa Wright has compiled the ultimate guide of where to go, who to see and how to get there, with opportunities to win tickets!

CONTRIBUTORS



Phil Hebblethwaite
Writer
Phil wrote about La Roux's comeback. "Five years and worth the wait. Elly's buzzing about it, as she should be – it's killer."



Dan Kendal
Photographer
Dan shot Childhood in the studio. "I asked Ben to lean on Leo, but in a natural way. They tried it and said, 'Yeah, we don't normally touch each other.'"



Example
Pop star
Example is unhappy about the effect Gary Barlow's tax-avoidance scheme has on low earners. "He must have known he was doing wrong."

THIS WEEK

WE ASK...



HOW GOOD'S THIS

NEW PULP FILM THEN?

Totally brilliant and completely fascinating, like most of the things Jarvis Cocker gets involved with

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LETTER OF THE WEEK

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THE GOOD FIGHT

Its official: Foo Fighters have returned! When I heard that the mighty Foos had announced their eighth studio album, that the Eagles' Joe Walsh was listed as a contributor and that there would be a documentary mini-series about the making of the album, it seemed as if all my dreams had come true and all my Christmases had been rolled into one! The television mini-series is simply going to be a spectacular work of art; imagine getting to see Foo Fighters making magic first-hand! I honestly didn't believe that Dave Grohl and the gang could ever top 2011's 'Wasting Light' album, but they have already surprised us all again. Off the back of Kurt Cobain's 20th anniversary concert, I think the timing for the new album is completely perfect too. I for one simply cannot wait for its release!

Ella Scott, via email



Matt Wilkinson: Foos! Eagles! HBO! Could our love and respect for the Foos be any greater right now? Dave Grohl knows exactly how to orchestrate a return to public consciousness. If the new album is as good as we've been led to believe – and, frankly, we're hoping for a 'White Album'-meets-'Sandinista!'-meets-Rick Rubin odyssey – then we're in for a treat. Glasto 2015, anyone?

EEZ-EH PEEZ-EH?

Kasabian's appearance on *Later... With Jools Holland* last week resulted in many split opinions. 'Eez-Eh' opened the show, different to Kasabian's usual style but catchy also, although Serge just seemed to bounce about throughout. 'Bumblebee' closed with an engineered racket, once again very catchy in my opinion. But the question is, have Kasabian still got it? I am personally a fan of their new material and I'm sure '48:13' will be another superb album, but some are finding it not so eez-eh on the ears.

Charlie Ireland, via email

MW: Charlie, 'Eez-Eh' is tailor-made for making thousands of people lose their shit while off their nut in a muddy field somewhere. Serge is merely the man at the front of the conga. In terms of it splitting opinion, you're right – but that's what bands like Kasabian should

do. The last album, for me, was their weakest yet, and a real letdown after 'West Ryder...' before that. They're at their best when they try to be a bit weird, so for me, the comeback single makes the grade.

STROKING THE MONKEY

Your website released a video last week of Strokes legend Albert Hammond Jr (pictured) practically begging to support Arctic Monkeys on tour and being brushed off by Alex Turner. While many fans of both bands agree that it would be exciting to see Arctic Monkeys play on the same bill as a member of (perhaps) their biggest single influence, I think their apparent reluctance signals how poorly The Strokes have aged compared

to their British 'successors'. While Arctic Monkeys and The Strokes have both drastically changed their sound over the years, the Monkeys have been far more consistent than The Strokes, emphasised by the fact that their past few albums have come out around the same time. I can only speculate that Arctic Monkeys would have leapt at the chance to have a member of The Strokes on their bill back in the mid-2000s, ahead of the hugely disappointing 'Angles' and 'Comedown Machine', but I can't help but feel that last week's video demonstrates how much the Arctic Monkeys seem to have outgrown the New York band.

Ally Shuttleworth, via email

MW: Really, Albert just seems like he's trying to get as many people as

possible into his solo tunes right now. The guy knows us Brits still hold a special place in our hearts for The Strokes, so supporting the likes of Jake Bugg and Arctic Monkeys makes perfect sense to him. Fuck, part of me thinks he'd probably do a stint opening up on *This Morning* given half a chance. As for Alex and co supposedly giving him the cold shoulder? I'd say it's more down to logistics than anything else. Monkeys hating The Strokes? I just can't see it.

PEACE OUT

After hearing about Peace playing on *Made In Chelsea* I was mildly amused, so I ended up watching the episode they featured in. Their performance was good, I thought – surely no-one is going to object to a band playing on a TV show to help them make a living and increase their audience, especially a band like Peace who deserve

a larger audience? Well, I thought wrong. The band have been bombarded with messages about 'selling out', 'selling their souls', and some even wrote to tell Peace that they are no longer fans because of it. This really, really confused me. I know that back in the day 'selling out' was a huge thing for a band to do, but that's because nine times out of 10 they didn't need to sell out to make a decent wage. Is it only me that thought it wasn't a really awful thing for them to do?

James Wale, via email

MW: Speaking as someone who once took a bass lesson from one of Tribes, who was trying to earn a bit more dosh, I don't have any problem with Harry Koisser and the band playing *Made In Chelsea*. The band clearly have big ambitions – hell, check out the title of that new single, 'Money' – so let them do as many ads, synchs and guest appearances as they want.



LOOK WHO'S STALKING

I met Johnny Marr outside his Newcastle gig last year, back when his right hand was in slightly better nick. He was so polite and friendly, and even had time for a cuddle.

Suzie, Winchester



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THE HIVES
PEACE
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THE WONDER YEARS • TOUCHÉ AMORÉ • WOVENWAR

THE PIT

OF MICE & MEN
ARCHITECTS

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NME TRACK OF THE WEEK

1. White Lung
Face Down

Vancouver DIY stalwarts White Lung have made a name for themselves with the kind of organ-churning punk that was musically too good and lyrically too smart to stay holed up in a basement. Although this is arguably the most subdued track on their forthcoming third album, it's still a riot of break-screach guitars and palpitation-inducing drum drills with a rallying fuck you to "the dumb" who "don't make a sound".

Jenny Stevens, Deputy News Editor

2. Banks
Drowning

LA singer Banks' undulating, R&B-doused electronics and melancholic soul might have set her up so far as the effortlessly cool female counterpart to The Weeknd, but 'Drowning' shows Banks to be just as emotionally fallible as the rest of us mere mortals. "From the girl who made you soup and tied your shoes when you were hurting/ You were not deserving", she intones with just the right balance of frailty and fight. Drowning? Not so much any more.

Lisa Wright, writer

3. Jess Glynne
Right Here

The 24-year-old's already had two Number Ones this year with Clean Bandit and Route 94, featuring on respective hits 'Rather Be' and 'My Love'. Now it's time for her debut single proper. Produced by Gorgon City, and harking back to old school '80s soulful house, it's the sort of gentle banger that would've been at home on Katy B's first album and suggests Glynne won't need any more guest spots to make a name for herself.

Andy Welch, writer

4. Juce
(H)ours

With the ink still drying on the major label contract, London trio Juce calmly deliver another bona fide pop smash from their increasingly impressive arsenal. Positioned somewhere between 'Random Access Memories' disco smoothness and Jessie Ware, '(H)ours' works mainly as a vehicle for lead singer Chalin's Sade-esque vocals. Juce are most definitely a band worth getting excited about.

David Renshaw, News Reporter

5. Rae Morris (feat. Fryars)
Cold

Rae Morris' soaring atmospheric drifts over the same spacious, bare landscape terraformed by The xx, also home to London Grammar et al. Yet the humanity of Morris' soft voice, here deliciously tempered by Fryars' wounded soulfulness and paired with the crisp, smart production of Ariel Rechtsaid (Charli XCX) lift it into a grander stratosphere than your average glossy moper.

Emily Mackay, writer

**6. Wayne Coyne & Miley Cyrus**
Lucy In The Sky With Diamonds

Wayne Coyne and Miley Cyrus have everything and nothing in common. One is the frontman of the most populist 'out-there' psych bands of the past 30 years, the other a Disney popette turned princess of internet controversy. Yet at the core of both lies one consistent mantra: to not give a single fuck. It's exactly the sort of combination you'd need LSD to dream up.

Eve Barlow, Deputy Editor

7. Kasabian
Stevie

Where comeback single 'Eez-Eh' was a Kasabian-meets-Black Grape knockabout, 'Stevie' – premiered on *Later... With Jools Holland* last week – is a more heads-down, frowns-on taster of the Leicester group's imminent '48:13' album. There's rolling bass, stings of brass and snarled lyrics that hint at Hendrix: "Stevie, where you going with that gun? Who you wanna shoot down? Who you trying to kill?" 'Stevie' wonderful.

Dan Stubbs, News Editor

8. Morrissey
Istanbul

Within 20 seconds a mother has died, but 'Istanbul' certainly isn't all Moz business as usual. Languid Bond synths, Eastern guitar fripperies and ominous crashes seep across this eerie tale of a father hunting down his lost son among the street gangs of the Turkish capital, Morrissey cast as the glowering Liam Neeson in his own personal *Taken*. It all ends tragically of course – "I lean into a box of pine/Identify the kid as mine" – but bodes well for 'World Peace Is None Of Your Business'.

Mark Beaumont, writer

9. Die Antwoord
Pitbull Terrier

Die Antwoord's new single will trigger your gag reflex. Its electronics sound like something Crystal Castles might produce were they imprisoned in a sewer and force-fed bad drugs. Predictably, the South African rappers have made a disgusting video to match. Wearing a terrifying prosthetic mask, Ninja is far too convincing as a bloodthirsty, sex-crazed dog. "I'm an animal", he snarls. You said it, Ninja.

Ben Homewood, writer

10. Slow Club
Suffering You, Suffering Me

It's become a mainstay of live shows since 2013, but 'Suffering You, Suffering Me' still sounds every bit the ballad to break black hearts on record – at least, until the sombre chords make way for an updraft of stamping brass. Rebecca Taylor's smooth vocals are the jewel in the crown, and with this track Slow Club affirm third album 'Complete Surrender' need take no prisoners.

James Balmont, writer

ESSENTIAL NEW TRACKS

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11. Darlia Dear Diary

Those grungy ex-toilet cleaners Darlia have gone where most upcoming indie bands wouldn't dare to go. They've penned an unashamedly hook-filled pop hit, making a bold departure from their heavy, raucous rock of 'Candyman' and 'Queen Of Hearts' even before they've released an album. It's kinda cheesy, kinda great and, like everything they've released so far, beats with addictive emotion.

Lucy Jones, Deputy Editor, NME.COM

12. Mongol Horde Make Way

Announcing their debut album only a week ahead of its release, Mongol Horde's first taster track was this furious slab of cider-drenched Camden gutter thrash about Genghis Khan. "Watch your fucking step", spits frontman Frank Turner, returning gleefully to his raging rock roots. Destined to make anyone who's fond of the 'Tape Deck Heart' man's acoustic-driven love songs run for the hills.

Leonie Cooper, writer

13. Adult Jazz Spook

Leeds' Adult Jazz only announced themselves to the world late last year with debut track 'Springful', a five-minute trip through the oddness of Alt-J. Their second single 'Spook' continues that creativity with a nine-minute extravaganza. Here, the band opt for pastoral instruments; trumpets mimicking singer Harry Burgess' vocal melody between stutters of silence before everything's ramped up to a clattering crescendo.

Rhian Daly, Assistant Reviews Editor

14. Jurassic 5 The Way We Do It

Just when you thought Jurassic 5 were content with pottering through their reunion relying simply on backpacker nostalgia, they calmly reveal one of their finest cuts. Based around a sample from The White Stripes' 'My Doorbell', they've been sitting on the giddy 'The Way We Do It' – which features posthumous production from Heavy D, who died in 2011 – since recording 2006's 'Feedback'. Here's hoping they pull this one out of their JanSport during their upcoming UK shows.

Leonie Cooper, writer

15. Parquet Courts Instant Disassembly

Barring 'Stoned And Starving', this is Parquet Courts' most grandiose moment yet. It's the polar opposite from the first tune though – a slow, driving riff piercing the track from start to finish as Andrew Savage laments pretty much everything that lies in front of him. "Don't beseech me for the answers you seek", he drawls, struggling to finish the sentence. It's not lazy though: in fact, being so drawn out has rarely sounded so compelling.

Matt Wilkinson, New Music Editor



16. Jónsi Where No One Goes

Sigur Rós' baroque rock choirboy likes these dragon movies. Jónsi's back with the theme to *How To Train Your Dragon 2*, having contributed 'Sticks And Stones' to the 2010 original. And it's an ecstatic Technicolor rush to match the images. There are grand brassy dropouts to let you catch your breath, but otherwise this is a gallop of soaring vocals, dashing strings and flutes that sound – shockingly enough – like they're flying.

Matthew Horton, writer

17. Klaxons Invisible Forces

"You make me feel real", chant Klaxons over piano house stabs on 'Invisible Forces'. It's one of the tracks on imminent third album 'Love Frequency' that harks back the most to their 'Myths Of The Near Future' days, Jamie Reynolds and James Righton's falsetto harmonies practically glowing neon over euphoric slabs of rave-ready pop that'll have you feeling as up for life as the pills adorning their album artwork.

Rhian Daly, Assistant Reviews Editor

18. Lil Wayne D'usse

Your boy Weezy has been saying some alarming things in the run up to the release of 'Tha Carter V', most notably that it's going to be his final album. A marketing ploy? Perhaps not. He sounds intensely emotional on this Lee Majors-produced track from the record, shouting out the deceased and saying, "Everybody in the building, well, I left that bitch like Elvis". A stellar track that reminds you how good Lil Wayne can be, and how much he'd be missed.

Phil Hebblethwaite, writer

19. Tom Vek Broke

Organ stabs, Middle-Eastern riffs and retro-future robot sounds open the new track from Tom Vek's third album 'Luck'. 'Broke' sees him expanding his views on the state of modern humanity from "We're just animals in the jungle," on a previous track to, "We lie to get ahead". But which is it, Tom? Glorious, ragged percussion should take your mind off the big things while Vek figures it all out.

Hazel Sheffield, writer

20. Jack White Just One Drink

A stressy, stomp little teaser from Jack White's new LP 'Lazaretto', 'Just One Drink' comes on like Bowie's 'Suffragette City' or The Velvet Underground's 'I'm Waiting For The Man' given a honky-tonk makeover in a Nashville barber's. Chugging guitars meet flouncy piano while Jack howls, "You drink water, I drink gasoline/One of us is happy, one of us is mean". Well, slugging Castrol GTX will have a habit of making you cranky, Jack...

Ben Hewitt, writer



8

La Roux become one

Poised to return with her (very) long awaited
second album, La Roux's Elly Jackson says a split
from musical partner Ben Langmaid has freed
her to be the performer she wants to be

TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

"I feel like the gap is my friend," Elly Jackson says. "Of course it wasn't intentional, but it's become my friend. I mean, I've been trying to get this album out for the last three years, but we weren't going to start until it was right."

Jackson is now the only permanent member of La Roux – the one-time electronic pop duo who broke big in 2009 with a Number Two single, 'In For The Kill', then followed it with a Number One, 'Bulletproof'. She's sat in the plush west London offices of her management company discussing why, when her second album comes out on July 7, it's taken almost five years to follow up her debut. It's quite a story, and it ends well for Jackson. Splitting from her original co-writer and producer, Ben Langmaid, wasn't easy, she says, but she's convinced it was the right thing to do. She's delighted with her new album, 'Trouble In Paradise' and "gagging" to get back on tour.

It's possible to break the five-year gap down into distinct periods of time. La Roux's self-titled debut album was a platinum hit in the UK, leading to it being pushed hard in the States. Jackson describes the experience of constant touring and radio appearances in the US throughout 2010 as a "total struggle", but the hard work paid off. 'Bulletproof' became a Top 10 hit a year after its release in the UK, Jackson appeared on Kanye West's 2010 album, 'My Beautiful Dark Twisted Fantasy', and with Langmaid she won a Grammy for Best Electronic/Dance Album. That was February 2011 and the exact moment when the campaign for 'La Roux', the album, finished. When Jackson returned to the UK, she took time off and began to work on new songs. Then, at the end of 2011, she took her ideas to Langmaid, who was never part of the La Roux touring set-up, and they clashed. ➔➔

Elly Jackson: "I learned so much during the course of this record about doing what feels right"

"I came to him with some rare disco references and he made it very clear that he didn't like them," Jackson says. "There wasn't a great deal of understanding. Sometimes I thought we were on the same level, but then from the production that would come to light, I didn't feel that we were. I wasn't happy with the way some of the demos were sounding, or how they felt. On the album, there are maybe two songs that have similar production styles to the way that I started them with Ben, but they were essentially demo tracks and I felt they needed a lot of subsequent work."



Jackson had moved on. She'd met Langmaid when she was 17 (she's now 26) and bonded with him over a shared love of '80s electronic pop – early Depeche

being told that, most likely, Langmaid will receive a second-line production credit on just two songs from the nine-track album – 'Let Me Down Gently', which was posted online on May 12 as a means of introducing 'Trouble In Paradise', and 'Uptight

Downtown', the album's first official single.

Ian Sherwin was the engineer on La Roux's debut album and he became Jackson's main collaborator on 'Trouble In Paradise', stepping up to become co-producer. "He understood where I was when we were working on the new songs, rather than where I was five years before that," Jackson says. "And, as a bass player, he understood both the dub and ragga elements that I wanted to bring in, which are also a big part of the album, and groove. We discussed groove a lot, and he chose not to loop my guitar, which I play a lot on the album; he wanted to get a good performance out of me and use that. Plus he's an amazing engineer, and engineering moves into production pretty seamlessly."

Together, they've created an album that's thicker-sounding, warmer and dancier than La Roux's debut, but still distinctly pop. The title is telling, but it doesn't specifically refer to the dramas of the last few years in Jackson's life. "There are lot of themes to the record and I think that 'Trouble In Paradise' is a nice umbrella title," she says.

"In songs, I like the juxtaposition between dark and light. It's that feeling you get when you're in a club and there's a tune that's essentially a happy tune, but there's something about it that's melancholy – whether it's a chord, or one part of the melody, or one line of the lyrics – and it makes you feel like you could cry, but also run at the same time. That's what really gets me – that mood – and that's what the record tries to capture."

For now, there's only contentment in Jackson's life. "I'm very happy and I'm so looking forward to getting back out there," she says. "I'm in a much more stable place. That's partly because of my age and that's partly because I learned so much during the course of this record about doing what feels right. That's what's important, and now that I've achieved that, all I can do is go and enjoy what I've done."

■ PHIL HEBBLETHWAITE

"I'M IN A MUCH MORE STABLE PLACE. I'M VERY HAPPY"

Elly Jackson

Mode, Heaven 17, The Human League. But, she says, she doesn't "listen to any of that stuff any more". Instead, through DJing and going to clubs like Horse Meat Disco in London, she discovered "weird, late-'70s and early-'80s sci-fi disco" and it became a primary influence on 'Trouble In Paradise'.

There were other issues, too. "It was always going to be difficult because we'd had a long time away from each other when I was on tour," Jackson says. "We weren't really that connected and I'd realised what kind of performer I wanted to be onstage, which led to finding my first record restricting. I came back home and I felt like a different person."

The official split came in March 2012, although there are ongoing wranglings over songwriting/production credits, which prevented Langmaid from speaking to NME for this article. On May 15, he answered a question on Twitter, saying: "I left a while ago but co-wrote and co-produced over half the album (including 'Let Me Down Gently') before I left." At the time of press, the exact breakdown of credits was still being finalised, with NME



Jackson with former La Roux partner Ben Langmaid, who is likely to get just two credits on the new album (above)

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Hannah Hooper



Grouplove



BOOK
A Room of One's Own
by Virginia Woolf

"I was drawn to it because I love the cover art – it's this loose cobalt-blue sketch with handwritten type that was peeking out of a pile of books at a yard sale in Austin. It's definitely missing a few pages, but so am I."



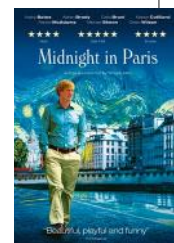
BOXSET
Nashville

"We watch Nashville religiously on the bus. It's a great show to watch on tour because

it's about writing music and being on the road, and it stars real country musicians. It's both ridiculous and relatable."

FILM
Midnight In Paris

"I can watch this film over and over again. Escapism. Paris in the 1920s. Love. Art. It is as easy to watch as it is inspiring."



GAME

Hide from the boys

"It's really easy to play – I go in my bunk and sleep."

HOME COMFORT
My old sweat suit

"I have an old sweat suit that is so ugly and old but so comfy and it's been my after-show jam for the past few years. Just comfy."

► Grouplove's UK tour begins at Manchester Gorilla on May 28

NME PROMOTION



2013 DJ champion
Killer Tom onstage



RELENTLESS: LET'S BE HEARING YOU!

Relentless Here To Be Heard and world-renowned DJ and producer Zane Lowe have teamed up to look for one blogger, one band, one DJ and one photographer to get involved with the biggest and best music events 2014 can offer. Enter the competition now!

The winning blogger will become the official Relentless Energy Drink writer for a year covering the best of music events, while the DJ will open the Relentless Stage at Leeds Festival alongside Zane himself. Meanwhile, the winning band will play on the same bill as Zane at a Relentless event in London later in the year, and the photographer will get to display his or her work on an NME.COM gallery – as well as at the Relentless @No.5 venue.

Last year's winning band Broken Men called the prize "a real confidence boost" and went on to play key gigs at festivals including Liverpool's Sound City, while the winning DJ Killer Tom played the Relentless Stage at Leeds Festival and then toured across the UK.

Speaking about what kind of people the Relentless judges are on the lookout for in the competition, Zane enthused: "I think you have to have a voice or an eye or an opinion or a style that's very unique to yourself. Even if it's not fully realised or it's not the slickest or the most professional sounding song, or your photography

isn't necessarily framed in the most obvious way, I think that's better. The judges are looking for an individual or individuals who are forging ahead."

Zane has helped to handpick an esteemed panel of experts to judge the competition, including NME's New Bands Editor Matt Wilkinson, photographer extraordinaire Dean Chalkley, Reading And Leeds Festivals' head booker Jon McIlldowie, and the head of Relentless Energy Brand Marketing Sam Grant.

Each of the judges are on the lookout for the most talented go-getters out there, keen on furthering their own careers and showcasing their amazing skills to the wider world. So, if you think you fit the bill and want to be in with a chance of winning the prize of a lifetime, what are you waiting for?! The competition is open now!

**▶ ENTER NOW! Head to
Relentlessenergy.com**



Zane Lowe with 2013
band winners Broken

Relentless
HERE TO
{ BE HEARD }

The summer starts here

As festival season kicks off, we give you the ultimate guide of where to go, who to see, and how to get there

BIG UK BASHES

Reading & Leeds

V Festival

The pop-focused weekend that celebrates radio-friendly hits and indie bangers in equal measure

► **WHAT'S NEW** MTV will be broadcasting the whole event ► **BEST BIT** The cleanliness ► **HEADLINERS** Justin

Timberlake, The Killers ► **FURTHER DOWN THE BILL** Manic Street Preachers, Katy B, Kaiser Chiefs, Miles Kane ► **WHO'S IT FOR?** People who want their music with mini bottles of rosé wine ► **WHEN** August 16-17 ► **WHERE** Weston Park, Staffordshire/ Hylands Park, Chelmsford ► **COST** £189 + booking fee for the weekend/£89 + booking fee per day ► **HOW TO GET THERE** Wolverhampton and Stafford stations are closest to the Staffordshire site/shuttle bus service from Chelmsford station ► **WHERE TO STAY** Onsite camping included in ticket price. Upmarket camping also available

Glastonbury

One of the best festivals in the world, it's the size of a small town and filled with everything under the sun

► **WHAT'S NEW** A new 'Mechanical Playground', plus night-time fave Arcadia has its own field ► **BEST BIT** The endless possibilities of stuff to do ► **HEADLINERS** Arcade Fire, Kasabian, Metallica ► **FURTHER DOWN THE BILL** Pixies, Jack White, Haim ► **WHO'S IT FOR?** Quite literally everyone ► **WHEN** June 25-29 ► **WHERE** Worthy Farm, Pilton, Somerset ► **COST** Sold out. But you already knew that ► **HOW TO GET THERE** National Express services throughout the country or a train to Castle Cary followed by a shuttle bus ► **WHERE TO STAY** Onsite camping included in ticket price

T In The Park

Scotland's biggest knees-up plays host to a host of big-name acts while keeping the party spirit at the fore

► **WHAT'S NEW** Mysterious new areas – the Palm Stage and the Disco Shed ► **BEST BIT** The hedonism ► **HEADLINERS** Biffy Clyro, Arctic Monkeys, Calvin Harris ► **FURTHER DOWN THE BILL** Jake Bugg, Pharrell, Elbow, Franz Ferdinand ► **WHO'S IT FOR?** People who think portals are for the weak ► **WHEN** July 11-13 ► **WHERE** Balado, Kinross, Scotland ► **COST** £194 + booking fee for the weekend/£82.50 + booking fee per day ► **HOW TO GET THERE** Citylink coaches available from throughout Scotland/ closest train stations Glasgow, Edinburgh and Perth and then get a Citylink ► **WHERE TO STAY** Onsite camping included in ticket price

Q&A

Jamie MacColl Bombay Bicycle Club

You're headlining the NME/Radio 1 stage this year at Reading and Leeds. What are your plans for the set?

"For anyone who saw our last UK tour, the production was pretty over the top, so it'll be a bigger version of that."

You basically brought a carnival onstage with you one year at Glasto – will that make a reappearance this summer?

"That was back in 2010 when we had a samba band, which was a lot of fun. When I watch the videos back though, we all look completely terrified and keep playing out of time with each other. We were still only 20 or 21 then and those big festivals probably overawed us a bit."

What's your favourite festival to play?

"Reading & Leeds is always gonna have really good crowds because it's fuelled by young people getting fucked up. It's a rite of passage that we've all been on and that makes for an exciting gig."



Isle Of Wight

June bash mixes heritage acts with current chart favourites

► **WHAT'S NEW** Small stages curated by names such as locals The Bees ► **BEST BIT** Tim Burgess' Tim Peaks diner – hosting leftfield musical choices alongside cake and cocktails ► **HEADLINERS** Biffy Clyro, Red Hot Chili Peppers, Kings Of Leon ► **FURTHER DOWN THE BILL** Suede, Peace ► **WHO'S IT FOR?** A discerning crowd ► **WHEN** June 12-15 ► **WHERE** Seaclose Park, Newport ► **COST** £190 for the weekend/£75 per day ► **HOW TO GET THERE** Ferry from Portsmouth & Southsea or Southampton into Fishbourne, Ryde, Cowes or East Cowes and then a drive ► **WHERE TO STAY** Onsite camping included in ticket price

BIG EURO FESTIVALS

Roskilde

Denmark's mammoth eight-day party: four days of music, four days to go nuts
▶BEST BIT The Rolling Stones – you won't find them in the UK any time this year
▶HEADLINERS The Rolling Stones, Arctic Monkeys, Damon Albarn, Drake
▶FURTHER DOWN THE BILL Stevie Wonder, Interpol, Chance The Rapper, Deftones
▶WHO'S IT FOR? People who never want the party to end
▶WHEN June 29–July 6
▶WHERE Copenhagen, Denmark
▶COST £208 for eight-day ticket
▶HOW TO GET THERE Flight into Copenhagen, then a train directly to the festival
▶WHERE TO STAY Onsite camping included in ticket price

Pinkpop

The big Dutch blowout fusing British favourites and local acts – just a short hop across the North Sea
▶THE BEST BIT The accessibility – you can get a sleeper coach directly from one of four points in the UK
▶HEADLINERS The Rolling Stones, Arctic Monkeys, Metallica, Arcade Fire
▶FURTHER DOWN THE BILL Biffy Clyro, White Lies, Jake Bugg
▶WHO'S IT FOR? People who are fans of foreign festivals, but not fans of flying
▶WHEN June 7–9
▶WHERE Landgraaf, Netherlands
▶COST £142.50 for the weekend
▶HOW TO GET THERE Direct coach from London, Manchester, Birmingham or Dover
▶WHERE TO STAY Onsite camping included in ticket price

Sziget

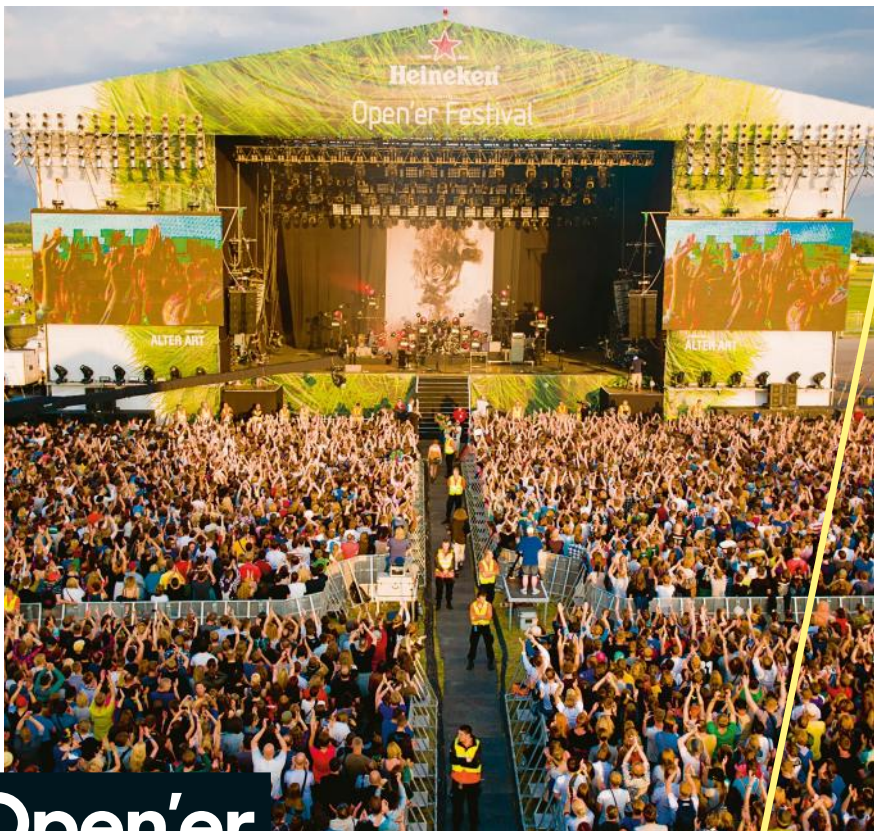
Budapest's idyllic answer to Glastonbury; a gigantic festival full of hidden delights, set on its own island in the Danube

▶BEST BIT The scenery – you can travel to the island by boat; there's an onsite beach; everything is draped in fairy lights... need we go on?
▶HEADLINERS Queens of the Stone Age, The Prodigy, Placebo, Macklemore & Ryan Lewis
▶FURTHER DOWN THE BILL OutKast, Manic Street Preachers, Lily Allen, Klaxons
▶WHO'S IT FOR? People who want Glastonbury without the mud
▶WHEN August 11–18
▶WHERE Budapest, Hungary
▶COST £186.50 for the weekend
▶HOW TO GET THERE Flight to Budapest and public transport to the site
▶WHERE TO STAY Onsite camping included in ticket price

TheWeek

Exit

Serbia's two-part festival, blending dance and indie over two back-to-back events
▶BEST BIT The choice – the main festival runs from July 10–13, the more electronic-centric Sea Dance festival then goes from 15–17
▶HEADLINERS Damon Albarn, Gloria Gaynor, Example
▶FURTHER DOWN THE BILL Suede, Disclosure, Skrillex, Rudimental
▶WHO'S IT FOR? Dance lovers who still want a splash of guitars on the side
▶WHEN July 10–13/July 15–17
▶WHERE Novi Sad, Serbia
▶COST £95 + booking fee for the weekend
▶HOW TO GET THERE 'Exit adventure package' including flight and transfer or shuttle bus from Belgrade airport
▶WHERE TO STAY Various hostels available in the neighbouring areas



Open'er

Poland's premier summer event, bringing five days' worth of massive names to a disused military airport

▶BEST BIT The price – just over £100 for a five-day ticket and everything costs a fraction of what it does in the UK when you get there
▶HEADLINERS The Black Keys, Interpol, Foals, Jack White, Pearl Jam
▶FURTHER DOWN THE BILL The Horrors, Jagwar

Ma, Lykke Li, Haim, Wild Beasts

▶WHO'S IT FOR? People who want big names on a budget
▶WHEN July 2–5
▶WHERE Gdynia, Poland
▶COST £106 for the weekend
▶HOW TO GET THERE Nearest airport is Gdansk
▶WHERE TO STAY Onsite camping included in ticket price or hotels in nearby Gdynia

Q&A

Tom Fleming

Wild Beasts

What can we expect from your festival sets this summer?

"We have a shiny new album to play and our set up has changed a lot – you have to perform differently the higher up the bill you get. It's more of a show and you're aware people might have actually come to see you."

How do you make intimate music work to a hedonistic festival crowd?

"Our average audience is equal parts art kids and lairy lads out on the piss, so in some respects that doesn't change, but the important thing really is not to change it too much. Just perform the way you should instead of doing silly gestures and donning an England shirt."

What are your festival packing essentials?

"I'd recommend tins of Glenryck pilchards in tomato sauce to keep your strength up – if it's good enough for soldiers, it's good enough for festival goers."

What's been your weirdest festival experience?

"One festival we played in Scandinavia, they had fabric dividers between the dressing rooms and we were next to the Polish metal band Behemoth. We were only young and they were doing their vocal warm ups and putting their spikes on next door – it really opened my eyes. Frankly it made us want to try harder."

BOUTIQUE BASHES

Bestival

Rob da Bank's September fancy dress blowout boasting one of the year's most forward-thinking line-ups

► **WHAT'S NEW** The new Reggae Roots stage ► **BEST BIT** The headliners – Bestival books artists tailor-made for festival partying ► **HEADLINERS** Foals, OutKast, Chic feat. Nile Rodgers ► **FURTHER DOWN THE BILL** Beck, SBTRKT, Temples, Wild Beasts ► **WHO'S IT FOR?** Party-minded twenty-somethings and fancy dress fans ► **WHEN** September 4-7 ► **WHERE** Robin Hill, Isle Of Wight ► **COST** £195 for the weekend ► **HOW TO GET THERE** Ferry from Portsmouth or Southampton into Fishbourne, Ryde, Cowes or East Cowes and then a drive ► **WHERE TO STAY** Onsite camping included in ticket price

Green Man

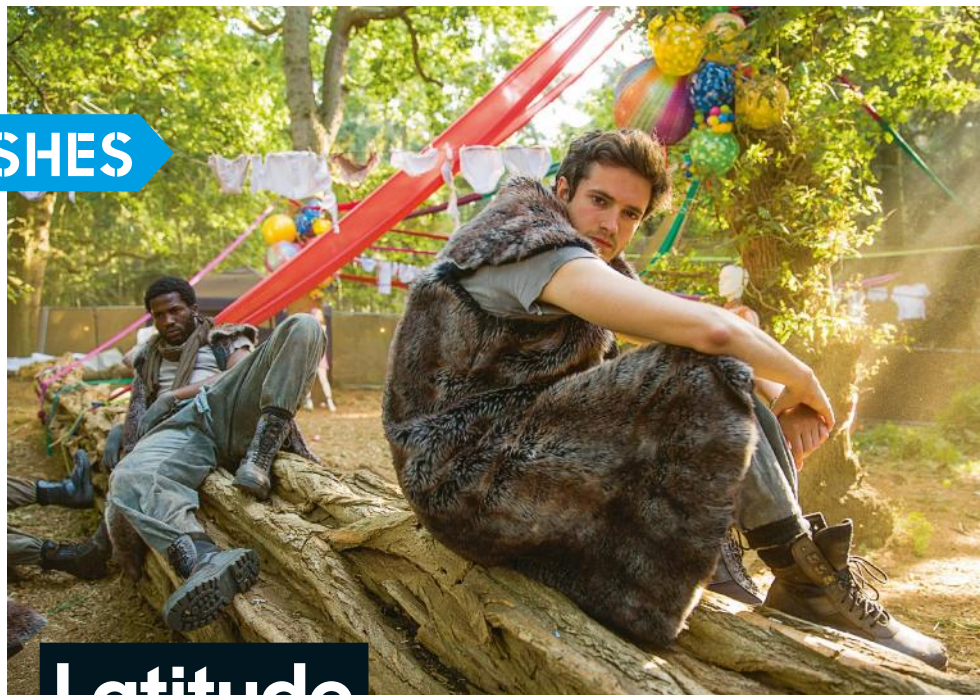
The chilled-out festival that favours folk favourites and underground hits

► **WHAT'S NEW** Film magazine *Little White Lies* will be curating the cinema tent ► **BEST BIT** The scenery. Watching the sun set over the Brecon Beacons is magical ► **HEADLINERS** Beirut, Mercury Rev, Neutral Milk Hotel ► **FURTHER DOWN THE BILL** Caribou, First Aid Kit, Real Estate, Poliça ► **WHO'S IT FOR?** People who like organic, local cider as much as the bands ► **WHEN** August 14-17 ► **WHERE** Glanusk Estate, Brecon Beacons ► **COST** £159 plus booking fee for the weekend ► **HOW TO GET THERE** Free festival bus from Abergavenny or National Express coaches throughout the UK ► **WHERE TO STAY** Onsite camping included in ticket price – general and family areas

Beacons

A relatively new addition to the festival circuit, packed with more buzz bands than you can shake an A&R at

► **WHAT'S NEW** An outdoor folk stage is planned for 2014 ► **BEST BIT** The expertly curated line-up ► **HEADLINERS** Darkside, Daughter, Jon Hopkins ► **FURTHER DOWN THE BILL** Fat White Family, Cate Le Bon, Toy, Erol Alkan ► **WHO'S IT FOR?** New music aficionados ► **WHEN** August 7-10 ► **WHERE** Heslaker Farm, Skipton ► **COST** £109.45 for the weekend/£55 for the Friday or Saturday/£49.50 for Sunday ► **HOW TO GET THERE** Bus (or taxi) from Skipton station ► **WHERE TO STAY** Onsite camping included in ticket price



Latitude

Family-friendly weekender that takes place in one of the UK festival circuit's most scenic settings

► **WHAT'S NEW** Wine tasting and "late-night voodoo revelry" in The Scoundrel's Hollow ► **BEST BIT** The cultural extras – theatre, poetry and top-class comedy are all on offer if you want a break from the bands ► **HEADLINERS** Damon Albarn, The Black Keys, **Two Door Cinema Club** ► **FURTHER DOWN THE BILL** Tame Impala,

Lykke Li, Future Islands, Billy Bragg

► **WHO'S IT FOR?** People who want the festival experience without being regularly showered with pints of piss ► **WHEN** July 17-20 ► **WHERE** Henham Park, Southwold ► **COST** £195.50 for the weekend/£84.50 per day ► **HOW TO GET THERE** Festival bus from Diss station or coaches travelling throughout the country ► **WHERE TO STAY** Onsite camping included in ticket price

Q&A

Sam Halliday Two Door Cinema Club

You're headlining a festival for the first time this year. Anything special in store?

"Usually, it's left to turning up and pushing things onstage, so we're going to take full advantage of our headline status and make it the biggest show we can, with smoke machines and all that good stuff."

Are you nervous?

"We took time off at the beginning of the year to have a normal life and write album three; our first gig back together is headlining Latitude. This is coming back with a bang! I'm excited but terrified."

Most memorable festival experiences?

"At our first Glastonbury, we played four shows and camped. Alex, our singer, passed out after making a crazy vodka/Red Bull concoction then woke up and realised he'd lost his bag with our rental car keys in it, where we had our equipment."

What are your festival packing essentials?

"Lots of alcohol. It's more effective than any food you can bring to spur on your emotions on a Sunday afternoon when you're fed up of being there. It blows my mind that people can deal with festivals. It's not in my DNA. You see people who've been rained on for three days and are still going for it."

Kendal Calling

Community-spirited weekender mixing local favourites with big festival hitters

► **WHAT'S NEW** The Lunar9 Reactadome – an electronic music and projections combo ► **BEST BIT** The local attractions – get your photo taken with the world's biggest Kendal mint cake! ► **HEADLINERS** Suede, Example, Frank Turner ► **FURTHER DOWN THE BILL** Happy Mondays, Miles Kane, 2manyDJs, Frightened Rabbit ► **WHO'S IT FOR?** Those after a scenic break from the city ► **WHEN** August 1-3 ► **WHERE** Lowther Deer Park, Lake District ► **COST** £129 plus booking fee for the weekend ► **HOW TO GET THERE** Shuttle bus from Penrith station ► **WHERE TO STAY** Onsite camping available



CITY FESTIVALS

Q&A

Emily Kokal

Warpaint

What can we expect from your sets this summer?

"We're trying to play as many of the tracks off our new album as possible and change them like we always do. And we might do some extra bonuses – maybe a cover..."

Do you play differently at festivals?

"We try and make it exciting for us because we have short attention spans!"

From your travels, what festival would you recommend people check out?

"Laneway festival in Australia is incredible – it's a touring festival, like Lollapalooza in the '90s. You fly around all the big cities in Australia with the same bands so it becomes like summer camp. It's like a little community travelling to your town and setting up a circus."

What advice have you got for festival-goers?

"Pace yourself and drink lots of water – take time to chill out and go hardest for the things you're most excited about otherwise you won't even remember seeing the bands you came for."

British Summer Time

Exclusive shows, huge names and a very big reunion, all in the centre of London

► **WHAT'S NEW** Food options now include the Sourced Market

► **BEST BIT** Pete and Carl reuniting once more

► **HEADLINERS** The Libertines, Black Sabbath, Arcade Fire, Neil Young & Crazy Horse

► **FURTHER DOWN THE BILL** The Pogues, Jake Bugg, Soundgarden, The National

► **WHO'S IT FOR?** Across the six days, there's something for everyone

► **WHEN** July 3-6 and 12-13

► **WHERE** Hyde Park, London

► **COST** £55-£76 per day

► **HOW TO GET THERE** Walk from the many tube stations nearby

► **WHERE TO STAY** Rooms in the city centre might be pricey, but the rest of London is only a tube ride away

Wireless

Taking place for the first time in Birmingham as well as London this year, Wireless has not only doubled but gone hip-hop

► **WHAT'S NEW** Birmingham! The festival now extends outside the capital

► **BEST BIT** The megastars – this is the only place in the UK you'll see Yeezy this summer

► **HEADLINERS** Kanye West, Drake, Bruno Mars

► **FURTHER DOWN THE BILL** Pharrell Williams, OutKast, Azealia Banks, 2 Chainz

► **WHO'S IT FOR?** Hip-hop junkies

► **WHEN** July 4-6

► **WHERE** Finsbury Park, London/Perry Park, Birmingham

► **COST** £172 for the weekend/£88 per day

► **HOW TO GET THERE** Walk from Finsbury Park tube station/Bus services from Birmingham

► **WHERE TO STAY** Hostels and hotels available nearby

Field Day

Two days tailored to the best of either indie and electronica or rock and psych in the heart of the capital

► **WHAT'S NEW** Sunday! Field Day now has double the days

► **BEST BIT** You can sneak off to the nearby adventure playground

► **HEADLINERS** Pixies, Metronomy

► **FURTHER DOWN THE BILL** The Horrors, Temples, Blood Orange, Jagwar Ma

► **WHO'S IT FOR?** Hardcore music fans who want to make the last tube home

► **WHEN** June 7-8

► **WHERE** Victoria Park, London

► **COST** £78 plus booking fee for the weekend/£49.50 for Saturday/£38.50 for Sunday

► **HOW TO GET THERE** Bus from Mile End station

► **WHERE TO STAY** Cheap hostels and hotels in east London

Tramlines

Sheffield's multi-venue event that's as wallet-friendly as they come

► **WHAT'S NEW** The festival has teamed up with charity Party For People

► **BEST BIT** The price. It's just £12 for a day ticket – less than it would normally cost to see the headliner

► **HEADLINERS** Katy B, The Cribs, Public Enemy

► **FURTHER DOWN THE BILL** Deap Vally, The Wedding Present, Gold Panda, Annie Mac

► **WHO'S IT FOR?** Indie kids on a budget

► **WHEN** July 25-27

► **WHERE** Various venues, Sheffield

► **COST** £28 for the weekend/£12 for the day

► **HOW TO GET THERE** Walk from Sheffield rail station

► **WHERE TO STAY** Lots of city centre hotel options



Parklife Weekender

Manchester's mammoth weekender in the city's biggest outdoor space, with a killer DJ line-up to see you through the evening

► **WHAT'S NEW** The Desperados Detonate arena, featuring Friendly Fires DJs

► **BEST BIT** The dance element – the festival pays as much attention to its DJ bill as the bands

► **HEADLINERS** Foals, Snoop Dogg

► **FURTHER DOWN THE BILL**

Disclosure, Flying Lotus, Childhood, Warpaint

► **WHO'S IT FOR?** People who want the club experience in the great outdoors

► **WHEN** June 7-8

► **WHERE** Heaton Park, Manchester

► **COST** £79.50 plus booking fee for the weekend

► **HOW TO GET THERE** Bus services from Manchester train station

► **WHERE TO STAY** The city centre is full of hostel and hotel options

FURTHER AFIELD

Lake Of Stars

Malawi's showcase of African and world music ▶ **BEST BIT** Gorgeous scenery ▶ **HEADLINERS** Malawi Mouse Boys, Yolanda Kaluma, The Very Best ▶ **FURTHER DOWN THE BILL** YADi, Bwani Junction, Fly5 ▶ **WHO'S IT FOR?** Those after an entire cultural experience ▶ **WHEN** September 26-28 ▶ **WHERE** Lake Malawi, Africa ▶ **COST** £46 for the weekend ▶ **HOW TO GET THERE** 3.5-hour drive from Lilongwe airport ▶ **WHERE TO STAY** Camping, hostels or hotels available

Fuji Rocks

One of Japan's most popular weekends, located high up on a mountain ▶ **BEST BIT** The view – you're on a mountain! ▶ **HEADLINERS** Arcade Fire, Franz Ferdinand, Jack Johnson ▶ **FURTHER DOWN THE BILL** The Flaming Lips, OutKast, Damon Albarn, Manic Street Preachers ▶ **WHO'S IT FOR?** People who want a break from UK festival parties – Fuji Rocks emphasises "co-operation and respect of nature" ▶ **WHEN** July 25-27 ▶ **WHERE** Naeba Ski Resort, Japan ▶ **COST** £240 for the weekend ▶ **HOW TO GET THERE** Flight to Tokyo, Fuji Rocks is located 100km from the city centre ▶ **WHERE TO STAY** Camping included in ticket price

Austin City Limits

SXSW's autumn cousin, still located in Texas but handily contained in one field ▶ **BEST BIT** The proximity to the city – you can go and explore the area without trekking across acres of countryside first ▶ **HEADLINERS** Eminem, Pearl Jam, OutKast ▶ **FURTHER DOWN THE BILL** Beck, Lana Del Rey, Lorde, Interpol ▶ **WHO'S IT FOR?** People who aren't ready

to let the festival season finish ▶ **WHEN** October 3-5 and 10-12 ▶ **WHERE** Zilker Park, Austin ▶ **COST** £133 for each weekend ▶ **HOW TO GET THERE** Flight to Austin, public transport from there ▶ **WHERE TO STAY** No camping, but a list of nearby hotels is provided on the festival website

QUIRKY FESTIVALS

Iceland

Secret Solstice

Get the Red Bull in – this is a three-day party where the sun never sets ▶ **BEST BIT** The constant daylight ▶ **HEADLINERS** Massive Attack, Disclosure ▶ **FURTHER DOWN THE BILL** Woodkid, Banks, Skream, The 2 Bears ▶ **WHO'S IT FOR?** Insomniacs and 24-hour party people ▶ **WHEN** June 20-22 ▶ **WHERE** Reykjavik, Iceland ▶ **COST** £105 for the weekend ▶ **HOW TO GET THERE** Public transport from Keflavik airport ▶ **WHERE TO STAY** Onsite camping available

Festival No 6

The North Wales bash located on the set of cult show *The Prisoner* that blends great bands with surreal charm ▶ **BEST BIT** The location – Portmeirion is a "Mediterranean-inspired coastal village" ▶ **HEADLINERS** Pet Shop Boys, Beck, London Grammar ▶ **FURTHER DOWN THE BILL** Temples, John Hopkins, Toy, Tom Vek ▶ **WHO'S IT FOR?** Festivalgoers who want more than beer and burgers ▶ **WHEN** September 5-7 ▶ **WHERE** Portmeirion, Wales ▶ **COST** £160 + booking fee for the weekend ▶ **HOW TO GET THERE** Shuttle bus from Bangor station ▶ **WHERE TO STAY** Onsite camping available; hotel in the village

▼ Q&A

Ellie Rowsell Wolf Alice

What was your standout memory from last year's festivals?

"We played at Best Kept Festival in Holland and forgot that no one else would be camping except the audience, but we had a backstage pass. So we set up our little tent next to the sleeper buses and Odd Future came out of the bus next to us and started taking pictures and laughing at how tragic we looked."

Got any surprise planned for your sets this year?

"We've been doing a cover of 'Wicked Game', so we'll stick that in – or we might do a different cover of something more fun."

What would you dress up as for this year's Secret Garden Party theme of 'Goodbye Yellow Brick Road'?

"I don't know – how much choice is there for that?! I'd go as a brick, just a yellow brick and be done with it."



Secret Garden Party

Arguably the instigator of the UK festival circuit's passion for all things kitsch, SGP is like *Alice In Wonderland* with music ▶ **BEST BIT** From boozy tea parties to impromptu theatre displays, there's no shortage of entertainment

▶ **HEADLINERS** Public Enemy, Little Dragon, Fat Freddy's Drop ▶ **FURTHER DOWN THE BILL** Fat White Family, Jagwar Ma, Superfood, Wolf Alice ▶ **WHO'S IT FOR?** People as bothered about the experience as the music ▶ **WHEN** July 24-27 ▶ **WHERE** Huntingdon, Cambridgeshire ▶ **COST** £180.50 + booking fee for the weekend ▶ **HOW TO GET THERE** Huntingdon is the nearest rail station or coach run up and down the UK ▶ **WHERE TO STAY** Onsite camping available



BUDGET FESTIVALS

(under £100)

Y Not

Y Not's new-band-centric line up pairs music stalwarts with fresh new talent

► **BEST BIT** Small bands ► **HEADLINERS** White Lies, Frank Turner, Dizzee Rascal ► **FURTHER DOWN THE BILL** Circa Waves, The Wytches, Slaves, Darlia ► **WHO'S IT FOR?** People after an "I saw them before they were big" story ► **WHEN** August 1-3 ► **WHERE** Pikehall, Derbyshire ► **COST** £88.95 for the weekend ► **HOW TO GET THERE** Shuttle bus from Matlock and Buxton station ► **WHERE TO STAY** Onsite camping available

LeeFest

What Initially started as knees-up in a man named Lee's garden has since expanded into an annual event

► **BEST BIT** The story ► **HEADLINERS** The Cibs, Frightened Rabbit, Dan le Sac vs Scroobius Pip ► **FURTHER DOWN THE BILL** Childhood, Only Real, Rae Morris ► **WHO'S IT FOR?** Unpretentious party-goers ► **WHEN** 11-13 July ► **WHERE** Highams Hill farm, Warlingham ► **COST** £80 + booking fee for the weekend ► **HOW TO GET THERE** Bus from Bromley South or East Croydon stations ► **WHERE TO STAY** Camping available



Truck

Small but perfectly formed and in the heart of the Oxford countryside

► **BEST BIT** The size – you'll never miss a band trekking an hour up a hill at this one ► **HEADLINERS** The Cibs, White Lies ► **FURTHER DOWN THE BILL** Los Campesinos!, Deap Vally, Swim Deep, Peace ► **WHO'S IT FOR?** People who like watching pretty big acts in pretty intimate crowds ► **WHEN** July 18-19 ► **WHERE** Hill Farm, Oxford ► **COST** £78.15 for the weekend ► **HOW TO GET THERE** Bus from Didcot Parkway station ► **WHERE TO STAY** Onsite camping available

▼ Q&A

Harry Koisser Peace

You've got a new album in the pipeline – are you going to be playing much of it over summer?

"We'll probably play a couple of new songs, definitely 'World Pleasure' because that's made for festivals. The new stuff's just got a festival vibe."

What makes festivals like Truck great?

"What people don't realise about small festivals is it's the crap security that makes it brilliant... think about it..."

Are you going to be playing any cover versions in the sets this year?

"You know 'You Might Need Somebody' by Shola Ama? It's the funkiest thing. At the moment, it's just me screaming that we should do it at the other band members and them going, 'Why?' If one more person caves, then I'm in."

What's your advice for any first time festival-goers?

"I think last year I said 'don't take any clothes' but that wasn't very useful. This year I'm saying keep your mind open and your legs closed. Leave your sexuality at the wristband exchange."



GUARANTEED SUNSHINE

17

Optimus Alive



Portugal's finest festival starts late in the afternoon and goes on through the night

► **BEST BIT** The baking heat, the 3am gigs... none of it's too shabby ► **HEADLINERS** Arctic Monkeys, The Black Keys, Foster the People ► **FURTHER DOWN THE BILL** Daughter, Parquet Courts, Unknown Mortal Orchestra, Temples

► **WHO'S IT FOR?** Night owls and sun worshippers ► **WHEN** 10-12 July ► **WHERE** Lisbon, Portugal ► **COST** £104 + booking fee for the weekend ► **HOW TO GET THERE** Bus from Lisbon airport ► **WHERE TO STAY** Onsite camping available

Benicàssim

The original holiday festival – bands, beaches, booze and probably sunburn

► **BEST BIT** Exploring caves ► **HEADLINERS** The Libertines, Kasabian, Tinie Tempah, Paolo Nutini ► **FURTHER DOWN THE BILL** Lily Allen, MIA, Cat Power ► **WHO'S IT FOR?** Beni is basically the festival for Brits abroad ► **WHEN** July 17-20 ► **WHERE** Costa Azahar, Spain ► **COST** £149 + booking fee for the weekend ► **HOW TO GET THERE** Nearest airports are Barcelona or Valencia ► **WHERE TO STAY** Onsite camping included

Bilbao BBK

The mountaintop festival near the brilliant Basque city

► **BEST BIT** The price ► **HEADLINERS** The Black Keys, Franz Ferdinand, The Prodigy ► **FURTHER DOWN THE BILL** Phoenix, White Lies, MGMT, Crystal Fighters ► **WHO'S IT FOR?** People who think Benicàssim looks a little too much like Club 18-25 ► **WHEN** July 10-12 ► **WHERE** Bilbao, Spain ► **COST** £92 for the weekend ► **HOW TO GET THERE** Flight to Bilbao, shuttle buses from the city to the festival ► **WHERE TO STAY** Camping area located 1km from the festival

ROCK FESTIVALS

Download

A rite of passage for metal fans, taking place at the start of the summer

► **BEST BIT** The variety of acts from the darkest metal to acoustic sets

► **HEADLINERS** Linkin Park, Aerosmith, Avenged Sevenfold

► **FURTHER DOWN THE BILL** Fall Out Boy, The Offspring, Drenge, The Pretty Reckless

► **WHO'S IT FOR?** Rockers obviously

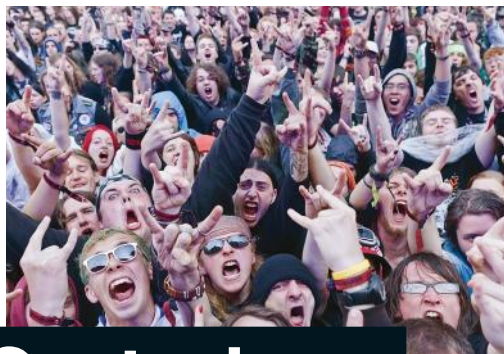
► **WHEN** June 13-15

► **WHERE** Donington Park

► **COST** £215 for the weekend/£82.50 per day

► **HOW TO GET THERE** Bus from East Midlands Parkway or Derby train station

► **WHERE TO STAY** Onsite camping



Sonisphere

The metal festival helps Knebworth celebrate its 40th year as a venue

► **BEST BIT** The size – four huge stages and several smaller ones

► **HEADLINERS** Metallica, Iron Maiden, The Prodigy

► **FURTHER DOWN THE BILL** Slayer, Mastodon, Band of Skulls, Frank Turner

► **WHO'S IT FOR?** Seasoned metalheads who've graduated from Download

► **WHEN** July 4-6

► **WHERE** Knebworth Park

► **COST** £215 for the weekend/£63.25 for Friday/£84.75 for Saturday or Sunday

► **HOW TO GET THERE** Shuttle service from Stevenage station

► **WHERE TO STAY** Onsite camping available

Q&A

Frank Turner

You've done the festival round for years now – how do you keep it exciting?

"Every year we try and do a bunch of festivals we've never done before which keeps it interesting, but you also have to be loyal to the ones you like too. It's about making sure you end up in the right places, but the shows are about people more than places in my opinion."

Have you got any surprises planned for this summer's sets?

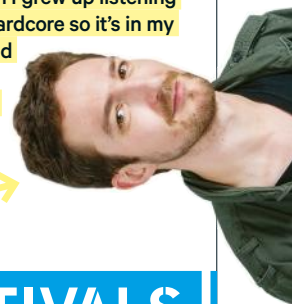
"We're working on a whole pile of new stuff now, but we're undecided if we'll play it at festivals. People's attention spans are already worn down so it might not be the best place."

You're playing Sonisphere for the first time this year – how does a heavy rock crowd compare to other festivals?

"There's a little part of me that's nervous about how the Sonisphere crowd will take to us because we're a lot less heavy than some of the other bands, but then I grew up listening to metal and punk and hardcore so it's in my bones. I feel like I can hold my own."

What's your best piece of festival advice?

"Don't take the brown acid."



Rock Am Ring

Germany's premier rock event

► **BEST BIT** Huge UK bands like Kasabian playing to smaller crowds

► **HEADLINERS** Iron Maiden, Metallica, Kings Of Leon, Linkin Park

► **FURTHER DOWN THE BILL** Nine Inch Nails, Queens Of The Stone Age, Kasabian, Babyshambles

► **WHO'S IT FOR?** Rockers who secretly like a bit of Jake Bugg

► **WHEN** June 5-8

► **WHERE** Nürburgring Eifel, Germany

► **COST** £170 for the weekend

► **HOW TO GET THERE** Cologne is the nearest airport, then make your way via public transport

► **WHERE TO STAY** Onsite camping available

DANCE FESTIVALS



Sonar

Barcelona's self-proclaimed "international festival of advanced music and new media art" – as highbrow as it says on the tin, albeit with some added dancefloor fun

► **BEST BIT** The weatherproofing – the majority of Sonar takes place at indoor venues

► **HEADLINERS** Massive Attack, Caribou, Rudimental

► **FURTHER DOWN THE BILL** Four Tet, Jon Hopkins, Bonobo, MØ

► **WHO'S IT FOR?** Serious dance fans in search of a city break

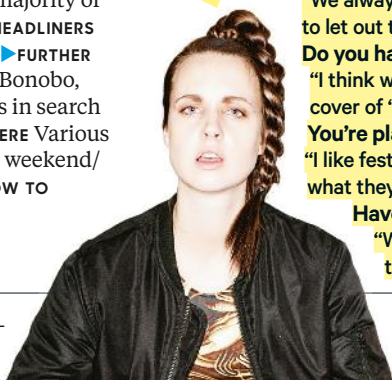
► **WHEN** June 12-14

► **WHERE** Various venues, Barcelona

► **COST** £156 for the weekend/Day tickets £39/Night tickets £58

► **HOW TO GET THERE** Regular flights to Barcelona

► **WHERE TO STAY** Various hostels and hotels available in the city



Creamfields

Three days of dance and electro music. The words 'dee' and 'jay' are important

► **BEST BIT** The timing, it's a bank holiday

► **HEADLINERS** Avicii, Deadmau5, Calvin Harris

► **FURTHER DOWN THE BILL** Tiësto, Fatboy Slim, Armin Van Buuren

► **WHO'S IT FOR?** People after one last summer blowout

► **WHEN** August 22-24

► **WHERE** Daresbury

► **COST** £180 plus booking fee for the weekend

► **HOW TO GET THERE** Shuttle bus from Liverpool, Manchester, Warrington or Runcorn stations

► **WHERE TO STAY** Onsite camping available

Global Gathering

A line-up of DJs and a smattering of live acts ensure this is a weekend where the party is never allowed to stop

► **BEST BIT** The stay-thru crew spirit – go hard or go home

► **HEADLINERS** Chase And Status, The Prodigy

► **FURTHER DOWN THE BILL** Alesso, David Guetta, Katy B, Madeon

► **WHO'S IT FOR?** Rave kids

► **WHEN** July 25-26

► **WHERE** Long Marston Airfield, Stratford-Upon-Avon

► **COST** £130 plus booking fee for the weekend

► **HOW TO GET THERE** Shuttle bus from Stratford-Upon-Avon station or coach services throughout the UK

► **WHERE TO STAY** Onsite camping available

Q&A

MØ

What can people expect from your festival sets?

"We always want to let go and be energetic. I really want to be able to let out the aggression and energy and emotion."

Do you have any new tricks up your sleeve for the summer?

"I think we'll try out some new stuff. We'll probably do a Spice Girls cover of 'Say You'll Be There' too."

You're playing Sonar this year. Looking forward to it?

"I like festivals that have a more niche identity. It's interesting to see what they come up with visually and with the music."

Have you planned your stage set up yet?

"We want a fog machine to create an atmosphere. I want it to be dark and evil, but still have a happy energy."



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BESTIVAL

LOVEBOX



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NME COMPETITION



NME'S ULTIMATE FESTIVAL GIVEAWAY

We've whetted your appetite for field-based summer thrills with our list of the world's biggest, best and barmiest festivals. Now we're giving you the chance to win tickets to four of them.

OPEN'ER FESTIVAL

WIN Open'er tickets, flights and accommodation

Fancy seeing The Black Keys, Interpol, Foals, Jack White and Pearl Jam in the unforgettable surroundings of a disused military airport in Poland? We're giving one winner the chance to take themselves and three mates to Open'er, with flights and accommodation included.



WIN Optimus Alive tickets, flights and accommodation

We're offering one lucky reader and a mate the chance to check out Arctic Monkeys, The Black Keys, Foster The People and a host of others at Optimus Alive in Lisbon, Portugal. As well as a three-day pass to the festival, we'll take care of your flights and accommodation. All you need is the suncream.

BESTIVAL

WIN Bestival tickets

For those who want to stay a bit closer to home, we're offering a pair of weekend camping tickets to the late-summer party to end them all – Bestival. You can check out Foals, Chic featuring Nile Rogers and OutKast on the Isle Of Wight, surrounded by costume-clad revellers.

«READING LEEDS» 2014

WIN VIP Reading & Leeds tickets

We're offering VIP tickets for you and four mates for the site of your choice. As well as killer sets from Arctic Monkeys, Queens Of The Stone Age, Paramore and Blink-182, you'll get access to the guest campsite and the guest bar.

HOW TO ENTER ▶ To be in with a chance of winning these incredible festival prizes, head to NME.COM/win NOW!

Gary Barlow has faced calls to return his OBE after using a tax-avoidance scheme



POP STARS SHOULD PAY THEIR TAXES, JUST LIKE EVERYBODY ELSE

BY EXAMPLE

The singer/rapper says he wouldn't be able to look fans in the eyes if he were avoiding tax



Even though I don't earn anywhere near as much money as Gary Barlow, I'm happy to pay tax because I live in this country and it's my civic duty. It wasn't illegal when Barlow – along with a couple of his Take That bandmates – hid £63m in the Icebreaker investment scheme, but he must have known he was doing wrong.

It annoys me when people argue: 'Leave him alone – Gary Barlow works hard.' Normal people work fucking hard, whether you're a journalist, plumber or bus driver. There are people out there juggling four jobs just to bring in £25,000 per year. And out of that, the government takes at least 20 per cent. He's putting an extra burden on those on low incomes who are playing by the rules.

People complain endlessly about the government spending taxes in the wrong way, whether it's on roads we don't need or on those they feel are 'sponging off the state', but those at the bottom of society rely on aid that's funded by the highest-paying tax bracket. There are vital public services that need maintaining, such as the NHS or transport systems, and people who need benefits to help them back to work, or others who need financial help because they have a debilitating illness and physically can't work. If Gary Barlow's hiding money, then he's stopping these things from happening.

When The Rolling Stones avoided tax, they ran away from the country to live in France in exile. If Gary Barlow wanted to shirk his responsibility as a UK citizen, then he should have gone and lived abroad, but the fact he stayed here and did it as an ambassador for the country is galling. Like I say, he hasn't done anything illegal, and if I met him, I'd be polite. I'm not upset at him personally, more at what he represents – and that's a system where the wealthiest can afford not to pay their way.

Whether Barlow should keep his OBE is another debate – in my opinion, he should give it back. What he did was pretty fucking disgraceful. Mind you, I feel those kind of awards are meaningless. If I got one, I'd

probably go and pick it up and give it to my mum, just to make her proud.

I haven't lost touch with the value of money. I've got 12 first cousins who range from 18 to 28, and they're teachers, taxi drivers, painters and decorators, and I see how hard it is for them in life financially and how they can't afford certain things. They can't go on nice holidays or buy certain clothes. It's the same when I look out at my audience at my live shows. If I've got a 21-year-old cousin in that position, then I can look at a young kid at my gig and realise that 20 quid for them is a big deal.

If that's how I feel, I wonder how Gary Barlow will feel when he has to look his fans in the eye? ■

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

LOST ALBUMS

#31

The Legendary Marvin Pontiac Greatest Hits (2000)

Chosen by St Vincent



"The legend is that this Marvin Pontiac character was part Malian, part Jewish; he was a great blues harmonica player, but he lost his mind and then he was hit by a car and killed in 1977. But it's really just [actor and musician] John Lurie. I didn't really know anything about John Lurie, but I've since worked with people who were in [Lurie's band] The Lounge Lizards. It's only in the past two years that I did some actual investigating – I was working with Pat Dillelt on the David Byrne record – he was the engineer and he worked with John Lurie."



► THE DETAILS

► RELEASE DATE

April 11, 2000

► LABEL Strange & Beautiful Music

► BEST TRACKS No Kids, Pancakes, Rubin

► WHERE TO FIND IT On CD at Amazon and record shops

► LISTEN ONLINE On Spotify

Night terrors, smoke machines and south London memories bring emotional wallop to Childhood's debut

Childhood



Leo Dobson and Ben Romans-Hopcraft in Dan Carey's south London studio, May 15, 2014

Walk into the recording sessions for Childhood's debut album, 'Lacuna', and you'd be forgiven for thinking you'd stepped into a club. "We filled the room with smoke and lasers," says frontman Ben Romans-Hopcraft, outside a pub near the south London space where he and the band – guitarist Leo Dobson, bassist Daniel Salamons, drummer Chris O'Driscoll and new addition Max Fantin on synths – are putting in the finishing touches. "It takes away the fact that you're recording at 10am – it feels like you're playing a gig," he says. "We'd go out and get breakfast, get back in, stick the machines on and you have no idea what time it is – you just see people's faces looming out of the smoke".

Largely recorded over six weeks at the Streatham studio of Speedy Wunderground's Dan Carey (Toy, Bloc Party, Franz Ferdinand), cues for the emotional, wistful sound of 'Lacuna' can be found in former single 'Solemn Skies' and a re-recording of debut track 'Blue Velvet', now featuring harmonies from a

14-year-old school friend of Carey's daughter. Behind the soaring pop melodies are dark lyrics, often coming from a place of pure fantasy. "Ben and I both have sleep paralysis and it's absolutely terrifying," says guitarist Leo. "'You Could Be Different' is about a sleep paralysis ghost, this bald-headed girl who comes to me in my dreams and taunts me," says Romans-Hopcraft. "And in another dream, 'Solemn Skies' was being played by an incarnation of Smith Westerns, and I thought, 'These melodies are crazy.' I woke up and realised it was actually my melody because it was my dream. There's a video on my laptop of me recording it half-asleep in my pants that I found a couple of weeks later."

There's a reflective nature to the questioning, MGMT-inspired 'As I Am' and reverb-heavy slowie 'Chiliad' that cements Childhood as far more than – as they were originally touted – Palma Violets' slacker mates. "I actually hated that,"

notes Dobson. "We've got mates in bands, but that's not a scene – that's just having friends."

The changing character of the south London boroughs of their youth is a frequent factor in the songwriting, Romans-Hopcraft's prematurely jaded outlook giving

a heart-tug of sadness to every swell of luscious guitars. "I felt like there was a lot of emptiness in my life at the time of writing it in terms of relationships. It's basically about being vacant

– I feel like I'm here but I'm not really engaging with things," he begins.

"South London has changed so much for me in recent years, and it was about coming to a point of realisation. Realisation comes in little bursts and I think the record has those little bursts; there's a certain pining, longing quality to it even though a lot of it is quite upbeat."

Sweet, sad, summery and swoonsome in equal measure, Childhood's debut cuts to the heartfelt core of the band in giddily hook-laden style. If the 4am

▶ THE DETAILS

- ▶ **TITLE** 'Lacuna'
- ▶ **RELEASE DATE** August 2014
- ▶ **LABEL** House Anxiety/Marathon
- ▶ **PRODUCER** Dan Carey
- ▶ **RECORDED** Dan Carey's studio, Streatham
- ▶ **TRACKS INCLUDE** 'Blue Velvet', 'You Could Be Different', 'As I Am', 'Right Beneath Me', 'Falls Away', 'Sweeter Preacher', 'Tides', 'Solemn Skies', 'Chiliad', 'Pay For Cool', 'When You Rise'
- ▶ **BEN ROMANS-HOPCRAFT SAYS** "We just set out to make good pop songs mixed in with the essence of all the alternative guitar stuff we like."

studio allude to an album of bangers, the band say they're aiming to move the heart, not the feet, with their first LP. "The main thing we strive for is to make sure the emotion is consistent. It's all infectious, heartfelt melodies," says the singer. "We really strive to keep the same melodic and emotional idea behind everything." He shrugs, with a smile. "It just sounds like pop to me." ■ LISA WRIGHT

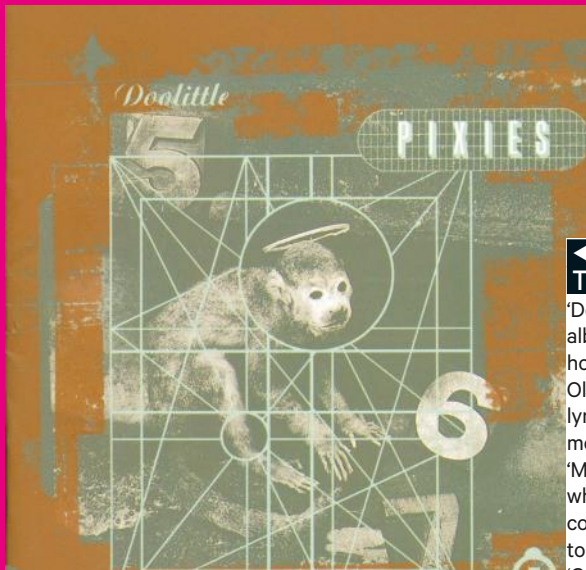
"THERE'S A CERTAIN PINING, LONGING QUALITY TO IT, EVEN IF IT IS QUITE UPBEAT"
BEN ROMANS-HOPCRAFT, SINGER



ANATOMY OF AN ALBUM



"IT'S PART OF MY ARMAMENT" Black Francis



THIS WEEK...

Pixies: Doolittle

Ahead of the band's headline slot at London's Field Day festival, we revisit the album that propelled them even further into the mainstream

THE BACKGROUND

After the success of 1987's mini-album 'Come On Pilgrim' and its full-length follow-up, 1988's 'Surfer Rosa', Pixies and their UK label 4AD were keen to maintain their momentum, so the bulk of 'Doolittle' was written while the band were on tour with labelmates Throwing Muses in Europe. Several of the songs were unveiled onstage and during radio sessions throughout 1988, and a live version of 'Hey' even appeared on a seven-inch given away with a UK music magazine. After recording 'Surfer Rosa' with Steve Albini, 4AD boss Ivo Watts-Russell, feeling an element of pressure from the band's US label Elektra to push the band towards the big league, wanted to give the Pixies' sound a bit more of a polish. He hired Liverpoolian Gil Norton, who had worked on the re-recording of the band's 1988 single 'Gigantic'.

STORY BEHIND THE SLEEVE

'Doolittle' was the first album where 4AD's in-house designer Vaughan Oliver had access to the lyrics beforehand. Thus the monkey references the track 'Monkey Gone To Heaven', while the booklet also contains oblique references to the likes of 'I Bleed' and 'Gouge Away'. Oliver said in 2013 that it remains his favourite 4AD sleeve "for the power of music and graphic design combined".

FIVE FACTS

- 1 The working title for the album was 'Whore', but Black Francis soon had second thoughts: "Vaughan said he was going to use this monkey and halo, so I thought people would think I was some kind of anti-Catholic or getting into naughty boy Catholic stuff. So I changed the title."
- 2 It took only three weeks to record. Francis recalled they were getting through a "song a day".
- 3 Tensions arose between Francis and bassist Kim Deal, although Deal was placated by co-writing 'Silver'. Her song 'Into The White' was the B-side of the album's second single, 'Here Comes Your Man'.
- 4 When Norton tried to get Francis to increase the length of some of his songs, Francis took him to a record store and pointed out the song lengths on a Buddy Holly greatest hits album, saying, "If it's good enough for Buddy Holly..."
- 5 In 2009, Pixies marked the 20th anniversary of the album's release by paying the record in its entirety on a world tour.

LYRIC ANALYSIS

"Got me a movie, I want you to know/ Slicing up eyeballs, I want you to know" - 'Debaser'

The song refers to Luis Buñuel and Salvador Dalí's 1929 silent surrealist movie *Un Chien Andalou*, which features a woman's eye being sliced open by a razor.

"Please forgive me José Jones/You need these walls for your own/I'm movin' out of this hospedaje/I'm afraid you'll cut me boy" - 'Crackity Jones'

One of the few Francis lyrics to be based on a real-life situation, concerning a "weird psycho gay roommate" he met while on a student exchange trip in Puerto Rico.

"There was a guy/ An underwater guy who controlled the sea/Got killed by 10 million pounds of sludge from New York and New Jersey" - 'Monkey Gone To Heaven'

A typically abstract Francis lyric about impending ecological disaster.

WHAT WE SAID THEN

"There is no shortage of ideas. Good news not only for Pixies fans but for the state of independent music"

THE DETAILS

► **RECORDED** October–November 1988 ► **RELEASE DATE** April 17, 1989 ► **LENGTH** 35:18 ► **PRODUCER** Gil Norton ► **STUDIOS** Downtown Recorders, Boston, Massachusetts; Carriage House Studios, Stamford, Connecticut ► **HIGHEST UK CHART POSITION** 8 ► **WORLDWIDE SALES** 1,000,000 + ► **SINGLES** Monkey Gone To Heaven, Here Comes Your Man, Debaser (in 1997, to promote the 'Death To The Pixies' compilation) ► **TRACKLISTING** ► 1. Debaser ► 2. Tame ► 3. Wave Of Mutilation ► 4. I Bleed ► 5. Here Comes Your Man ► 6. Dead ► 7. Monkey Gone To Heaven ► 8. Mr Grieves ► 9. Crackity Jones ► 10. La La Love You ► 11. No 13 Baby ► 12. There Goes My Gun ► 13. Hey ► 14. Silver ► 15. Gouge Away

as a whole. I can think of no finer role models than these Boston imps of the perverse." Edwin Pouncey, *NME*, April 15, 1989

WHAT WE SAY NOW

'Doolittle' is widely regarded as one of the best and most influential indie-rock LPs ever, its status growing by the year. In 2003, an *NME* poll named it as the second-best album of all time.

FAMOUS FAN

"When I was in school, Pixies changed my life." **Thom Yorke** onstage at Coachella festival, 2004

IN THEIR OWN WORDS

"Whatever judging I've done about the record I did 20 years ago, and now it's just part of my armament. It's part of my bag of tricks." **Black Francis**, 2010

THE AFTERMATH

Pixies recorded two more well-received albums – 1990's 'Bossanova' and 1991's 'Trompe Le Monde' – before frontman Francis split the band in January 1993, amid rumours of further issues between the singer and Deal. They reformed in 2004 to huge acclaim, and finally got around to releasing new material in 2013 – the series of EPs eventually coming out as the 'Indie Cindy' album last month. However, Deal left during the sessions.

NEWS DESK



THE NUMBERS

500,000

Listeners Nick Grimshaw's Radio 1 Breakfast Show has lost so far in 2014

29

People hospitalised at an Avicii show in Toronto. Drink and drugs have been blamed

10m

The number of paid subscribers Spotify now has

6

Years in prison As I Lay Dying frontman Tim Lambesis will serve for plotting his wife's murder

BIG MOUTH

"I acknowledge how the costume could, within a context of stereotyping, be ascribed to a Jewish caricature. It was absolutely not my intention"

MACKLEMORE denies anti-Semitism after performing a gig in dubious fancy dress



THE BIG QUESTION

THE 'MORRISSEY' TWITTER HAS BEEN REVEALED AS FAKE. BUT SHOULD HE JOIN FOR REAL?



Theo Hutchcraft
Hurts

"His occasional moments of longform comment are worth a billion tweets. So Moz, please log out."



Leonie Cooper
NME writer

"Undoubtedly yes. There's nothing I'd love more than for Morrissey to dish out 140 character pearls of wisdom. But what's the emoticon for a dramatic sigh."



Polly Robertson
NME reader

"No! The mystery that surrounds Morrissey's character is part of the appeal. That's why he kept us waiting a lifetime for his autobiography."



WHO THE FUCK IS...



Randy California

California is the late guitarist from the band Spirit. His lawyer is taking legal action against former touring buddies Led Zeppelin, claiming they stole the intro to 1971's 'Stairway To Heaven' from his client's 'Taurus' (1968). **Has he only just realised?** California's family stated that they waited so long to take legal action as they couldn't previously afford it. A big hit probably would have helped...

What do the rest of Spirit think?

"It is fairly blatant, and note for note," says the band's Mark Andes. "It would just be nice if the Led Zeppelin guys gave Randy a little nod. That would be lovely."



Dave Grohl

The frontman will host an HBO show looking at iconic recording studios, including Steve Rancho De La Luna in Joshua Tree, California, where Foo Fighters have been recording parts of their forthcoming album.



Pharrell Williams

A group of Pharrell's fans were arrested in Iran for making their own version of his 'Happy' video. The clip was described by police chief Hossein Sajedinia as "vulgar" and having "hurt public chastity".

GOOD WEEK ↔ BAD WEEK

AND FINALLY

Not my Queen

Roger Taylor has formed a Queen tribute band. The drummer does not appear in The Queen Extravaganza; instead he's acting as their musical producer.

Celebration time

'I Won' rapper Future and his fiancée, singer Ciara, have named their newborn son Future which is possibly taking those Whitney Houston lyrics too literally.

Study hard

Andrew WK is set to present a paper titled *Andrew WK And The Philosophy Of Partying* to students at Oxford Uni. He'll discuss "positive power and celebratory self-confidence".

► Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS MAY 23, 2014



NEW
01

Ghost Stories Coldplay PARLOPHONE

Coldplay head for new electronic ground on their sixth album, roping in Avicii, Timbaland, Paul Epworth and Jon Hopkins on production duties and embracing dubstep and sparse, James Blake-esque sounds.

- NEW 2 Definitely Maybe **Oasis** BIG BROTHER
- 3 Turn Blue **The Black Keys** NONESUCH
- 4 Xscape **Michael Jackson** EPIC/MJJ
- 5 Nabuma Rubberband **Little Dragon** SEVEN FOUR
- 6 A Perfect Contradiction **Paloma Faith** RCA
- NEW 7 What Have We Become **Paul Heaton & Jacqui Abbott** EMI
- 8 To Be Kind **Swans** MUTE
- 9 Going Back Home **Wilko Johnson & Roger Daltrey** UMC
- 10 American Interior **Gruff Rhys** TURNSTILE
- NEW 11 Upside Down Mountain **Conor Oberst** NONESUCH
- 12 Luminous **The Horrors** XL
- NEW 13 Herd Runners **Cherry Ghost** HEAVENLY
- 14 Caustic Love **Paolo Nutini** ATLANTIC
- NEW 15 Wild Crush **Archie Bronson Outfit** DOMINO
- NEW 16 A Thousand Hearts **Cara Dillon** CHARCOAL
- 17 Indie Cindy **Pixies** PIXIES MUSIC
- 18 Demolicious **Green Day** REPRISE
- NEW 19 Revelation **The Brian Jonestown Massacre** A
- 20 Natalie Merchant **Natalie Merchant** NONESUCH
- NEW 21 Unplugged 1991-2001 - The Complete Sessions **REM** RHINO
- 22 First Mind **Nick Mulvey** FICTION
- 23 Love In The Future **John Legend** COLUMBIA
- NEW 24 Live Versions **Tame Impala** FICTION
- 25 Someday World **Eno & Hyde** WARP
- 26 AM **Arctic Monkeys** DOMINO
- 27 Liquid Spirit **Gregory Porter** BLUE TUNE
- NEW 28 Friendly Bacteria **Mr Scruff** NINJA TUNE
- 29 Colfax **The Delines** DECOR
- 30 Morning Phase **Beck** EMI
- NEW 31 Galore **Thumpers** TRUE SAY
- 32 Fair Warning **The Rails** ISLAND
- NEW 33 Born To Die **Lana Del Rey** POLYDOR
- NEW 34 Hendra **Ben Watt** UNMADE ROAD
- 35 Everyday Robots **Damon Albarn** PARLOPHONE
- NEW 36 Weird Scenes Inside The Goldmine **The Doors** RHINO
- 37 The Cautionary Tales Of Mark Oliver Everett **Eels** E WORKS
- NEW 38 Reachy Prints **Plaid** WARP
- NEW 39 Jake Bugg **Jake Bugg** MERCURY
- 40 Lost In The Dream **The War On Drugs** SECRETLY CANADIAN

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 chart runs from Sunday to Friday.

TOP OF THE SHOPS



THIS WEEK MUSIC NOSTALGIA TRURO

FOUNDED 2008

WHY IT'S GREAT It's family-run and they invite local musicians in to play live every Saturday. **TOP SELLER LAST WEEK** Wilko Johnson & Roger Daltrey - 'Going Back Home'

THEY SAY "The customers are the most important part - we've built our stock to suit them."

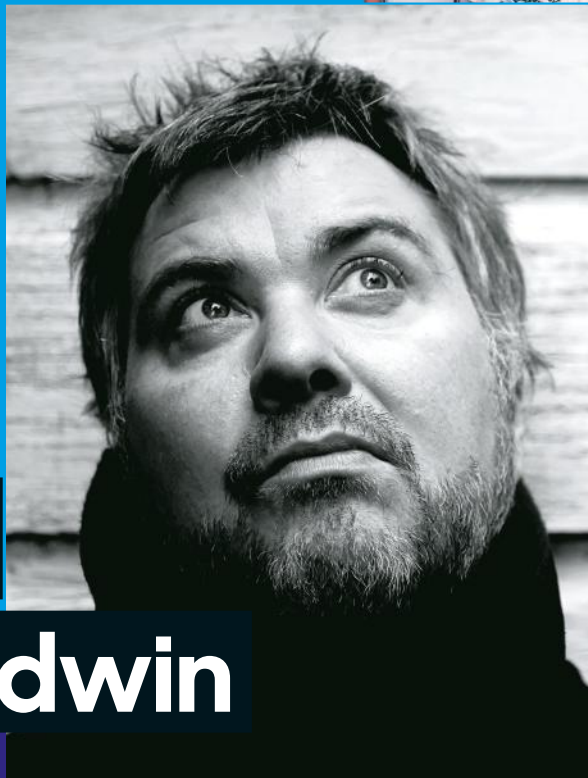
SOUNDTRACK OF MY LIFE



Ramones



Bobby Brown



Jimi Goodwin

Doves singer,
now flying
solo



Sex
Pistols

THE FIRST SONG I REMEMBER HEARING 'Billy Don't Be A Hero' - Paper Lace

"It's a bad '70s hit that was ubiquitous at family parties; my nana used to make me dance to it. I'd also do a bit of an Elvis Presley impression to amuse the elders."

THE FIRST SONG I FELL IN LOVE WITH 'Tiger Feet' - Mud

"It's a Mickey Mouse glam song, but I saw them when I was six. I thought, 'They're on the telly and I can see them playing? Cor!' I got loads of merch: badges bigger than I was, an orange flag and a flimsy headband. The next day, I was roaring around the school playground with it all. It got confiscated for the day."

THE FIRST ALBUM I EVER BOUGHT 'Never Mind The Bollocks...' - Sex Pistols

"My dad was really musical and we got into punk

together. When I saw The Clash, they did 'White Riot' and my dad had to get me out of there as the seats were getting ripped up. I'd tell my mates, who couldn't believe it. I was dead lucky because my dad was so passionate. He passed it on to me."

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Cretin Hop' - Ramones

"I saw everything that came through Manchester with

"MY DAD AND I GOT INTO PUNK TOGETHER"

my dad. I met Dennis and Lois [veteran New York punk associates] as they were selling Ramones' merch. I was this little kid in tartan, pogoing away, and they thought I was cute, so they took me backstage. Joey Ramone looked eight foot tall and I thought, 'I've got to be around music.'"

THE SONG I CAN NO LONGER LISTEN TO 'A Man Needs A Maid' - Neil Young

"It got me through a heavy time in the early '90s when I'd broken up with someone. The bit where he croaks, 'When will I see you again?' cut straight through me. He's railing and raging, saying he can't really cope on his own but trying to mask it. We all live through that, but that idea of trying to hide how you're feeling got to me."

THE SONG THAT MAKES ME WANT TO DANCE 'Beyond The Dance' - Rhythm Is Rhythm

"Classic techno, so simple, stark and beautiful with a donk bassline before donk was invented. Every time I hear it, I'm gone. I'm not a great dancer - I just get my leg out and give it a bit of a wobble, like an '80s dancer."

THE SONG I DO AT KARAOKE 'My Prerogative' - Bobby Brown

"I only did karaoke once and chose this, much to the amusement of Jez and Andy from Doves. We were at a late-drinking pub in Chorlton and I started breakdancing to it. I was filthy drunk, leaning on my elbow and

song and not be corny is refreshing. I'm blown away when I hear songs this good. I love conversational songs and it makes me try to be better at storytelling music, where the first line draws you in."

THE SONG I WISH I'D WRITTEN 'Promised Land' - Johnny Allen

"Chuck Berry wrote the original, which is simply two-and-a-half minutes of joy. I've chosen Johnny's version because of his rip-roaring accordion solo, which is basically the chorus hook. Chuck arguably invented rock'n'roll and the way he tells a story in a song is perfect."

THE SONG THAT REMINDS ME OF MANCHESTER 'Cemetery Gates' - The Smiths

"Every Saturday as a kid, I'd drive with my mum to see her family. When I first bought 'The Queen Is Dead', I've a very vivid memory of hearing this when we were driving past a cemetery in east Manchester. I tried reading Morrissey's *Autobiography*, but when I saw the 'streets upon streets...' bit in the opening line, I thought, 'I'm not in the mood.'"

THE SONG I WANT PLAYED AT MY FUNERAL 'Libera Me, Domine' - Ernst Reijseger

"This is a Latin mass with a Sardinian male voice choir which totally floors me, as it's so absolutely beautiful. I'd want people to take a pause and shed a tear while this was playing, but then let the party begin. Tip me in the ocean and just get on with it."

Rad ar

► **LISTEN NOW**
**NME.COM/
NEWMUSIC**

► **YOU HEARD IT HERE FIRST** ■ EDITED BY MATT WILKINSON

NME
NEW
BAND
OF THE WEEK



The Acid

Electronic supergroup who are adding the human touch to frosted beats

T rue to the strange, fragile romance of their music, listening to electronic innovators The Acid recount how they came together feels like something ripped from the pages of a Richard Linklater film script. “Sounds a bit *Before Sunrise*, doesn’t it?” laughs Angourie-born bohemian Ry Cuming. “Like one of those whirlwind things where the girl is leaving town in a few days and you have to make your time together count.”

He and LA producer Steve Nalepa had never met before entering the studio last year to record their breakout self-titled EP, introduced by mutual friend Adam Freeland, the third cog in The Acid’s hushed, minimalist machine. Between Cuming’s fast-building solo career as cult folk songwriter Ry X, Nalepa’s life as one of California’s premier electronic specialists – he’s collaborated with Drake, The Weeknd and Vic Mensa to name a few – and Freeland’s travails as a British-based

Grammy-nominated producer and DJ, time is precious for the trio, to say the least. “But after we wrote and recorded ‘Animal’ in a day at my studio, and seeing there was something special there,” Nalepa explains, “we realised we had a 10-day window there and then where we were all free and in LA to make an EP. So that’s what we did.”

The resulting four tracks were beguiling and addictive, grinding the frosted bleeps, beats and breathy vocals of Thom Yorke’s ‘The Eraser’ up against the subtleties of The xx. “It’s a really instinctive process for us, writing. A lot of the tracks would begin from a field recording on an iPhone,” says Freeland. “They’d record my jacket crinkling, a bracelet jangling, eggs being whisked in a bowl, anything. It’s what makes it human,” adds Cuming. “That’s something that can be missing from electronic music that we wanted to put in.”

Debut album, ‘Liminal’, due for release in July, is every bit as jaw dropping as the EP. The trio’s mission statement remains the same. “We were asking: how can we get more experimental? How can we fuck with the idea of what a song should do?” says Freeland. “It’ll be the same on the next record too, which we’re already thinking about.” The Acid is a romance that’s only just beginning. ■ **AL HORNER**

► THE DETAILS

- **BASED** LA/Brighton
- **FOR FANS OF** The xx, East India Youth
- **SOCIAL** facebook.com/acidthe
- **BUY IT NOW** ‘Liminal’ is due for release on July 7. Their self-titled EP is out now on Infectious.
- **SEE THEM LIVE** A short UK tour begins on June 2 at London’s Cargo
- **BELIEVE IT OR NOT** Because of “a scheduling fuck up”, ‘Liminal’ was recorded mostly in morning sessions so that Nalepa could rehearse with Drake. “It was cool,” says Ry. “I’d just go surfing or do yoga the rest of the time.”

▼
ON
**NME.COM/
NEWMUSIC**
NOW

► Watch exclusive
live footage of
the band

MORE NEW MUSIC

Black Linen

Black Linen's guitarist Randy Micheal boasts an impressive rock'n'roll CV, having played with Atlanta's Booze among others. Now, alongside fellow Booze alumni Pietro DiGennaro, his new outfit channels '60s rock and Tarantino vibes. 'Go Easy' and 'Mental' are the first tracks and they're taken from the upcoming self-released album 'Black Linen/White Noise'.

► **SOCIAL** facebook.com/blacklinenband
► **HEAR THEM** soundcloud.com/black-linen

White

White are further proof that Glasgow is one of the brightest spots on the map right now. Debut track 'Living Fiction' bounds along with an irrepressible Talking Heads groove, sprinkled with crystalline '80s synth lines, before eventually morphing into the kind of full-blown space wig-out that Bowie would be proud of.

► **SOCIAL** facebook.com/calledwhite
► **HEAR THEM:** soundcloud.com/calledwhite

The Merrylees

Having played alongside Temples and recorded with the likes of Bill Ryder-Jones and Richard Hawley, the Scottish six-piece are now looking ahead to playing with Paul Weller on his Forest Live gigs throughout June and July. Second single 'Forever More' is out via Neu Reekie Records to coincide.

► **SOCIAL** @themerrylees
► **HEAR THEM** soundcloud.com/themerrylees
► **SEE THEM LIVE** Edinburgh Liquid Rooms (May 31) and various dates UK in June

NME BUZZ BAND OF THE WEEK

Spookyland

A quick Google search about this Sydney quartet reveals a scratchy SoundCloud demo here, a dusty Facebook page there, but all that looks set to change with the moonlit



White

expanses of new track 'The Silly Fucking Thing'. The first taste of forthcoming EP 'Rock And Roll Weakling', it careers between Fleet Foxes homeliness and the larger-than-life theatrics of The Flaming Lips with a sense of abandon that's not just romantic, it's gospel.

► **SOCIAL** @spookyland
► **HEAR THEM** soundcloud.com/spookyland

My Dear

"A real-life couple formed by Raw Man... and his beloved Blanche. They wrote this first EP together as an anthem to summer's eroticism." Too much info? Perhaps, but this is the kind of love that was rife in 2007, where French electro soundtracked summer holidays and The Teenagers spiced up love songs with obscenities. My Dear nestle right into that musical era, with 'Robot Rock' synths and Sébastien Tellier strings taking their theatrical romance to nostalgic heights.

► **SOCIAL** facebook.com/listentomydear
► **HEAR THEM** soundcloud.com/my-dear-music

Frame

Caitlin Frame uses her surname as an edgy alias



Feature

for her fiery alt.pop project. The namesake both complements the punchy, beat-led verse and gritty vocal during the singalong chorus of her self-produced and recorded second single, 'Polarizer' – taken from her forthcoming debut album. Not bad considering Frame only played her debut gig in April this year in her hometown of Brooklyn.

► **SOCIAL** facebook.com/frameforears
► **HEAR HER** soundcloud.com/frame-music

Feature

Drone-punk trio Feature have released their EP 'Culture Of The Copy' and it's a bleak and dystopian journey. Opener 'Psalms' is a lo-fi blowout in the melodic vein of The Breeders, while 'Twins' relies on a repeated guitar riff that could have been lifted from a Modern Lovers record.

► **SOCIAL** facebook.com/featureband
► **HEAR THEM** tyedietapes.bandcamp.com/album/culture-of-the-copy

Esse

Esse fits neatly into the same gloomy producer/vocalist category as Sohn, Rhodes and Talos. Paring back the thumping rhythms of in-vogue EDM, Esse offers up a barrage of cascading synth droplets and hair-raising percussion pinpricks as the canvas for his subtly moving croon. Super-minimal electronica with a huge, bruised heart.

► **SOCIAL** @ESSEmusic
► **HEAR HIM** soundcloud.com/hearsse ➔

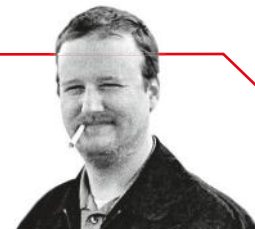
BAND CRUSH

Joe Casey

Protomartyr

Spray Paint

"Spray Paint are a band we have toured with. They make very minimal punk. It's really got a little bit of an Austin thing to it, a little twangy, but it's its own kind of beast. All three of them sing, sometimes at the same time. They've got several songs about dumpsters."



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Douglas Dare

Kassassin Street

With an arsenal of exotic riffs, Kassassin Street's debut single 'The Royal Handkerchief Ballet' stands out as an alternative to the 'Nuggets'-influenced sound of Temples. This Southsea outfit seem to have a taste for Eastern mysticism, and the record's remarkable production brings out a kaleidoscope of colours without drifting too far from a firm template of scrappy guitar pop.

- **SOCIAL** facebook.com/kassassinstreet
- **HEAR THEM** soundcloud.com/kassassinstreet
- **SEE THEM LIVE** Isle of Wight Festival (June 15)

Allusondrugs

These West Yorkshire newcomers create a mesmerising concoction of psychedelia set to blissed-out vocals that sound like they've arrived via some metal influences. New single 'Nervous' features spaced-out guitar work set to a sultry bassline that quickly expands into a chorus of full-frontal grunge fuckery.

- **SOCIAL** facebook.com/allusondrugs
- **HEAR THEM** soundcloud.com/allusondrugs
- **SEE THEM LIVE** Leeds The Cockpit (July 25)

Bad Channels

Vancouver band Bad Channels deal almost exclusively in slackerish melodies, but their self-described "pizza-pop" isn't all late nights, cheap beer and junk food – they're currently hard at work mixing and mastering their debut LP. All we know for sure is 'Sugarcubes' is one of the most thrillingly addictive garage-rock tunes we've heard in a long while.

- **SOCIAL** facebook.com/badchannelzzz
- **HEAR THEM** bad-channels.bandcamp.com

Elder Island

From clicks, claps, booms and beats to soothing cello and effects-laden keys, Elder Island make a strong point that pop music doesn't just need to use pop instruments. Katy Sergeant's rich vocal might be their strongest asset, and on 'What It's Worth' her rhythmic deliveries get into every nook and cranny. It's a memorable first release on new label Four Thieves.

- **SOCIAL** facebook.com/elderisland
- **HEAR THEM** soundcloud.com/elderisland



Psyence

Psyence

Stoke-on-Trent's Psyence formed in 2011 and immersed themselves in Tame Impala-style psychedelia on early tracks like 'Forbidden Fruits'. A couple of years later and new single 'Chemicals For Breakfast' is the sign of a more confident band. The drums sound like Can's 'Vitamin C' as the guitars play a frantic game of snakes and ladders through the kaleidoscopic soundscape.

- **SOCIAL** facebook.com/psyenceuk
- **HEAR THEM** soundcloud.com/psyenceuk

Pink Lizards

From the Brighton scuzz-rock scene that birthed The Wytches, Tigercub et al, fiery trio Pink Lizards follow the nocturnal, bluesy trail blazed by Royal Trux and PJ Harvey. They're fronted by Daisy Coburn, who draws through the likes of 'Sold Your Soul' while peeling off killer guitar solos. The woozy 'Here I Sear' appears alongside fellow *Radar* alumni Spit Shake Sisters and Vyypers on a new compilation by promoters Late Night Lingerie.

- **SOCIAL** facebook.com/pinklizardsband
- **HEAR THEM** soundcloud.com/pink-lizards
- **SEE THEM LIVE** London The Lock Tavern (July 23)

Radar NEWS ROUND UP

VIET CONG MOVE ON

The Calgary four-piece re-release their 'Cassette' EP via Mexican Summer on July 7, following a brace of well-received shows at SXSW. The band, formed from the ashes of Women, are set to release their debut album – recorded with Holy Fuck's Graham Walsh later this year.

XL SNARE KAYTRANADA

Kaytranada has signed to XL Recordings. The Toronto producer toured with Disclosure earlier this year and will release an EP this summer through the label. Talking about the deal, he says: "I'm actually expecting a bunch of crazy features. It's definitely going to surprise you."



The Garden



Viet Cong

THE GARDEN'S UK DEBUT

One of *Radar*'s favourite bands at SXSW, LA twosome The Garden have announced they'll play Beacons festival in Skipton on August 10, with other UK dates set to be announced in due course. Meanwhile, the band release three new singles on June 3, all on different labels.

MEN'S ADVENTURES GET 'READY TO FALL' ON NEW SINGLE

Psychedelic London duo Men's Adventures are preparing to release their double-A-side single 'Ready To Fall'/'Freeloads'. Having been recorded in the basement of a pub in Mile End, east London, it will be released on June 2 via Home Slice Records.

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Kassassin
Street

Thee Mean Reds

The unremarkably named Jay and Linda together form superb Toronto two-piece Thee Mean Reds. Opener 'Vibe Knives' kicks off proceedings on their garage-punk EP 'Holidaying In The Psychotropics'. It's a lo-fidelity affair with minimal beats and maximal scuzz tones. 'Widowmaker' even goes as far as sounding like a more lysergic version of Thee Oh Sees – if they were produced by Joe Meek.
► **SOCIAL** facebook.com/meanmeanreds
► **HEAR THEM** themeanreds.bandcamp.com

Douglas Dare

With a spiralling piano and musing loops building into an unpredictably brash ending, there's a gloomy magic

hidden in 'Swim' – the latest track from London-based Douglas Dare. His quivering vocal lands him in a similar world to Dan Croll and Fyfe, but the production is enough for him to stand apart.

► **SOCIAL** facebook.com/douglasdaremusic
► **HEAR HIM** soundcloud.com/douglas-dare

Young Romance

Young Romance's first single 'Pale' sounds like a statement of intent. Walls of Mary Chain guitars collide beneath Clare's vocals, recalling Kate Bush in her heyday. This is a band who don't just have the sound, they have the songs to match.
► **SOCIAL** facebook.com/youngromancemusic
► **HEAR THEM** soundcloud.com/young-romance
► **SEE THEM LIVE** London Hoxton Square Bar & Kitchen (June 18)

Lily Oakes

"The titles to each song seem irrelevant, I use whichever word repeats itself the most." This mantra has given Lily Oakes' debut track 'Sometimes' a simple presence, but one that rouses emotion in its pop-like repetition. Aiding Lily's distinctive voice is a shifting beat with glossy piano and subtle strings that gather together with a dark momentum to accompany the trembling words.
► **SOCIAL** facebook.com/lilyoakesmusic
► **HEAR HER** soundcloud.com/lilyoakes

Wildest Dreams

Having only formed in April this year, Wildest Dreams kindly inform everyone via SoundCloud that they're still in their "bedroom demo phase". The duo, which consists of guitarist/vocalist Holly Mullineaux and synths/backing Zoe Mead, have just put out their debut track 'Dark Matter'. It's a spectral and melodic slice of dream-pop that sounds akin to having your ears tickled by pixies at night.
► **HEAR THEM** soundcloud.com/wildestdreams

NEW SOUNDS FROM WAY OUT

This week's columnist

FELIX WHITE

The Maccabees



THE GOOD AND THE BAD



The most memorable live music experiences have almost always been watching a band you know nothing about, playing to a handful of people in the back of a pub and realising about halfway through that they are amazing. I had one about six weeks ago when we stumbled across **Bad Breeding** (above) opening up for Spring King and LSA. The memory is hazier now, but I spent the next two weeks telling anyone I could about them. Information is still limited at the moment, and the show itself was only their second, but they've been in the studio recently and live are part awkward, part intimidating. Really worth going to see.

Off the back of their first album release, **The Amazing Snakeheads'** show at the Barfly is probably the best I've seen all year. They are captivating and full of all the purpose and personality that is missing in mainstream modern music. Although I'm sure it won't be what they were necessarily aiming for, it's a shame the record only charted at 62 as they are exactly the kind of group that need to be heard by more people. They are vital and urgent and very welcome in a world of vague crossover, downtempo new music.

I've been told by a few, usually very trustworthy friends, how good **The Districts** are and that their best songs aren't yet recorded. What I've heard stirs all the best feelings the way Alabama Shakes did with the best stuff on their first record – not just because it sounds soulful, but because there's just something about it you can immediately trust.

I've been playing a little bit of guitar on some demos for **Alessi's Ark** in spots between being in the studio. Over Easter we coincidentally ended up on the Isle Of Wight watching her play a gig in a 1,000-year-old chapel. Her new music is absolutely beautiful and I'm hoping to be able to record some of it with her in the summer.

For the most part though, I've stumbled across some really wonderful old things that are all new to me recently. **Karen Dalton**, a folk singer from the '60s, is just magic and has been a revelation, as has A\$AP Rocky's record. Has anyone tried collaborating with guitarists and songwriters etc the way A\$AP, Kanye, Kendrick et al do? Those records are so well made. Our own album continues to move on and we'll hopefully be looking to record stuff properly in the near future. ■

Next week: Jehnny Beth from Savages

Radar LABEL OF THE WEEK

Mexican Summer



► **FOUNDED** 2008
► **BASED** Brooklyn
► **KEY RELEASES**

Connan Mockasin – 'Caramel' (2013), **Peaking Lights** – 'Lucifer' (2012), **Light Asylum** – 'Light Asylum' (2012)
► **RADAR SAYS** A mainstay on Brooklyn's scene for over five years now, Mexican Summer found huge success with Best Coast, Ariel Pink, The Soft Pack, Oneohtrix Point Never, Real Estate and more. The roster has gone from strength to strength in the past 12 months, with releases including Quilt and Travis Bretzer.



The Districts

"What I've heard of The Districts stirs all of the best feelings. It sounds soulful"

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY JJ DUNNING

NME
ALBUM
OF THE WEEK



Parquet Courts Sunbathing Animal

Hip Brooklyn band's third album is their least immediate to date – but it's also in many ways their most rewarding



gaining traction beyond the band's Brooklyn zip code, it took Parquet Courts on a tour of the most important new bands festivals and enabled them to come to Europe. However, there remained the suspicion, via the occasional difference of opinion with a journalist or refusing an *NME* photoshoot, that this *kind* of success wasn't quite in line with Parquet Courts' punk ideals. The only things this band cared about were playing shows and putting out records – everything else was a sideshow.

▶ Parquet Courts' second album, 2012's 'Light Up Gold', was a success. It represented a pay-off – in terms of popularity, at least – for the four-piece led by Andrew Savage, a hard-working New York-based artist and record-label boss.

When 'Light Up Gold' began

Last October the quartet released an EP titled 'Tally All The Things That You Broke'. Its five tracks marked a retreat from 'Light Up Gold's tendency towards immediate riffs and dry wit – especially the rapped verses on twitchy seven-minute breakdown 'He's Seeing Paths'. Lodged in the middle was 'The More It Works', previously a live outro to their awesome pothead anthem 'Stoned And Starving'. The recorded version was frazzled, with singer Andrew Savage repeating its "*The more you use it, the more it works*" refrain like a man gone stir-crazy. His lyrics nodded to Parquet Courts' widely reported disdain for their position as the band *everyone* wanted a piece of.

They sound just as jaded here on album number three, with the exception of the outstanding and whimsical title track. Written from the perspective of Savage's cat Frida, it's a hooky thrash that examines what his sun-seeking pet is thinking ("*There is a patch of*

ILLUSTRATION: JIMMY TURRELL

light that hits the floor I'll often occupy/Stretch my arms and legs and close my eyes"). It marks a rare moment that could sit comfortably on 'Light Up Gold'.

LYRICAL ANALYSIS

"Do I bother to define myself beyond what they allow?/Have I already forgotten how?" - 'Black And White'

Is Andrew Savage in existential crisis? Is he flipping Vs at the music press for misinterpreting him? Or at 'the industry' for using him? Or all three?

"Whoever she might be going to bed with/You can read about that in her Moleskine" - 'Dear Ramona'

As on 'Light Up Gold's 'No Ideas', Savage uses a female muse. He fondly and frustratedly depicts a woman who won't tell anyone anything.

"She's rolling down a hill/I can still see her when I close my eyes" - 'She's Rolling'

Morbid imagery and a classic lover's lament are an unusual combination for Parquet Courts, who normally don't bother with the lovey-dovey stuff. Andrew sounds dead-eyed and empty as he repeats these lines.

than wounded, though, barking a message to anyone who thought they knew Parquet Courts: "That key you got don't fit this lock no more". And, as creepy ballad 'Into The Garden' closes the album, 'Light Up Gold's immediate charms seem fully affirmed as a red herring.

'Sunbathing Animal' is not an immediate or cushy listen, but it is gripping – a considered and brutal reminder that Parquet Courts' aren't necessarily an accessible band. Quite deliberately, they've made it a challenge to like. ■ BEN HOMEWOOD

THE DETAILS

► **RELEASE DATE** June 2 ► **LABEL** Rough Trade ► **PRODUCER** Jonathan Schenke ► **LENGTH** 46:31 ► **TRACKLISTING** ►1. Bodies Made Of ►2. Black And White ►3. Dear Ramona ►4. What Color Is Blood ►5. Vienna II ►6. Always Back In Town ►7. She's Rolling ►8. Sunbathing Animal ►9. Up All Night ►10. Instant Disassembly ►11. Ducking And Dodging ►12. Raw Milk ►13. Into The Garden ► **BEST TRACK** Black And White

MORE ALBUMS

Clap Your Hands Say Yeah

Only Run Xtra Mile



'Coming Down', the best track on 'Only Run', is a blustery rocker featuring a guest vocal by The National's Matt Berninger, and seems to indicate what the Clap Your Hands are hoping for from their 2014. Once buzzband, now former buzzband hoping to re-emerge as slow-burning success story, the Philadelphians' fourth album reaches, broadly, for what Berninger's band does so well: mournful not-quite-anthems with a lyrical edge that tends towards the cryptic. 'Blameless' and 'Little Moments' marshal some nice glimmering synths, but Alec Ounsworth's mewling vocal – while unquestionably distinctive – remains a bit of an odd proposition to achieve the requisite everyman appeal.

■ LOUIS PATTISON

5

Hockeysmith But Blood EP

Double Denim



Sisters Annie and Georgie Hockeysmith's first EP is as

accomplished as it is encyclopedic. Skipping from ambient to banging without warning, it encompasses most of the moodier fringes of experimental music's output over the past 20 years. Its four short tracks reference everyone from Squarepusher to James Blake via Mogwai and Savages. On the vast 'Hesitate', the duo's hypnotic offerings come with eerily unsettling sisterly harmonies, while stretched-out glitches and melodic global grooves add weight to the airy 'Meanwhile'. Expect something even more comprehensive and exciting from their full-length debut album.

■ LEONIE COOPER

7



Ronika

Selectadisc

Nottingham singer gives her obvious '80s influences a fresh twist

It's impossible not to mention the '80s when talking about Ronika. The Nottingham-born singer, real name Veronica Sampson, has been described as "the Madonna Of The Midlands" for good reason. Her debut album is stuffed with more analogue synth sounds, vintage drum machines and spangly pop melodies than an evening spent listening to *Forgotten '80s* on Absolute '80s. However, Ronika puts old sounds into a new context. The chopped-up vocals on 'Wiyoo' have shades of Burial, while 'In The City's' bassline is an on-trend nod to classic house. And while the "get it gotta get it" refrain in 'What's In Your Bag' is pure Tom Tom Club, it's paired with a modern R&B beat.

There's a breeziness to some of it that means it fails to linger in the memory, but on the whole Ronika has done something clever: worn her retro influences proudly, but also repurposed them for



2014. ■ CHRIS COTTINGHAM

7

THE DETAILS

► **RELEASE DATE** June 2 ► **LABEL** Record Shop ► **PRODUCER** Self-produced ► **LENGTH** 55:02 ► **TRACKLISTING** ►1. Forget Yourself ►2. Only Only ►3. Shell Shocked ►4. In The City ►5. Clock (feat. Charles Washington) ►6. Wiyoo ►7. Believe It ►8. What's In Your Bag ►9. Earthrise ►10. Rough N Soothe ►11. Video Collection ►12. 1000 Nights ►13. Search Siren ► **BEST TRACK** In The City

Clean Bandit New Eyes



Clean Bandit's 'Rather Be' – which delivered a

fusion of house and classical music back in January – was a Number One single. It worked because it sounded heartfelt, rather than contrived. Sadly, that can't be said for the rest of the Cambridge band's debut album. Several songs here –

the execrably smug 'Mozart's House' among them – give the impression that the classical strings have been thrown into the mix because *that's what Clean Bandit do*, rather than in service to the song. These 13 relentlessly polite servings add up to a double lesson in geography-teacher house. There's melody and slick production throughout, but all the life and soul of an accountancy website.

■ BEN CARDEW

5

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Reviews

Jessica Lea Mayfield Make My Head Sing ATO



Jessica Lea Mayfield grew up touring in her Kent, Ohio family's bluegrass band before going solo. The Black Keys' Dan Auerbach produced her first two lauded LPs, but this latest – recorded in Nashville – was the rocker's own work, and is gritty where 2011's 'Tell Me' was polished and nuanced. She plumps for a back-to-basics sound here: hubbie Jesse Newport on bass, Matt Martin on drums and Mayfield with boot-toe pressing a bank of distortion. The pay-off is a raucous immediacy – Mayfield's wry delivery cutting through countrified grunge that slides between gentle numbers like 'Standing In The Sun' and the grinding slowcore of 'Oblivious'. The heavier cuts are the album's best – dark, dreamy and abrasive. ■ CHARLOTTE RICHARDSON ANDREWS

7

Devon Williams Gilding The Lily

Slumberland



LA hipsters, change the bloody record. The last thing

music needs right now is more West Coast hypnagogic pop, yet here we have Angelino Devon Williams, on his third album, hawking that same old hackneyed sub-Ariel Pink dreck. Aside from the formless songwriting (see 'Games') and uneasy, no-man's-land combination of urbane '80s synthpop and '60s twee ('Flowers'), on 'Around In A Maze' Williams adds insult to injury by reviving that most dreary of past pop forms: soft-focus '70s balladry. Though the pretty good 'Rabbit Hole' sugars the pill, all told the predominance of Pink-by-numbers retro-bores like 'Pendulum' is too much to bear.

■ JOHN CALVERT

3

The Orwells Disgraceland

Hold on tight, the Chicago garage-rockers' return is a dizzy and dirty rock'n'roll joyride



Straight outta high school, straight onto the road, come The Orwells. They're here to drink your beer, demolish your venues and make a godawful mess of your sofas. More than that, they're out to make men of themselves. Maybe even legends.

Where these Chicago reprobates differ from their icons – the MC5, The Stooges, Led Zeppelin, The Doors – is that they're *much* better on record than onstage. Ironically for a band that recently dissed Arctic Monkeys for playing predictable shows, The Orwells' own gigs, though rowdy, are laboured in their stage-managed, fan-snogging 'wildness'.

The real party is here, in 'Disgraceland'. Just a swig of the Strokes-sounding 'Southern Comfort' leads to all manner of chaos: a tempestuous tumble in 'Dirty Sheets', a dizzy rock'n'roll case of 'Bathroom

Tile Blues'. The Orwells embrace a lusty life on the lash with the devotion of self-immolating monks. "Give me a smile and then take off your pants!" yowls mini-Morrison frontman Mario Cuomo, totally and utterly seriously.

Unusually for an album – their second – that's so desperate to party, there are already signs of unravelling. "My daddy's got a 12-gauge/I hope I don't find it", yelps the other voice in Cuomo's head-on Pixies pastiche 'Gotta Get Down'. 'Norman', meanwhile, is a Wall Of Sound portrait of a serial killer on the rampage that resembles Phil Spector's lost soundtrack to *Psycho*, while 'Blood Bubbles' appears to be a detailed description of a suicide pact. Thematically, they're equal parts Mortis and Mötley Crüe, with a touch of Manics thrown in – "You wanna join the army?" Cuomo bawls on the USA-bashing 'Who Needs You', the sound of the Libs firebombing a draft office, "I said, 'No thank you, dear old Uncle Sam'".

Morrison, Spector, Doherty, Cobain; The Orwells know their roots and they know how that story plays out. Hence 'Disgraceland' reads like a premonition of their own burnt-out, psychopathic breakdown, their rock'n'roll joyride swerving off down dark, deadly roads. If you're riding shotgun, hold tight, it's all downhill from here. ■ MARK BEAUMONT

► THE DETAILS

► **RELEASE DATE** June 2 ► **LABEL** Canvasback/Atlantic ► **PRODUCERS** David Sitek, Chris Coady, Jim Abbiss ► **LENGTH** 36:00 ► **TRACKLISTING** ► 1. Southern Comfort ► 2. The Righteous One ► 3. Dirty Sheets ► 4. Bathroom Tile Blues ► 5. Gotta Get Down ► 6. Let It Burn ► 7. Who Needs You ► 8. Norman ► 9. Always N Forever ► 10. Blood Bubbles ► 11. North Ave ► **BEST TRACK** Who Needs You

Ethan Johns The Reckoning Pledge Music



That this is celebrated producer Ethan Johns' second LP

suggests commitment to becoming an artist in his own right, and he was no doubt encouraged by positive reviews for his 2012 debut, 'If Not Now, Then When?'. Sadly, there's less to enjoy here. Produced by Ryan Adams, who Johns himself has produced (as well as Kings Of Leon, Laura

Marling, Macca and Tom Jones), 'The Reckoning' is a mix of English folk ('Go Slow'), dusty American ballads ('Among The Sugar Pines'), blues ('Talking Talking Blues') and Bill Callahan-style singer-songwriter material ('You Changed'). It's lyrically weak, however (see: "The moon falls in your doorway"), and although there's sparkle in the production, Johns reveals himself to be a far from charismatic singer. ■ PHIL HEBBLETHWAITE

5

Tobacco Ultima II Massage

Ghostly International



Tom Fec, better known as Tobacco from psych wizards

Black Moth Super Rainbow, spent his teenage years making abrasive electronica on beat-up cassettes. For his third solo album (and first in four years), the Pittsburgh-based musician has revisited that sound, recreating a tape-melting wooziness that's both

infectious and unsettling. There's unmistakable pop genius beneath the gritty hip-hop beats, vocoder refrains and hazy synths, but it's deliberately dirtied and deformed. The songs vary from speaker-blowing bangers ('Father Sister Berzerker') to zoned-out ambience (the Boards Of Canada-inspired 'Spitlord'). As an album, it's uneven, but its stream of highlights make this a fun listen, perfect for the summer. ■ CIAN TRAYNOR

7

Reviews

PAWS

Youth Culture Forever

Fat Cat



Like Glasvegas and Idlewild before them, PAWS prove

the Scots like their grousing set to an anthemic indie backdrop. The Glasgow trio bring an almighty ruckus on second album 'Youth Culture Forever', building on the ear-splitting success of

2012 debut 'Cokefloat' while discovering enough new shades of grey to give EL James a run for her money. 'Tongues' and 'Someone New' show they're still keen students of Weezer's mastery of the quiet/loud pop-punk dynamic, while 'An Honest Romance' takes its cues from Pavement. But the fraying strings on 'Owls Talons Clenching My Heart' reveal a maturing sensibility that takes them beyond mere '90s alt.karaoke.

■ ALEX DENNEY

7

The Pains Of Being Pure At Heart



Days Of Abandon

Fierce Panda
TPOBPAH have

progressed from the fey C86 hyper-jangles of their first two records to glossy pop on this third album. It's unfortunate that it happens to be the sort of sizzly '80s teen-flick synth-pop that the world and its weekend detention group has been making for years, to the point where you half expect

Insane Clown Posse to cover Fleetwood Mac's 'Everywhere', but still. The Brooklyn four-piece attack this beached retro whale with melodies like explosive-tipped harpoons. 'Until The Sun Explodes' and 'Eurydice' are euphoric tunes as warm and blinding as solar storms, and the lush harmonies of 'Life After Life' recall the late, great Kirsty MacColl at her grandest. Expansive, immersive indie-pop – how these Pains have grown.

■ MARK BEAUMONT

8

Syd Arthur

Sound Mirror



Harvest
With their Floyd-meets-The Kinks name, monolithic

sleeve art and home on revived prog imprint Harvest, Canterbury's Syd Arthur ring plenty of retro alarm bells. Earnest fan Paul Weller even tipped the group for 2014 in *NME*. But while there are more 21st century-sounding records reviewed in these pages, 'Sound Mirror's' mix of jazz rhythms and psychedelic funk cuts a distinctive, if unfashionable, path. Buoyant string arrangements and swooshing synths add cosmic soul sheen to 'Hometown Blues', while Liam Magill's lyrics ('The garden of time will unfold') pay homage to the Arcadian hippy dream. 'Autograph' veers into indulgent jamming, but Syd Arthur's affection for their antiquated influences carries it through.

■ STUART HUGGETT

6

Fucked Up Glass Boys

Navel-gazing rarely gets as exciting as the Toronto punks' fourth



Fucked Up's previous efforts to combine hardcore punk's throaty rage and progressive rock's narrative pomp resulted in 2011's 'David Comes To Life', a no-foolin' rock opera. At the time, the Toronto group hinted it might be their last album, as they didn't see how they could top it. Three years later, they're back with fourth studio record 'Glass Boys', which they're keen to stress isn't another conceptual record. Except... it kind of is.

'Glass Boys' is, predominantly, a collection of songs about being in Fucked Up. The self-reflection that has always been part of their outward persona becomes a hall of mirrors here; the feeling isn't unlike the interludes in Stewart Lee's recent *Comedy Vehicle* series, in which he and a scornful Chris Morris dissect his craft. It's navel-gazing, but you could hardly call it whiny – not with Damian Abraham's trademark bellow front and centre, Jonah Falco's bootboy drums and the established three-guitar assault.



"I'm the reflection of a dream I had when I was 15", laments

Abraham on opener 'Echo Boomer', effectively boiling down the dichotomy between hardcore ideals and rock-star fantasies. "It's a 21st-century irony, where everything you hoped for in life fills you with anxiety", grouses 'Paper The House' – essentially C86-style indie-pop on steroids. 'The Art Of Patrons', on which Fucked Up hint at Pumpkins/Sugar-style '90s alt.heaviness, pre-empts imagined critics with a rare zeal. "We traded our moral high ground so they would sing along" is but the tip of the iceberg here.

It seems increasingly unlikely that Fucked Up might assuage their punk guilt by playing straight-up punk again. 'Warm Change', whose lyrical meditations on the corrupting influence of money are oddly rap-like in their dense wordplay, allows for plump Mellotron and the band's most unabashedly '70s rawk solo to date. An insistent, chugging riff and Who-type sunburst guitars power 'Glass Boys' the song, thudding the book shut on 'Glass Boys' the album. Chiefly, it recalls why their second album, 2008's 'The Chemistry Of Common Life', found such favour, and suggests that – counter to what they seem to think – Fucked Up can remain relevant without the need for continual, exhausting reinvention.

■ NOEL GARDNER

7

The Phantom Band

Strange Friend

Chemikal Underground



The Phantom Band are sticking to their guns, which can't

be an easy thing to do. Their first two albums, 2009's 'Checkmate Savage' and 2011's 'The Wants', pulled together elements as diverse as krautrock, campfire sing-songs and pure, pulsing pop. 'Strange Friend' is all this and more. Intra-band friction is the volatile fuel, apparently, and it produces the urgent motorik beats and soaring chorus of 'Clapshot', the jumpy acieeed rock of 'Doom Patrol' and the magical shooting-star synths of 'Invisible' Friends, while somehow making a coherent, thrilling whole of it all. Perhaps singer Rick Anthony is the glue. His rich baritone is the kind of voice you'd lay down weapons to follow.

■ MATTHEW HORTON

8

THE DETAILS

► **RELEASE DATE** June 2 ► **LABEL** Matador ► **PRODUCERS** Bill Skibbe, Mike Haliechuk and Jonah Falco ► **LENGTH** 42:14 ► **TRACKLISTING** ►1. Echo Boomer ►2. Touch Stone ►3. Sun Glass ►4. The Art Of Patrons ►5. Warm Change ►6. Paper The House ►7. DET ►8. Led By Hand ►9. The Great Divide ►10. Glass Boys ► **BEST TRACK** Warm Change

FILM

Pulp: A Film About Life, Death And Supermarkets

A fittingly eccentric portrait of the band and their Sheffield hometown

For a band who mean so much to so many people, putting together a Pulp documentary that captures the band's character with all its charm and idiosyncrasies was never going to be easy. To solve this conundrum, Jarvis Cocker and German-born, New Zealand-raised director Florian Habicht devised a plan to eschew almost every conceivable rock-doc cliché when making *Pulp*, which is subtitled *A Film About Life, Death And Supermarkets*.

Most films about bands tend to retrace their history, from first awkward meetings to success, difficult follow-up albums, drug addictions, musical differences and finally – hopefully – a redemptive reunion, all the while stuffing the story with famous faces telling self-mythologising anecdotes.

Pulp, in contrast, revolves around the band's final show to date, at Sheffield's Motorpoint Arena on December 8, 2012. There are shades of LCD Soundsystem's epic *Shut Up And Play The Hits*, except that Habicht has screwed his shot so wide that it takes in the whole of Sheffield. We meet kids on the street, young musicians and a pair of elderly ladies who think Jarvis might be some relation to Joe Cocker. We see hardcore fans huddled outside the gig, newspaper vendors and drummer Nick Banks' daughter's football team playing in their Pulp-sponsored kits. Outside the band, the nearest thing we get to a talking head

is when the writer Owen Hatherley, author of the excellent Pulp biography *Uncommon*, is brought in to explain why Jarvis is so good at sex, or at least writing about it. The film really excels at finding new ways to show how Pulp's music weaves itself into the

fabric of the band's hometown, spanning the generations. We see children practising their dance routines to 'Disco 2000', the all-female Sheffield Harmony group covering 'Common People' and then, later, old folk in a café singing 'Help The Aged'.

If there's a criticism to be made, it's this: Pulp are such a fascinating band that it's a shame so much of the story is skipped over – we hear a little about the success of 'Different Class' and the dark fallout that led to 'This Is Hardcore', but the rest of their career is only

briefly alluded to.

This is not a film concerned with telling those stories. What Habicht has created, with help from Cocker (Jarvis, not Joe) reaches the parts other documentaries don't even come close to – like taking us inside the singer's hanging garden of cold and flu remedies, which he takes with him on tour to cure any and all ailments, or asking a young girl to muse on ageing and mortality. This is far from a conventional rock documentary, but Pulp are a far from conventional band, and that's what makes it work. ■ KEVIN EG PERRY



► **DIRECTOR**
Florian Habicht
► **RELEASE DATE**
June 7

PLAY IT AGAIN

RECENTLY
RATED IN NME

Sharon Van Etten

Are We There

"On 'Are We There', Sharon Van Etten tackles heartache with refreshing sharpness, distilling complex sentiments into something beautifully simple." **8**
(NME, May 24)

Wolf Alice
Creature Songs EP

"Moaning Lisa Smile" comes on like the ritual sacrifice of Throwing Muses with Courtney Love's rustiest guitar strings, before 'Heavenly Creatures' indulges their softer side." **8**
(NME, May 24)

Archie Bronson Outfit

Wild Crush

"This is Archie Bronson Outfit's first album since the departure of bassist D Hobday, but this isn't the sound of a group in mourning. They still do pop as well as they do peculiar." **8**
(NME, May 17)

Various
Hyperdub 10.1

"Hyperdub 10.1, the first of four planned anniversary collections, highlights [label founder] Steve Goodman's taste for dancefloor bangers: most of these 33 tracks are uptempo bolts of energy." (NME, May 17) **7**

Matt Berry
Music For Insomniacs

"A winding, 45-minute ambient piece, its lunar-evoking analogue synths and isolated keyboard melodies lean heavily on Mike Oldfield's 'Tubular Bells'." (NME, May 10) **7**

Popstrangers

Fortuna Carpark



Having now taken up residence in London, Auckland trio Popstrangers have unpacked their second album, 'Fortuna'. Far lighter than their grungy 2013 debut 'Antipodes', it's pitched between the blessed-out guitar of Splashh and the idiosyncratic pop approach of fellow Kiwi

expats Unknown Mortal Orchestra. Songs like 'Violet' and 'Tonight' are full of fluttering, submerged vocals, and doused in drunk-sounding effects pedals. 'Her' flits between mid-'90s singalong melodies and a Beatles-y brand of psychedelia, while 'Don't Be Afraid' lurches along with the kind of pleasingly off-kilter basslines that even Beck would think were a bit weird. **8**

■ LISA WRIGHT

Howling Bells

Heartstrings Birthday



It's been eight years since the release of Howling Bells' excellent self-titled debut. On it, the Australian four-piece fused Nick Cave's doomed Gothic with the neo-noir of David Lynch's *Lost Highway*. By the time second album 'Radio Wars' followed in 2009, the trick had worn thin, while 2011's dismal 'The Loudest

Engine' found them out of ideas. A three-year break finds them re-energised on 'Heartstrings'. Opener 'Paris' is a stadium-ready ode led by Juanita Stein's suitably elegant vocal, but 'Original Sin' is the album's true standout: delicate one minute, bruising the next, thanks to Joel Stein cranking up his guitar during the choruses. Howling Bells aren't back to their best, but they're within touching distance. **7**

■ ANDY WELCH

Arctic Monkeys
frontman
Alex Turner
dominates in
drape jacket and
winklepickers



Arctic Monkeys

Finsbury Park

London

May 23

**Sheffield's finest storm the first of two
'homecoming' shows with total conviction**

Is this Spike Island, 2014? In a few weeks time, on the other side of London, The Libertines will tread the nostalgia boards like a couple of old thespians reviving Terence Rattigan. That could also be the high point of summer, depending on how you feel about the reunion that comes after their 2010 reunion. Or perhaps Metallica (last universally adored album: 1990) will be the thing that puts you back in the special place? No, in terms of shows where a band at the very peak of their powers pull 80,000 punters from all over the country to a field and then kick their cocks off with a new album that both defines and redefines them, how could this not be your take-home moment from summer 2014?

To be there they've been rolling up by the herd since 4pm.

Past the station, along the grass verge, they've come from far and wide. Orange cockney girls holding hands in pink summer dresses. A man in a white Oxford shirt with a baby strapped to his front. Scottish scenesters in denim skirts and DMs, an elegant 50-something man in a gold lamé suit, and bags of Elvis-haired alt. rock teens who were still doing rhymes about farmers being in dales back when Alex Turner was announcing himself by rhyming 'shocked' with 'inbox' ('The View From The Afternoon'). In spite of all predictions, it's sunny – the sort of English summer's day that's looking to despoil itself with tinnies and bad behaviour. The sound in the air is the szzzhhoop of nitrous oxide balloons filling, like puffs of mortar rounds. ➡



They've had big shows before, of course – Manchester's Old Trafford cricket ground in 2007 felt like they were summiting the indie-rock nation. This is a level above that, capping off a rebirth that started 11 months ago at Glastonbury, where they had the balls to open a headline set with a song no-one bar a few forum-scouring übers had heard before: 'Do I Wanna Know?'. Bold move. But within 30 seconds, it felt like you had heard it before, didn't it? It was evolution not revolution, but Darwin himself would've stood up to applaud such a canny piece of metamorphosis. The way the drumbeat snapped in like the click of a snakeskin belt-buckle, the guitar line snuffling up between your legs like a naughty labrador. They debuted four songs that night, and it was precisely at the first round of sha-la-la-las of 'No 1 Party Anthem' that Britain realised what was round the corner. An album that wasn't just going to be significant for the Monkeys themselves, but for all of us.

It's 'Do I Wanna Know?' that opens out here again tonight. No longer unfamiliar. Now, along with its 'AM' cohorts (which make up a good 50 per cent of the set), it's so watermarked onto the landscape it seems like it was always there. The difference a year makes.

Spinning into view on a giant turntable, the boys seem to be taking their commitment to foppish modernity into some fashion stratosphere only Anna Wintour and Kanye have full access to. Alex has crawled so high up the Mr Porter buying ladder that he now owns a zooty jacket adorned with little coloured portcullises. Meanwhile, guitarist Jamie Cook has embraced his inner



(Clockwise from right) the band hold court; Jamie Cook the white knight to Alex's black devil; the crowd giving a monkey's

lounge-lizard king and arrived in an actual white suit of the sort only a rock star can wear without coming off as a tragic sexual predator. Stage right, bassist Nick O'Malley's beard is increasingly turning him into a cross between Russell Crowe and Paul McCartney circa 'Let It Be'. Only drummer Matt Helders is still repping for Sheffield baggy, their hometown's dialling code still scrawled onto his bass drum.

'Snap Out Of It' follows, before 'Arabella' completes an 'AM' hat trick, Alex campily twirling his little finger to emphasise the "wrapped around *her* little finger" line. They bed in well, but it's the response to 'Brianstorm' that sparks a higher level of rapture. The band respond in kind, cracking at their instruments. "Ladies and gentlemen, we are the Arctic Monkeys from High Green," says Alex at the end of 'Don't Sit Down 'Cause I've Moved Your Chair'.

"And if you haven't already, now might be the time to... *get on your dancing shoes*..." It's the first moment we're dragged back to that other band, that other era, when Razorlight bestrode the earth like skinny-arsed dinosaurs. The band the Arctics were, the classic album they're constantly trying to bury in all their new rock



The full Monkeys spectacle

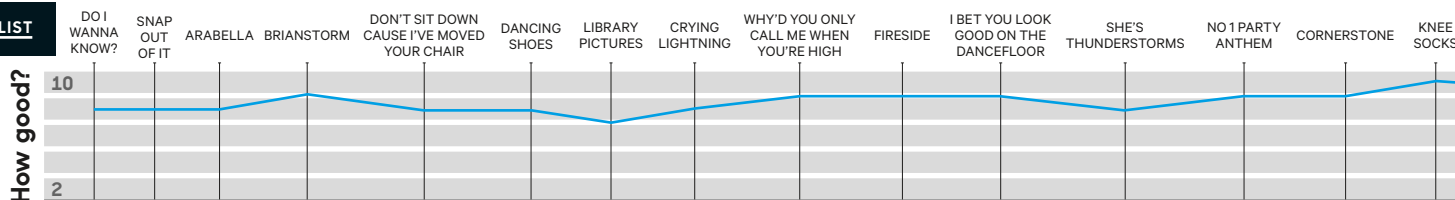
THE RESPONSE TO 'BRIANSTORM' SPARKS NEXT-LEVEL RAPTURE

brawn. And the moment at which you start to realise that maybe they had a point with all that burying. There are two other first-album tracks tonight: 'I Bet That You Look Good On The Dancefloor' and 'A Certain Romance', and while they gee people up in the moment, they hardly drive the overall impact. Alex always pleads that he avoids them because he "can't tune into who [he] was". The boy who became the Josh Homme wannabe, then the awkward Elvis, is now finally finding his own assured identity, both musically and aesthetically. The louche, suave rock'n'roll figurehead, James Dean remoulded from tarry Yorkshire grit.

They chase 'Dancing Shoes' with 'Library Pictures', then 'Crying Lightning'. 'She's Thunderstorms' sees the stage bathed in soft yellow light, before 'No 1 Party Anthem' and 'Cornerstone' – that unlikely fan favourite – crack open the summer's sway-along vibes.

'Fluorescent Adolescent' and '505' round off the main set before Alex returns alone for an acoustic version of 'A Certain Romance', a glorious twist in the evening's winding tale. And finally, because we're all here to

SETLIST



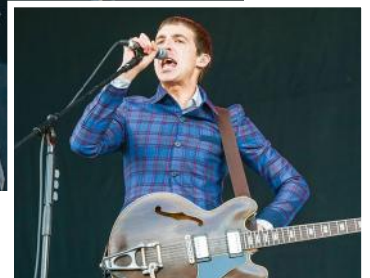


► THE SUPPORT ACTS

Tame Impala/ Miles Kane/ Royal Blood



Tame Impala and (inset) Miles Kane



► “Bastille make me want to kill myself!” shouts a devoted Monkeyite out on Seven Sisters Road; we are among friends. Forty-five thousand of them, gathered, you might assume from the first florid riff tirade of the afternoon, to celebrate **Royal Blood**’s ascendance to the huge-park gig circuit and afterwards, as a bonus, to enjoy the warm-down acts.

Yes, Brighton’s mightiest attack Finsbury Park like it’s their own show, hammering out power-chord blues rock as heavy and elaborate as a diplodocus on Dance Dance Revolution. Then singing bassist Mike Kerr stops squealing about the “*blood on my fingers and lust on my tongue*” over White Stripes riffs to declare, “I’d like to introduce you to the rest of my band... this is Ben!” and you realise that the rest of Royal Blood, bar the drummer, *aren’t there*. Kerr’s playing both bass and guitar parts on *one*

string. Perhaps he multi-tasks because, in the history of rock, no bass player has ever got a round in. **2**

Liverpool’s own **Miles Kane** also comes out fighting, aware that his retro-rock revolution

stalled at The Strypes and he’s now battering away at the beat era alone. It’s tough to make rootsy rock’n’roll sound alive, but ‘Inhaler’, ‘Come Closer’ and ‘King Crawler’ twist The Tornados afresh. And there are bruises beneath the Burberry; ‘Give Up’ morphs into The Stones’ ‘Sympathy For The Devil’ and then into a defiantly bitter call-and-response of “*You’re pretty good looking, but I’m looking for a way out*”. Take that, Ryan Gosling. **8**

Fast-forward six years to 1967 and **Tame Impala** materialise in a haze of wormhole pop and iTunes Visualiser visuals, sounding as much like primordial slime being poured over a stack of Pink Floyd, Spiritualized and ‘Nuggets’ albums as they did back in 2010. Their pop tunes sparkle, their ballads sizzle and their epics sound like journeys to the centre of the Higgs boson, except now, thanks to the kind people at BlackBerry, they have a bona fide festival

crowd-pleaser in ‘Elephant’, the one that resembles the Floyd’s ‘Money’ thrown into a very old tumble dryer. That rock’n’roll, eh? Still comes in so many fabulous flavours... **8** ■ MARK BEAUMONT

THE VIEW FROM THE CROWD

Aaron Hall, 16, London
“I liked their last album. Haven’t heard any of the other ones start to finish, if I’m honest, but I felt like everything really flowed together.”

Lauren Khan, 23, Manchester
“Miles Kane was great. Dunno what that was just after him [Tame Impala], but Monkeys forever!”

Alyssa Julian, 20, Limehouse
“What a jacket. I wanna be your jacket liner, Alex.”

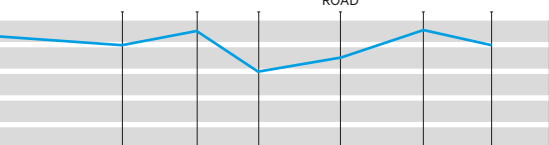
Ian Every, 26, London
“‘AM’ has remade them as a band, but I think it’s only the start of where they could go. I reckon they could do at least two better records before they hit inevitable decline.”

celebrate the most unifying rock record of its generation, it’s time to close out with another 30 per cent of ‘AM’: ‘One For The Road’, ‘I Wanna Be Yours’ and ‘R U Mine?’. They began with a question. They end with a question. In-between, they answered whatever questions we had left about their position in the world. They rule, OK?

This isn’t a night of big surprises, nor symbols that actively reach for the moment. Where’s Dizzee Rascal waiting in the wings with a non-working mic? Why aren’t they dressed as golfers and/or clowns? There are no big gestures, bar Alex Turner’s increasingly lascivious body language. Which speaks to the sort of band they’ve become. To acknowledge the size of the moment would be in some way to diminish it. They simply know – we are theirs. ■ GAVIN HAYNES

9

FLUORESCENT ADOLESCENT 505 A CERTAIN ROMANCE ONE FOR THE ROAD I WANNA BE YOURS R U MINE?



Royal Blood



Prince & 3rdEyeGirl

LG Arena, Birmingham

Thursday, May 15

The Purple One and his re-energised backing band go to war with tonight's listless crowd

It's been 19 years since Prince played Birmingham and also 19 years since he last had a Top 10 single in the UK (barring the 1999 reissue of, yep, '1999') – with 'Gold', a largely forgettable song from a largely forgettable album, 'The

Gold Experience'.

Inevitably, that means that the crowd filing into the utterly soulless,

16,000-capacity LG Arena – part of the Birmingham National Exhibition Centre situated just off Junction Six of the M42 – are on the older side and possibly even saw Prince's last show in the city. They're Prince fans to a fault – many have answered a request sent out from the 3rdEyeGirl Twitter account to wear something purple – but over the course of this almost two-and-a-half-hour show, they don't reveal themselves to be a lively audience, much to Prince's disgruntlement. "You're nothing but a bunch of squirrels," he says at one point, unfairly (it's hardly the kind of venue to really get down in), but the battle between Prince and the crowd offers the gig a fascinating narrative and brings out an extraordinary performance, not just from Prince, but 3rdEyeGirl.

The 3rdEyeGirl playing tonight are a quite different band to the one that

Prince took on tour in the US last spring. The group is still comprised of Donna Grantis on guitar, drummer Hannah Ford and bassist Ida Nielsen, but they're less boorishly rocky now and more versatile, using rhythm and repetition to create a super-heavy groove that's fantastically bullheaded and musically superior to anything they managed on tour in 2013. Adding two keyboardists has helped broaden their range, as has playing more shows. Tonight is the opening night of part two of Prince and 3rdEyeGirl's Hit And Run tour, which saw the band play a number of gigs in London and one in Manchester earlier this year.

Terrifically, they begin their epic, 34-song set with a medley of 'Funknroll', a new song, 'Take Me With U' from 'Purple Rain', a snippet of 'Raspberry Beret' from 1985's 'Around The World In A Day' and 'U Got The Look' from 'Sign O' The Times'. Prince plays frontman, without his guitar, and moves slickly around the stage trying to engage every corner of the cavernous arena. Even this early on, you can sense frustration. He asks for the house lights to go up, so he can see what he's dealing with, then plays 'Musicology' and a completely reimagined version of 'Kiss'. Even 'Let's Go Crazy', performed as a slower, heavier slab of funk, fails to truly ignite the crowd, although it sounds superb, so Prince retreats into himself and plays a run of lesser-known songs (B-sides and new tracks), goes off on winding,

AT ANY POINT, PRINCE CAN COME BACK TO EARTH AND PLAY A RUN OF HIS MONSTER HITS

extended guitar solos and lets the band loosen up and jam, too.

At any point, you know he can come back to Earth, play a run of his monster hits and send everyone home delighted. But he waits. The band leave the stage, he returns alone to his keyboard, says, "Why are you going to break Prince's heart?" and tellingly performs 'What's My Name?' and 'How Come U Don't Call Me Anymore?' Point made, the back end of his set becomes an onslaught of hits – some done, annoyingly, karaoke-style with Prince singing over piped music – but most with the full band. 'Purple Rain' and a cover of Wild Cherry's 'Play That Funky Music' become triumphant encores, signed off with Prince saying: "Did we have a good time tonight? Glad to be of service."

Once again, Prince proves he's a master of showmanship and stagecraft, and a studious note-taker; the next night in Manchester, he goes straight for the jugular, opening his set with his ultimate statement of intent: 'Let's Go Crazy'. ■ PHIL HEBBLETHWAITE





MORE GIGS

Jagwar Ma Electric Brixton, London

Wednesday, May 14

"We gotta go make a new album," says Gabriel Winterfield like some bastard scratching the needle across the record to mark the end of the best party ever. Since 'The Throw' invented swampadelica last February, Jagwar Ma have stolen every festival with their amalgam of pulsing rave hooks and Beatlestar Galactica '60s-pop reinventions. And for their biggest show to date they put on the rave at the end of the universe, Gabriel skanking like a bagman and bassist Jack Freeman doing pre-sprint warm-ups as they pump the acid cult trance of 'Come Save Me' and the bubbling piano house of 'Man I Need' as big and bold as a Godzilla remake.

■ MARK BEAUMONT

8

THE VIEW FROM THE CROWD



Kat, 30

"I've seen him a couple of times before, but not with this band. I wasn't sure what it would be like, but it was excellent; they're incredible musicians."



Carole, 32

"I've seen him a few times and, for me, he's amazing because he doesn't just play the tracks you expect to hear; he goes further, because he's a proper musician."



Pam, 32

"Totally amazing. He mixed it up; I didn't know all the stuff, but it didn't matter – it was still him, and I've never seen him dance like that before."



Dan, 28

"I very much enjoyed the show. Why? Because it's Prince! What else can you say? I hadn't seen him before and it was better than I could have imagined."

White Hinterland Brudenell Social Club, Leeds

Monday, May 13

They bring their kids up polite in Scituate, Massachusetts. The tiny town's most famous daughter (probably) Casey Diene is always apologising: for having a cold, for talking too much, for unexpectedly coughing a mouthful of blood into a tissue... When she sings though, she's got a set of lungs so powerful she might as well deliver Regina Spektor her P45. Diene waggles her shoulders wildly to her new White Hinterland tracks, from the clattering R&B of 'Dry Mind' to the fuzzed-up jazz balladry of 'No Devotion'. She's an especially talented ambassador for old-fashioned, small-town manners.

■ ROBERT COOKE

7

Tune-Yards



Village Underground, London Monday, May 12

Merrill Garbus brings her polyrhythmic pop and vocal dexterity to the East End

▶ "Fucking YES!" A cry goes up as a lone punter offers his pithy assessment of Tune-Yards' first European show in support of new album 'Nikki Nack'. He sounds like he's just recovered his breath after being winded, and well he might, since 35-year-old California songwriter Merrill Garbus – a giggling, gold-lamé-clad mermaid all plastered in warpaint – draws audible gasps at times tonight, such is the ecstatic virtuosity she brings to her globe-trotting, increasingly political brand of polyrhythmic pop.

Not that this is one of those gigs that demands chin-stroking reverence from the crowd. Quite the contrary: it's just that, three records in, Garbus' ability to loop, scat, hiccup and holler through songs of fierce, fearless complexity looks like a form of real-life magic.

Tonight's set is heavy on material from 'Nikki Nack', beginning with 'Sink-O', a typically madcap number with a slightly fraught edge that betrays the lyrical skeletons rattling around in its closet. It's followed by wannabe G-bashing 'Gangsta', from 2011's 'w h o k i l l', with five-part vocal harmonies from Garbus' talented new backing band, and 'Real Thing', a corking new song railing against consumerism and

the historic ills that helped birth it.

'Powa' and 'Es-So' provide a couple of highlights from earlier material; the former a ukulele-powered sex-jam which doubles as a terrific showcase for Garbus' unearthly vocals (its, er, climactic high note prompts applause), the latter a spiky, dissonant jam with a glancing resemblance to Micachu.

'Bizness' ricocheting vocal parts bleed into a rolling funk jam that pushes the audience to the point of near-abandon: the way it explodes into the chorus, especially, is dazzling, and subtle in ways you

might not expect from Tune-Yards. And recent single 'Water Fountain' absolutely slays live; a revolutionary call to arms set to skittering, jump-rope rhythms.

Garbus returns with her two backing singers for the a cappella 'Rocking Chair' during the encore – the vocals are so good they sound plain wrong coming out of human beings. 'Manchild' falls slightly flat as set closer, but by

now everyone has lost their shit anyway, and Garbus' delight is writ large over her face as she leaves the stage. Indeed, it's her willingness to embrace the occasional absurdity of her vocal contortions – laughter is another natural reaction to this life-affirming and often cartoonish music – that makes Tune-Yards one of the most joyous live shows on Planet Earth right now. Fucking yes, indeed. ■ ALEX DENNEY

SETLIST

- ▶ Sinko
- ▶ Gangsta
- ▶ Real Thing
- ▶ Time Of Dark
- ▶ Powa
- ▶ Esso
- ▶ Hey Life
- ▶ Stop That Man
- ▶ Real Live Flesh
- ▶ Bizness
- ▶ Water Fountain
- ▶ Rocking Chair
- ▶ Manchild

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NME Guide

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



BOOKING NOW

The hottest new tickets on sale this week

Fat White Family/The Growlers

Among their epic festival commitments over the summer, Brixton's most unhinged band, Fat White Family, are set to head out on a three-pronged mini tour with Long Beach's The Growlers, who it seems they're yet to meet...

How did the tour with The Growlers come about?

Lias Saoudi, vocals: "I'm not sure exactly. It kind of happened above my head somewhere! We haven't had any contact with each other, but they play psych kind of stuff and we do too – so there's similarities there. Except they're from California and we're from south London."

How will you be deciding who headlines each night?

"There's an odd number of shows, so we're gonna flick a coin. I imagine our manager will be doing that – it makes sense!"

You're playing a ton of festivals. Which are you looking forward to the most?

"Glastonbury. I had to break in last time, so it makes a difference actually getting paid to play the thing. We got loose wristbands off people who had already got in there. Some friends of mine went round the emergency services way and pretended to have a fit – that worked well!"

► THE DETAILS

► **DATES** Bristol Fleece (August 17), Liverpool Kazimer (18), Brighton Concorde 2 (19)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £11
 ► **ON SALE** now
 ► **FROM** alt-tickets.co.uk with £1.10 booking fee

The Crips

The Jarman clan will be paying a brace of festival warm-up shows in what they're calling the "last chance to get sweaty with us before we go into the fields". Prepare accordingly and dress for a sticky, intimate evening. Later in the year they'll head up Wakefield's Long Division festival, making for their first hometown show in seven years.

► **DATES** Liverpool East Village Arts Club (July 11), Reading Sub 89 (12)

► **SUPPORT ACTS** TBC

► **PRICE** Liverpool £18; Reading £17

► **ON SALE** now

► **FROM** Liverpool from ticketweb.co.uk with £2.50 booking fee; Reading from seetickets.com with £1.70 booking fee

Kasabian

Getting ready for their homecoming show at Leicester's Victoria Park, as well as the small matter of a headline set at Glastonbury Festival, this one-off Plymouth gig will see the band prepping live material from their new album '48.13', including the rowdy 'Eez-Eh'. Expect not only one hell of a sing-along, but for Serge and Tom to be on fittingly ferocious form.

► **DATES** Plymouth Pavilions (June 17)

► **SUPPORT ACTS** TBC

► **PRICE** TBC

► **ON SALE** now

► **FROM** ticketmaster.co.uk with booking fee tbc

Mac DeMarco

Returning to UK shores this November for a short run of dates, Mac DeMarco will be sharing the slacker-rock vibes of his recently released second solo album 'Salad Days' with

four of the UK's mid-sized venues, finishing up at London's Forum.

- **DATES** Manchester Ritz (November 21), Brighton Concorde 2 (23), Leeds Irish Centre (24), London Forum (25)
- **SUPPORT ACTS** TBC
- **PRICE** £13; London £16.50
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.30 booking fee; London £1.65 booking fee

Graham Coxon

As part of the Summer Sessions series, Blur guitarist Graham Coxon will be playing a two-part show in his native Camden. The first set will come in the shape of a solo acoustic performance, and then he'll bound back on with a full band for a plugged-in, rocks-off run-through of his more rowdy material.

- **DATES** London Roundhouse (August 2)
- **SUPPORT ACTS** TBC
- **PRICE** £25
- **ON SALE** now
- **FROM** NME.COM/tickets with £3 booking fee

British Sea Power

Never knowingly ones to stage a dull show, they started out their live career waving twigs and now they've opted to enlist a variety of 28-piece brass bands on tour. British Sea Power's 'Sea Of Brass' tour kicks off this summer at the Brass: Durham International Festival before five autumn dates, each with a local, horn-tooting combo in tow.

- **DATES** Durham International

Enter Shikari



Festival (July 17), Bexhill De La Warr Pavilion (October 24), London Barbican Centre (25), Gateshead Sage (26), Coventry Warwick Arts Centre (November 7), Kendal (secret venue) (8)

- **SUPPORT ACTS** TBC
- **PRICE** Durham £15; Bexhill, Gateshead £16.50; London £15-£25; Coventry £16; Kendal £20
- **ON SALE** now
- **FROM** Durham from brassfestival.co.uk with £2 booking fee; Bexhill from dlwp.com with £1 booking fee; London from barbican.org.uk with £3 booking fee; Gateshead from sagegateshead.com with £2.50 booking fee; Coventry from warwickartscentre booking fee included; Kendal from breweryarts.co.uk with £1.50 booking fee

Enter Shikari

Enter Shikari had said the Reading And Leeds Festivals would be their only UK shows of 2014, but the majestic metallers couldn't help themselves and have also booked a show at Hatfield Forum before they skip off to the States for the Vans Warped Tour. It is, apparently, the closest they can get to playing their hometown of St Albans after being effectively 'banned' from St Albans Arena. Total lads.

- **DATES** Hertfordshire Hatfield Forum (June 26)
- **SUPPORT ACTS** Baby Godzilla, Roam
- **PRICE** £17.50
- **ON SALE** now

- **FROM** entershikari.com with £1.75 booking fee

Pharrell

There's a whole month between the only two UK dates on Pharrell Williams' upcoming European tour, showing the serious scale of the NERD man's huge jaunt. Both gigs are arena shows though, so as many people as possible will get to hear the slick sonic flirtations of 'Girl' live.

- **DATES** Manchester Phones 4U Arena (September 9), London The O2 (October 9)
- **SUPPORT ACTS** TBC
- **PRICE** Manchester £35-£45; London £36-£46
- **ON SALE** now
- **FROM** gigsandtours.com with booking £3.60-£4.95 fee

FESTIVAL NEWS

Parklife Weekender

A\$AP Rocky (pictured) has replaced Kendrick Lamar on the Parklife Weekender bill next weekend (June 7-8) in Manchester's Heaton Park, after scheduling conflicts saw Lamar having to drop out. A DJ set from Friendly Fires has also been confirmed for the festival.



Latitude

A host of dance and garage acts have been added to the bill for Latitude's late-night iArena, including Lone, Wookie and MJ Cole, who'll be joining James Holden, Kode9 and Rustie in the woodland party zone. Perfect for a 1am rave-up.

Bennicàssim Festival

The Libertines (right) have been confirmed to headline the third night (Saturday) of the Spanish festival. Pete'n'Carl will appear on a bill that also includes Manic Street Preachers, Lily Allen, Example and Katy B playing on July 19. It follows on a few weeks after their London Hyde Park gig. For tickets to Bennicàssim visit fiberfib.com.



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GOING OUT

Everything worth leaving the house for this week

Baby Strange

The Glaswegian trio release their third single 'Distance Yourself' next month ahead of their debut album, expected later this year. Johnny Madden and brothers Connaire and Aidan McCann will preview that record as they kick off their first headline tour this week.

► **DATES** Nottingham Rescue Rooms (May 31), Bristol The Fleece (June 1), Birmingham The Sunflower Lounge (2), London Barfly (3)

► **TICKETS** £5; London £7 from NME.COM/tickets with 50p-£1 booking fee

Circa Waves

Kieran Shudall and his band follow up their last London show, opening for Interpol on the NME Awards Tour with Austin, Texas at the O2 Academy Brixton with something a little more intimate.

The Liverpool quartet will take over The Lexington

for one night only, where they'll air latest track 'Know One' and more.

► **DATES** London The Lexington (May 28)

► **TICKETS** £8 from NME.COM/tickets with £1 booking fee

Linda Perhacs

Californian folk singer Linda Perhacs released

her debut album 'Parallelograms' in 1970 before ditching music to become a dental hygienist. On its release, the record received little attention but has since become a cult classic with the likes of Sky Ferreira bigging her up. Forty-four years on, Perhacs has just put out

her second LP, 'The Soul Of All Natural Things', and is heading to the UK for a handful of intimate dates.

► **DATES** London Union Chapel (June 1), Leeds Brudenell Social Club (2), Liverpool Leaf (3)

► **TICKETS** £13.50; London £14.50 from NME.COM/tickets with £1.35-£2.90 booking fee

East India Youth

William Doyle continues to promote debut album 'Total Strife Forever', released earlier this year, as he visits four more cities this week.

► **DATES** Birmingham The Temple at The Institute (May 30), Leeds Belgrave Music Hall (June 1), Nottingham Bodega

Social Club (2), Oxford O2 Academy 2 (June 3)

► **TICKETS** £7 from NME.COM/tickets with 75p-90p booking fee

Howling Bells

Between their last album 'The Loudest Engine' and their imminent fourth, 'Heartstrings', Howling Bells' frontwoman Juanita Stein kept herself busy, giving birth to her first child and forming indie supergroup Albert Albert with ex-Kaiser Chief Nick Hodgson. In the lead-up to the release of the new album, she reunites with her main band to preview the record at five venues across the UK.

► **DATES** Guildford Boileroom (May 29), Sheffield The Leadmill (30), Liverpool East Village Arts Club (31), Nottingham Bodega Social Club (June 1), Birmingham Hare & Hounds (2)

► **TICKETS** £9 from NME.COM/tickets with 90p-£1.45 booking fee

Paws

On tour with We Are Scientists in America earlier this month, Glaswegian grunge trio Paws ran into trouble when Morrissey reportedly tried to cancel their set when the two were playing in different parts of the same venue. These dates should be hassle-free as they play new album 'Youth Culture Forever'.

► **DATES** York Basement (May 29), Newcastle Head Of Steam

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1. Yamantaka // Sonic Titan

Start The Bus, Bristol
Canadian art collective air album 'Uzu'.
► May 28, 8pm

2. Real Lies

A Nation Of Shopkeepers, Leeds
London trio head up to play a gig in Leeds.
► May 29, 8pm

3. Men's Adventures

The Old Blue Last, London
Psych jam band Yak support at the event.
► May 30, 8pm

4. Teleman

Rough Trade East, London
Ex-Pete & The Pirates members celebrate new LP 'Breakfast'.
► June 2, 7pm

5. Girl Band

The Bell Jar, Sheffield
Dublin noise-rock foursome provide brutal thrills.
► June 3, 8pm



Girl Band



Only Real

(30), Nottingham Chameleon
(31), Cambridge Portland
Arms (June 2), Birmingham
Sunflower Lounge (3)

► **TICKETS** £6 from NME.COM/
tickets with £1–£1.25 booking fee

Hookworms

The Leeds band make their way to Salford for The Lost Weekend – two days of brilliant bands curated by the group, featuring the likes of Novella, Mazes, Cold Pumas, Sealings and more. Both nights will be topped off by a headline performance from Hookworms, during which they'll preview tracks from their forthcoming new album.

► **DATES** Salford Islington Mill (May 30, 31)

► **TICKETS** £8.50; £15 for a two-day pass from NME.COM/tickets with 85p–£1.50 booking fee

Only Real

Niall Galvin returns from Atlanta, where he's been busy recording his debut album, to hit the road in his native UK. Expect laidback summer fun from the west London rapper as he plays old favourites like 'Backseat Kissers' and 'Cadillac Girl'.

► **DATES** Birmingham Sunflower Lounge (May 28), Glasgow Broadcast (29), Manchester Soup Kitchen (30), Brighton Bermuda Triangle (31)

► **TICKETS** £6; Manchester £5 from NME.COM/tickets with 60p–90p booking fee; Glasgow £5 from ticketweb.co.uk with £1 booking fee

Hear all of Jack White's new album and the man himself in interview on BBC 6 Music

STAYING IN

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Jack White

Steve Lamacq

Stay tuned to BBC 6 Music throughout the day to hear every song from Jack White's new album 'Lazaretto' played out as it takes the honour of being the station's Album of the Day. Steve Lamacq will then quiz the former White Stripes man about the record in a super-exclusive interview.

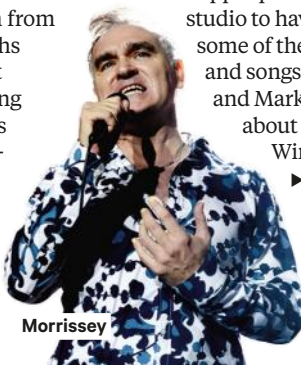
► **LISTEN** BBC 6 Music, 4pm, June 2

Morrissey

Morrissey 25: Live

Filed at Moz's intimate 2013 gig at LA's Hollywood High School, *Morrissey 25: Live* is the first official concert film from the enigmatic Smiths frontman in almost a decade. Celebrating a quarter century as a solo star, the sold-out show sees him running through a greatest-hits set in front of a devoted audience.

► **WATCH** Sky Arts, 9pm, June 1



Morrissey

Ronnie Wood and Mark Ronson

Sky Arts

The rugged Rolling Stone invites the dapper producer into his London studio to have a good old natter about some of their favourite musicians and songs. Tune in to watch Ronnie and Mark shooting the breeze about Stevie Wonder and Amy Winehouse, among others.

► **WATCH** Sky Arts, 1.30am, June 2

Blondie

Debbie Harry and Chris Stein

The Blondie

lynchpins become DJs, playing some of their most treasured tunes ahead of Monday afternoon's session for Radcliffe and Maconie, which will see the band working through live versions of 'Atomic' and 'Call Me' as well as some new songs.

► **LISTEN** BBC 6 Music, 4pm, June 1

Rae Morris

X-Posure

Blackpool vocalist and Bombay Bicycle Club collaborator drops by XFM for a One Night Stand supporting her recently released 'Do You Even Know?' EP, helmed by the Grammy-nominated Haim producer Ariel Rechtshaid.

► **LISTEN** XFM, 10pm, June 3

Superfood

The Evening Show with Danielle Perry

Superfood are in session this week. Tune in to see if they play their cover of Pharrell's 'Happy', first aired at Brighton's Great Escape.

► **LISTEN** XFM, 7pm, June 2–3

THINGS WE LIKE

This week's objects of desire



BOOK

Richard Hell & The Voidoids' 'Blank Generation'

The latest book in the 33 1/3 series goes behind the classic punk album.

► **BUY** £9.03, amazon.co.uk



ONLINE

Pepperoni Playboy

Follow Mac DeMarco in

this "Macumentary" that goes from onstage in China to in-the-studio in Brooklyn.

► **WATCH** youtube.com



DVD

Frank Turner Live From Wembley

Billy Bragg, Emily

Barker and, er, Frank's mum join him at the mammoth Wembley Arena concert back in 2012.

► **BUY** £13.99, amazon.co.uk



BOOK

Spirit Of '76: London Punk Eyewitness

Fly-on-the-wall reportage and photos offer an insight into the early days of punk.

► **BUY** £23.60, foyles.co.uk

LED ZEPPELIN

Lord Of The Ri

50

Led Zeppelin at the
Civic Auditorium,
Honolulu, May 13, 1969

A black and white photograph of Jimmy Page, the lead guitarist of Led Zeppelin. He is shown from the waist up, wearing a light-colored, long-sleeved button-down shirt. He has long, dark, curly hair and a full beard. He is playing a dark-colored Gibson Les Paul electric guitar. His eyes are closed, and he has a focused expression. The background is dark and out of focus, suggesting a stage or rehearsal space. A yellow rectangular box with the letters 'ffs' in bold black font is overlaid on the left side of the image. A small yellow tag with the number '51' is visible on the right side of the guitar neck.

ffs

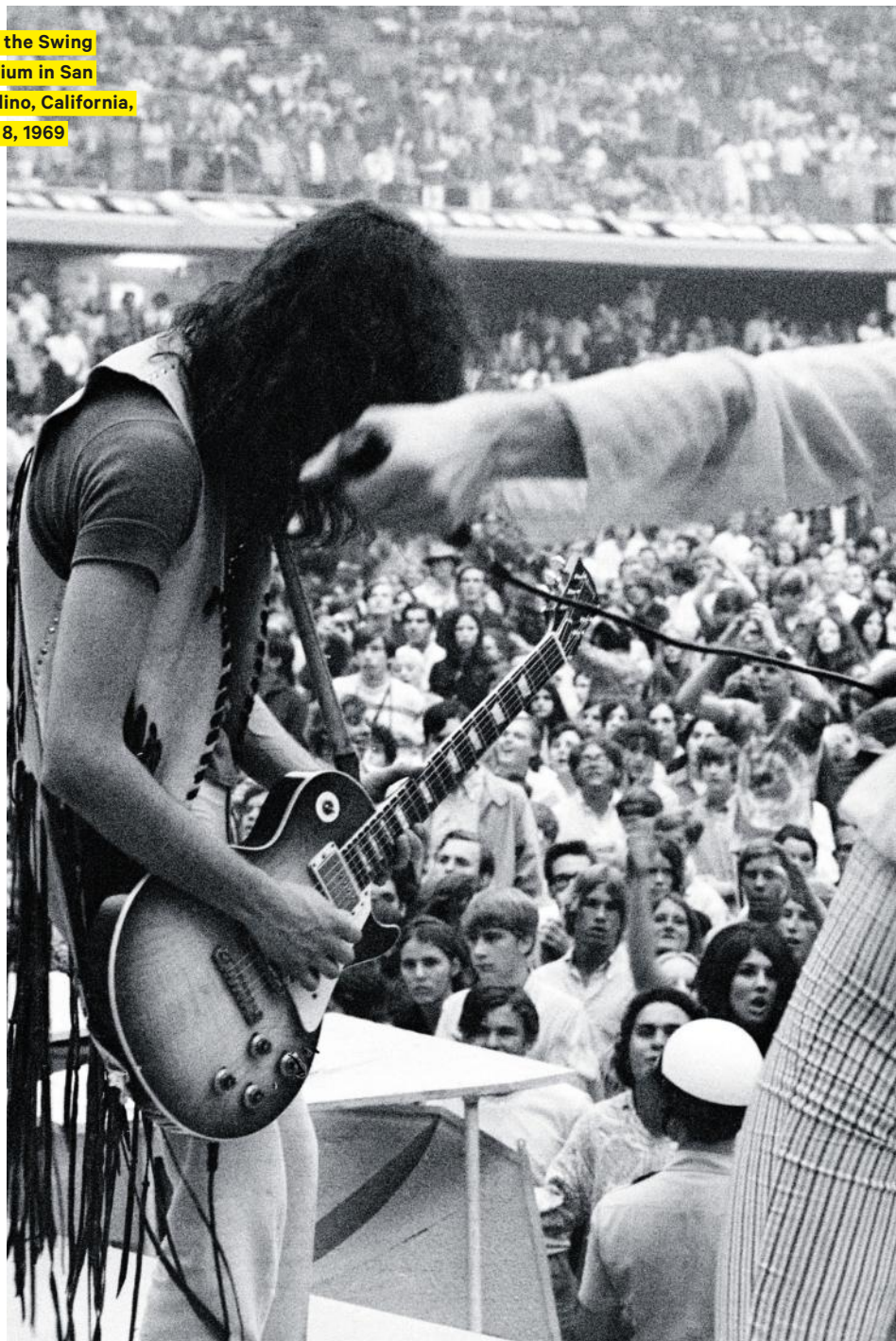
51

Forty-five years since Led Zeppelin released their epoch-defining debut, Jimmy Page is reissuing their first three LPs. The aim? To inspire a new generation, he tells Tom Howard

Playing the Swing
Auditorium in San
Bernardino, California,
August 8, 1969

It's just so important to remind people what a fucking good band Led Zeppelin was." Sitting on a green chesterfield sofa in front of a fire in a west London hotel, Jimmy Page is working his way through a pot of posh tea and getting to the heart of why, in June, remastered versions of the first three Led Zeppelin albums, complete with various unheard recordings, will enter the world. It's hard to disagree with his statement. From 1968 to 1980, the band he founded, led and played an extraordinary number of game-changing guitar riffs and solos for were bigger, badder and louder than anything that had come before them. Their records outsold The Beatles and The Rolling Stones. They played to the largest crowds ever accumulated. They were such a good live band that almost everyone forgave them for writing songs about *The Lord Of The Rings* and ancient Norse myths. They were rich enough to own a private Boeing 720 – nicknamed The Starship – to travel between countries. They were ridiculous enough to hire out entire wings of hotels for them and their entourage to stay in. Everything about them was supersized. There was something alchemical about the combination of Page, drummer John Bonham, singer Robert Plant and bassist John Paul Jones: four musicians of immense ability who created a seemingly invincible rock'n'roll monster that trampled its way around the world with a circus of excess in tow. The legacy they created has shaped the entire history of rock and metal (The Stone Roses, Nirvana and Metallica are just three bands who worship at their altar), and Led Zeppelin's 'I', 'II' and 'III' represent a time before the band became suffocated by their own darkness.

Page is now 70, and in his all-black outfit of boots, jeans, top, scarf – plus white ponytail and slim frame – retains hints of the dark lord of rock'n'roll whose keen interest in cocaine, heroin, groupies, 20-minute guitar wig-outs and the occultist Aleister Crowley made him the most dangerous, adored and untouchable rock star on earth for a decade. His wide, frequent smile and sparkly eyes suggest a man who's had way too good a time to ever feel old, and quite often when talking about how good he thinks Led Zeppelin used to be he illustrates his point by pouting his lips and jerking his arms as if reliving playing 'Whole Lotta Love' to 100,000 people. He's spent the last few years obsessively researching the band's archive to find unreleased rarities, outtakes and live performances to stick on the bonus discs that come with the remasters, and left "no stone unturned" ensuring it was all genuinely 'unheard'. The remaining six Led Zeppelin albums will follow 'I', 'II' and 'III' later this year. "I hope young musicians find it a source of inspiration," he says. "That's how I learned, and that's what's so seductive about doing this nerdish thing. Led Zeppelin



have real serious musical mastery and this is passing it on. It's a cool thing to do."

The Led Zeppelin journey began with 'I', an album whose origins are perhaps the most rudimentary aspect of the band's entire career. In brief: in 1968, Page found himself the only remaining member of his previous blues-rock band The Yardbirds, and needed to hire some new musicians to play eight previously arranged shows in Denmark and Sweden that autumn. He picked Plant (recommended by singer Terry Reid, who turned down the role), Bonham (after seeing him drum for American musician Tim Rose) and Jones (who had played bass on The Yardbirds' 1967 album 'Little Games') and off they went. When they returned they became

Led Zeppelin. A few weeks later, they spent a total of 36 hours recording in Olympic Studios – a place The Rolling Stones would occupy shortly afterwards to begin work on 'Let It Bleed' – and in January '69 the album dropped. It's ostensibly a blues-rock record, which is unsurprising given Page's experience

**"We were an
amazing live band
– from the start"**

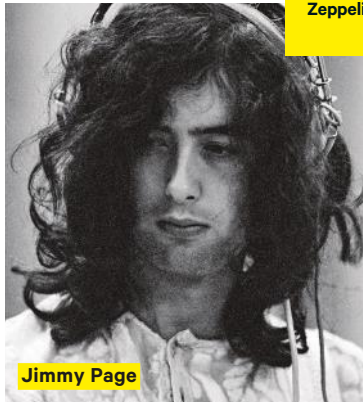
Jimmy Page



in The Yardbirds. But it notably features the first experiments of the studio wizardry that Page would become famous for, most obviously on the warped echo of 'Babe I'm Gonna Leave You'. And it houses songs like 'Communication Breakdown' and 'Dazed And Confused', which are far heavier, and more striking and imposing than anything their contemporaries could manage. Even now, 45 years later, the riffs are pungent with power, drama and raunch. Page was considered one of the best in '69. What's remarkable is that in 2014 there's still hardly anyone who comes close to him or Led Zeppelin.

"You had superstars in other bands at that time," says Page. "But you didn't have four who were real masters of their craft, who could play as a band like that. Not at this time. We were an amazing live band from the start, and I don't mean that in an arrogant way. There were elements of trance music in it, repetitive riffs that rock you into a trance. We were on top of the game. Anybody's game. Each and every one of us could have been

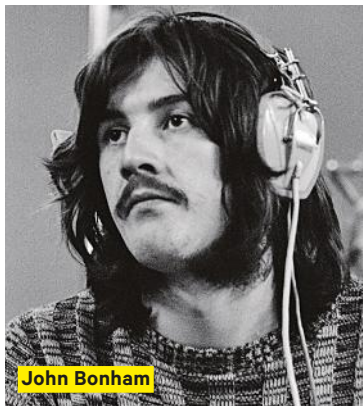
Rarely seen
band portraits
from the 'Led
Zeppelin II' era



Jimmy Page



John Paul Jones



John Bonham

in a band, but none would have amounted to what Led Zeppelin was."

When 'I' was finished, the band spent the rest of '68 and most of '69 touring North America and Europe. At first they were supporting the likes of Vanilla Fudge, Iron Butterfly and Country Joe And The Fish, but by the summer they were selling out 20,000-capacity venues and being

supported by The Doors. This is when the mythmaking that'll forever be associated with the band began: a Seattle hotel in July plus a shark plus a female member of the entourage equals a story told a thousand times. Then on October 10, Led Zeppelin played a mighty show at the Paris Olympia, a version of which comes with the 'I' remaster. The performance is young and energetic, and the show is tight and lithe compared to the three-hour gigs that later became normal for the band. Page says "it was a fluke" that he came across the

recording when he did, as he was crate digging in Japan. "I was over there promoting [2012 concert film] *Celebration Day*, I think. And I was in the shop because I was keen to know what Led Zeppelin stuff was out there on bootlegs. Finding live stuff that no-one's heard is like pulling teeth and I'm coming out of the dentist's chair now, but this was just on in the shop."

He absolutely digs the way it sounds. "You can hear the adrenaline of it," he says, waving those arms about again. "You can feel the adrenaline coming off of it. It's raw, wild, fascinating, fun. It's the aggression of it."

'II' came out the same month that Led Zeppelin played the Olympia show. The songs for the album were written in backstage areas and hotels on the late-'68 and early-'69 tours, and the band somehow managed to record them between January and August that year, finding time amid their festivals of misbehaviour, across two studios in London, four in New York and five in Los Angeles. "We were playing live so much that in the studio we were just capturing performances," says Page. He adds that Led Zeppelin "weren't a heavyweight group" when making the record, so "couldn't call the shots" and were forced to make the most of "available slots". But this was the last time the band would experience any ➔



Led Zeppelin I

► THE DETAILS

► **RECORDED** September-October 1968 ► **RELEASE DATE** January 12, 1969 ► **LABEL** Atlantic ► **LENGTH** 44:26 ► **PRODUCER** Jimmy Page ► **STUDIO** Olympic Studios, London ► **HIGHEST UK CHART POSITION** 6 ► **SINGLES** Good Times Bad Times (US only) ► **TRACKLISTING** ►1. Good Times Bad Times ►2. Babe I'm Gonna Leave You ►3. You Shook Me ►4. Dazed And Confused ►5. Your Time Is Gonna Come ►6. Black Mountain Side ►7. Communication Breakdown ►8. I Can't Quit You Baby ►9. How Many More Times

► BONUS DISC

Live At The Olympia - Paris, France, October 10, 1969

► **TRACKLISTING** ►1. Good Times Bad Times/Communication Breakdown ►2. I Can't Quit You Baby ►3. Heartbreaker ►4. Dazed And Confused ►5. White Summer/Black Mountain Side ►6. You Shook Me ►7. Moby Dick ►8. How Many More Times ► **HIGHLIGHT** Dazed And Confused

► **ESSENTIAL LISTENING?** Led Zeppelin were at their best live, so this will delight anyone trying to suss out how to make rock music roll – just listen to John Bonham's understanding of groove.

Turn to page 56 to see rare pics from Paris '69

restrictions that weren't self-imposed. 'II' saw to that.

The album's genius is that none of the riffs Page came up with for songs such as 'Heartbreaker', 'Moby Dick' and 'Ramble On' sound remotely dated. Rock'n'roll as classic as this is timeless and endlessly influential, and the undeniable centrepiece is 'Whole Lotta Love'. It's the opening track. It's Led Zeppelin's biggest song. It's the track most frequently touted as having invented heavy metal. It was the *Top Of The Pops* theme for most of the '70s. It features Page's most famous riff – and, ludicrously, his best solo as well. The song's impact seems even more impressive when you consider Page also squeezes some ambient free jazz and a theremin solo into the middle eight, and Plant indulges in some of his most X-rated lyrics (*"I'm gonna give you every inch of my love"*). The remaster of 'II' features a weird and wonderful unreleased outtake that Page found in a secret vault in west London, where all of Led Zeppelin's mastertapes live.

"You can tell instantly from the vocal and the guitar that it's different," says Page. "Then John comes in and it's leading into the chorus, which is empty, and you just get the rhythm going. You're singing the chorus in your head but there isn't one. It's alarming. You can hear what's driving it, and that the rhythm with this riff is like voodoo. It's menacing. Robert's vocals are this terrific roar of energy. Everyone was superb. It was a communion. That's why this stuff has to come out. These recordings give fans this whole extra dimension. It really is a portal."

Led Zeppelin had, says Page, "kicked the door open in America from December '68 to January '69", so when 'II' was released in October 1969 the public were waiting. It outsold 'Abbey Road' and 'Let It Be', went to Number

One in America and the UK and sold three million copies in six months. For the first time they were a megagroup, and when touring 'II' at the end of 1969 and beginning of 1970 they made the most of it. In America they played arenas and coliseums. In England the Royal Albert Hall was conquered, and they rocked 150,000 people by headlining the Bath Festival. But in mainland Europe they experienced the negative side of it all when they had to play a show in Copenhagen billed as The Nobs because an aristocrat called Frau Eva von Zeppelin – a descendant

of Count Ferdinand von Zeppelin, who created the original Zeppelin airship – was suing them over their name.

Things were getting silly. So, for the writing of 'III', Page took some time to rest his bones in the remote and desolate Bron-Y-Aur cottage in south Snowdonia in Wales. "It was wonderful," says Page. "Right in the middle of valleys and hills and sheep and panoramic landscape." He and Plant arrived to find no running water or electricity, so out came the acoustic guitars that give the album a rootsy feel – a jarring change in direction for the band. "The tranquility of the place set the tone of the album," Page said at the time. And the bonus disc on the remaster features a rare example of the band just mucking about, covering the blues standards 'Keys To The Highway' and 'Trouble In Mind'. Just as they were on 'II' when stitching an album together from disparate recording sessions, Led Zeppelin triumphed when working within limitations.

"I didn't know there was no electricity until we got there," says Page. "And actually we might not have done if we'd have known that there was no electricity there. But writing acoustic stuff was nothing new. All of the albums were started and centred and worked out on the acoustic, and on 'Babe I'm Gonna Leave You' and 'Your Time Is



Led Zeppelin II

► THE DETAILS

► **RECORDED** January–August 1969 ► **RELEASE DATE** October 22, 1969 ► **LABEL** Atlantic ► **LENGTH** 41:24 ► **PRODUCER** Jimmy Page ► **STUDIO** Olympic and Morgan Studios in London; A&M, Quantum, Sunset Mirror Sound and Mystic Studios in Los Angeles; Ardent Studios in Memphis; A&R, Juggy Sound, Groove and Mayfair Studios in New York City ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** Whole Lotta Love, Living Loving Maid (She's Just A Woman) (both US only) ► **TRACKLISTING** ►1. Whole Lotta Love ►2. What Is And What Should Never Be ►3. The Lemon Song ►4. Thank You ►5. Heartbreaker ►6. Living Loving Maid (She's Just A Woman) ►7. Ramble On ►8. Moby Dick ►9. Bring It On Home

► BONUS DISC

► **TRACKLISTING** ►01 Whole Lotta Love (alternate mix) ►02 What Is And What Should Never Be (alternate mix) ►03 Thank You (backing track) ►04 Heartbreaker (alternate mix) ►05 Living Loving Maid (She's Just A Woman) (backing track) ►06 Ramble On (alternate mix) ►07 Moby Dick (alternate mix) ►08 La La (previously unreleased) ► **HIGHLIGHT** 'Whole Lotta Love' ► **ESSENTIAL LISTENING?** The rejig of 'Whole Lotta Love' is fascinating. It's so engrained in popular culture that hearing it done in a different and far more ambient way sounds shocking.

Band portrait at Ron Raffaelli's Melrose Avenue studio, LA while on a US tour, August 1969



Gonna Come' [from the debut album] you can hear all of it. 'What Is And What Should Never Be' [from 'II'] was written on the acoustic. I can always see what it'll be on the electric, but I'm working it all out on the acoustic. Robert had his as well. So that's the essence of 'Led Zeppelin III'."

He tells a little story to further clarify this essence: "I went to see Jeff Buckley live once, and at one point he played a heavy song and someone shouted, 'Why are you playing this heavy metal shit?' And he said: 'It's like making love. Sometimes you want it soft and gentle, but sometimes you want it really brutal.' It's like that."

After the softer and more delicate 'III' came out in October 1970, the band waited until the spring of '71 to tour again, hitting the UK in spring, America in autumn and Japan for the first time in the winter.

RON RAFFAELLI

"Robert's voice is this terrific roar of energy"

Jimmy Page



Led Zeppelin III

► THE DETAILS

► **RECORDED** January-August 1970 ► **RELEASE DATE** October 5, 1970 ► **LABEL** Atlantic ► **LENGTH** 43:04 ► **PRODUCER** Jimmy Page ► **STUDIO** Olympic Studios, London; Headley Grange, Hampshire ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** Immigrant Song (US only) ► **TRACKLISTING** ►1. Immigrant Song ►2. Friends ►3. Celebration Day ►4. Since I've Been Loving You ►5. Out On The Tiles ►6. Gallows Pole ►7. Tangerine ►8. That's The Way ►9. Bron-Yr-Aur Stomp ►10. Hats Off To (Roy) Harper

► BONUS DISC

► **TRACKLISTING** ►1. Immigrant Song (studio outtake) ►2. Friends (studio outtake) ►3. Celebration Day (studio outtake) ►4. Since I've Been Loving You (studio outtake) ►5. Bathroom Sound (previously unreleased instrumental version of Out On The Tiles) ►6. Gallows Pole (studio outtake) ►7. That's The Way (studio outtake) ►8. Jennings Farm Blues (previously unreleased instrumental forerunner to Bron-Yr-Aur Stomp) ►9. Keys To The Highway/Trouble In Mind (previously unreleased rendition of blues standards) ► **HIGHLIGHT** Keys To The Highway/Trouble In Mind ► **ESSENTIAL LISTENING?** Towards the end of the band's life, a lot of darkness and death surrounded them, so it's a joy hearing them having fun on 'Keys To The Highway' and 'Trouble In Mind'. These covers provide a little insight into the jolly mindset of a band about to go intergalactic.

In November '71 came 'IV', the one with 'Stairway To Heaven' on it, and the third-best-selling album of all time in America. Any innocence the band ever had was now lost forever. Nine years and four albums later, in 1980, Led Zeppelin split when John Bonham drank a few too many vodkas and died aged 32 after choking on his own vomit. Since then the remaining members have sporadically reformed for iffy live shows, an unpleasant aftertaste that was finally washed away by a triumphant O2 Arena performance in 2007. A preposterous and unprecedented 20 million people applied for the 18,000 tickets, such is their status in the history of music. They might play again. They might not. As far as their legacy goes, it's irrelevant. As Page says, looking delighted and excited: "Led Zeppelin is the dream band anyone would want to be in. Whether by divine intervention or luck, that's what it was." ■

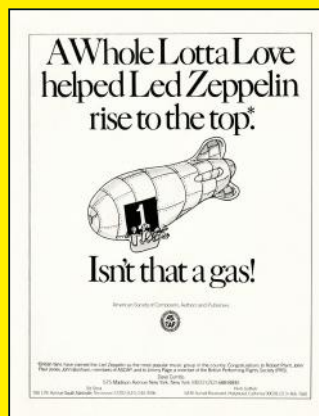
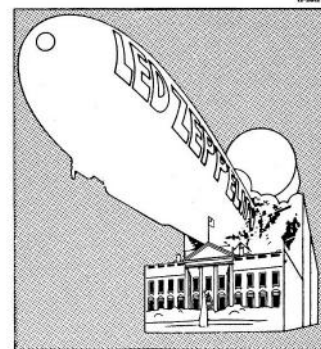
GOOD TIMES, AD TIMES

Jimmy Page looks back at the iconic promo imagery that accompanied Zep's rise

Led Zeppelin I

"From how I remember it, this is part of the original logo from the first album and it's probably done by [artist and illustrator] George Hardie. I haven't seen this before. It's rather good though. I remember the 'only way to fly' bit. It's pretty cool! I can't remember if it was my idea. It probably wasn't anyone in the group, I don't know. But it's intended to be phallic. The first album's intended to be phallic. But this came more from the supply-and-demand department and the record company. I was more concerned with the music. I may well have missed this unless I had it sort-of mailed to my house, which is the way things were done. But it's a good slogan."

THE ONLY WAY TO FLY



Led Zeppelin II

"The new-found confidence illustrated here shows that whoever was coming up with this stuff – the promotion, advertising people – were really on the case. They're not beating around the bush. It is very definitive. It's good."

Led Zeppelin III

"Thank you for making us the world's biggest band' is relative to the NME polls, I think. I've got a feeling it probably has something to do with that. It wouldn't be some sort of arrogant statement; it would have some continuity with something. There's probably a context to that. They were pretty happening in the promotion department, they really were. But my job was making music. You have to understand that in those days all we had to do was do albums and then go out there. Make sure the artwork was right and all that, do the photographs for promotion and then just do concerts. You didn't have to do videos, journals, periodicals, let alone all the online stuff. You didn't have to do anything like that. You just had to go out there and play. I like that approach."



ONE NIGHT IN

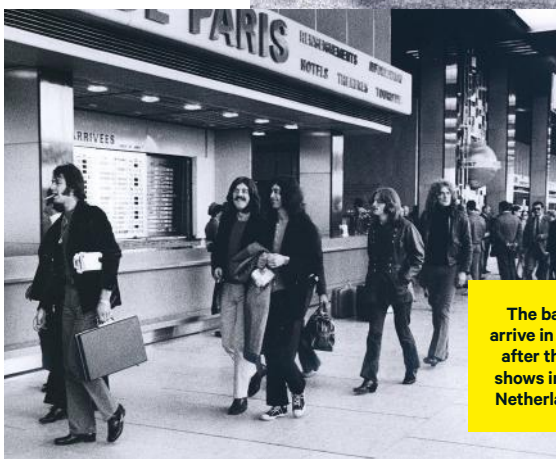
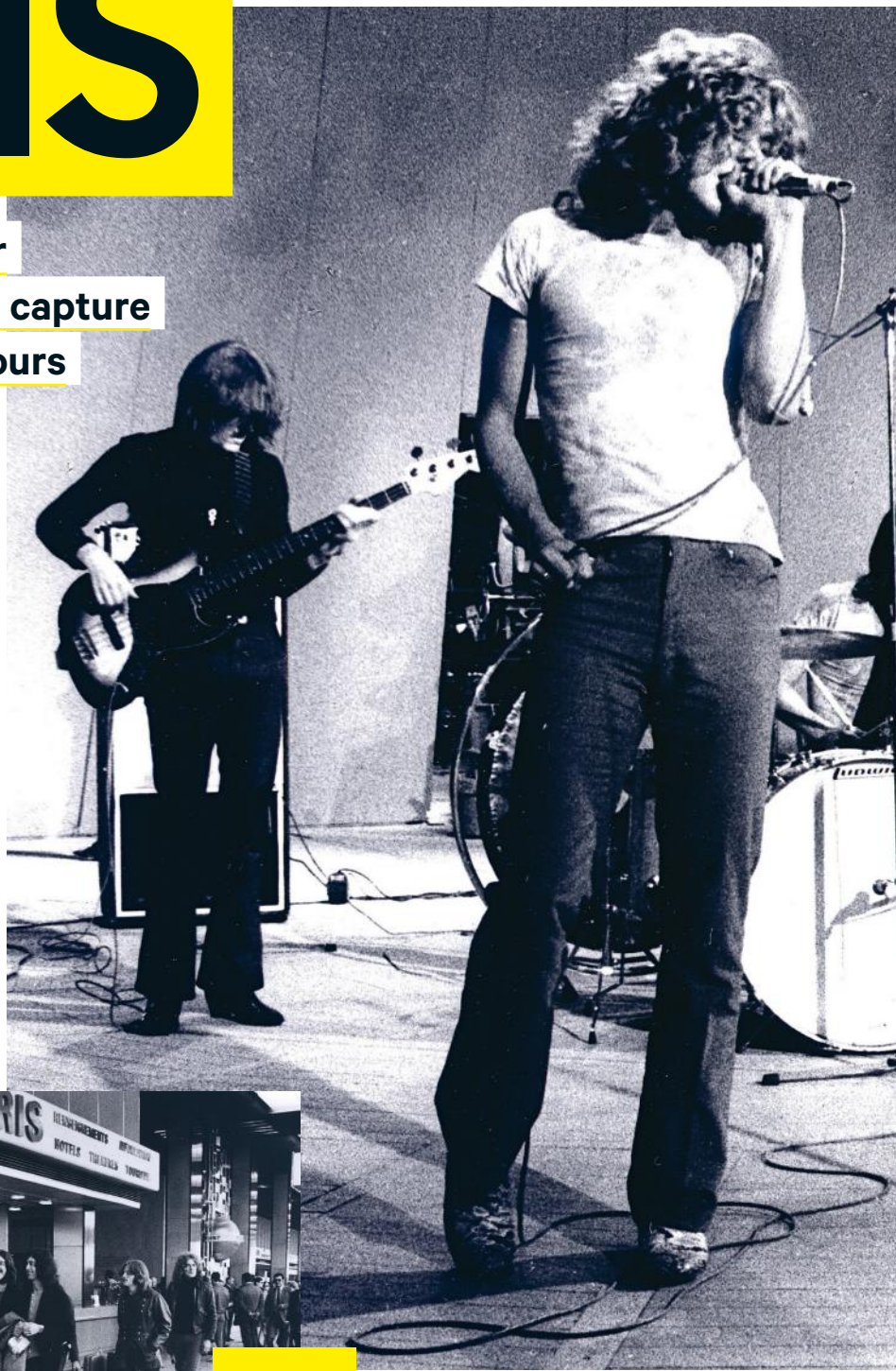
PARIS

In October 1969, photographer Christian Rose was on hand to capture these rare shots of Zep's 24 hours in the French capital

On October 10, 1969, the hammer of the gods descended upon the Olympia Theatre in Paris. 'Dazed And Confused' reached 15 minutes long, Plant ascended to the highest echelons of sex lizardry and the French capital was stunned, deafened, challenged and aroused in equal measure – a gig so memorable that Zep have included the nine-track set in their new reissue package. Photographer Christian Rose was asked by the band's label, Atlantic Records, to document the event and their appearance on TV show *Musicorama* on the same day.

"The show was played pretty late in the evening, after the TV appearance," Christian recalls, "and it was fucking loud. The band seemed to be enjoying it. Robert Plant was posing with attitude onstage, with his hands in the air, swaying hips, playing with his long hair. This helped me get nice shots. Not all singers have such presence." Rose found the band thoroughly amenable. "They were not showing off or anything.

I remember Jimmy Page really wanted to go to the flea market Les Puces de Saint-Ouen the next morning, to try to buy some nice hippy clothes and leather jackets. Jimi Hendrix had done it before."

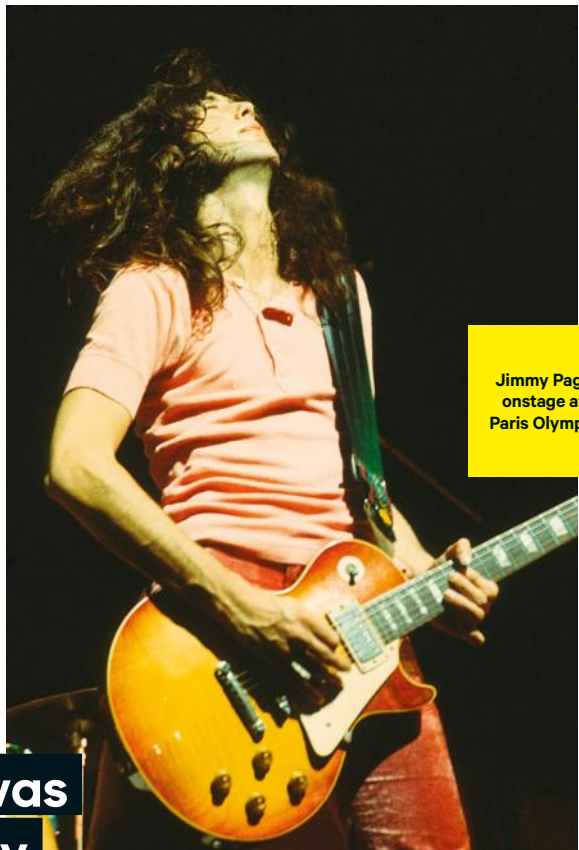


The band arrive in Paris after three shows in the Netherlands

Led Zep
perform
on French
TV show
Musicorama



(From left) tour
manager Richard
Cole, Robert Plant,
Jimmy Page, John
Bonham, John
Paul Jones



Jimmy Page
onstage at
Paris Olympia

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**"The show was
played pretty
late and it was
fucking loud"**

Christian Rose



"Nobody's communicated guitar better than this"...



Joey Santiago, Pixies
'Whole Lotta Love'

"You know why? Because it's awesome. It's just so powerful. It's the first thing you hear. He knew it, you could tell. There's other things to listen to in music, and there's feelings, and you can kind of tell that that was an immediate riff. He didn't have to think about it. He probably just dreamt it and said, 'We're doing this! Get me my Rolls-Royce dealer on the phone! I've got something!'"

What's Jimmy Page's best Zep riff? There's plenty to choose from, but two clear winners...

58

Samuel T Herring, Future Islands

'Black Dog'

"It's ripping. I remember it as a kid, listening to it on the radio with my cassette tape."



Harry Koisser, Peace
'The Ocean'

"The Ocean' is classic Page riffage and there's an odd timing thing going on with it, a missing beat on the end or something. It's funky as well and there's a gap in the riff where the drums fill in, so it's like the riff incorporates the drums. It's a great song; it's a real head-nodding song. I love the riff. I love Zeppelin. I love Jimmy Page. That's how I feel about that song."

Serge Pizzorno, Kasabian

'Whole Lotta Love'

"I'm going for the most obvious one. I don't think anyone's communicated the guitar better than that. It's all you need (sings riff). Done. See you later. Put that down. Going to the pub. Tune's done."



Frank Turner

'Communication Breakdown'

"I think 'Communication Breakdown' is their best riff. It's so simple to play, but it sounds so good when you lock it in. You can tell a riff is good when other bands try and play it, because they can do it but it doesn't sound nearly the same."



Tom Meighan, Kasabian

'Heartbreaker'

"It's amazing. It's Jimmy Page playing the blues, and you can't get better than that."

Courtney Barnett
'Immigrant Song'

"I like it because of its crazy energy, but it's really hard to play. Sometimes we muck around on it as a band, and it's a lot harder to play then you think it is for just two octave notes. It's much faster than you think it is. Maybe I'm just not a good enough guitarist."



Keiran Shuddall, Circa Waves
'Immigrant Song'

"They don't directly inspire us, but I am a fan of the band. 'Immigrant Song' is my favourite because it's just two notes and then the drumbeat follows it up after. It's simple, but very effective. They've probably helped improve my guitar playing - everyone eventually tries to play like Jimmy Page, don't they?"



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"He's the keeper of the lantern/Stone believer, it's a passion/And he knows it..."
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DOLLY PARTON

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I get all that done?"

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UNCUT'S GUIDE TO THE BEST NEW MUSIC
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SHARON VAN ETTEN ★ ETHAN JOHNS ★ MORE



**NO OTHER
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Gene Clark's
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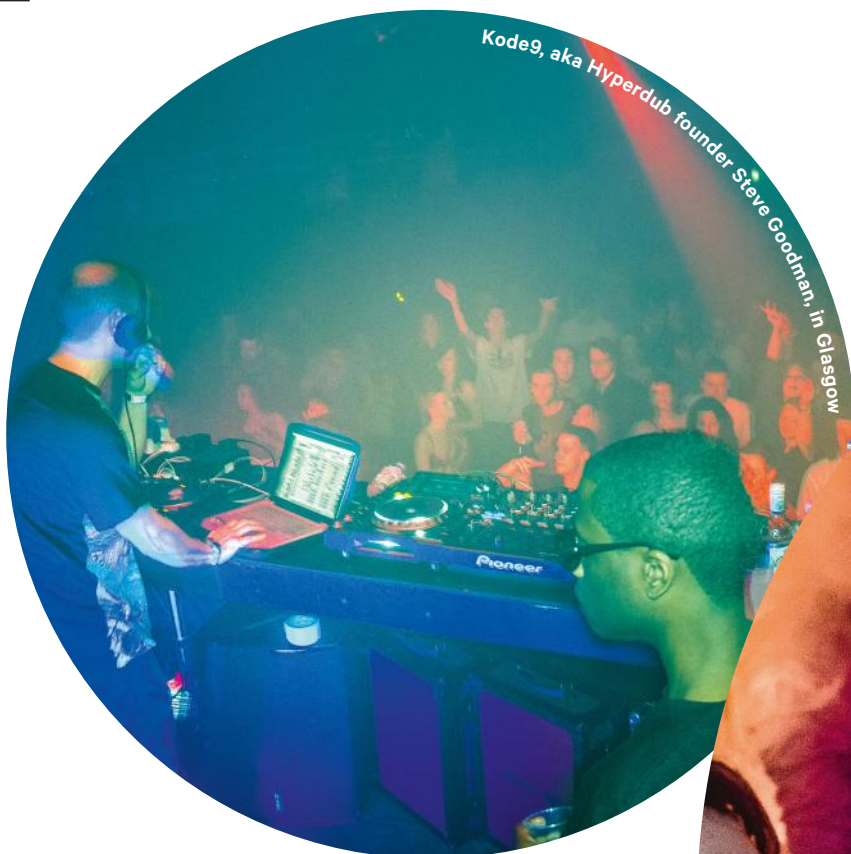
PLUS

SHARON VAN ETTEN
HARRY DEAN STANTON
ALLEN TOUSSAINT
THE SHADOWS
THE HOLD STEADY



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60

LOW END THEO



RY

Pioneering electronic label Hyperdub is 10! Sophie Coletta spends a night in Glasgow with its runners and riders

PHOTOS: ÁRPÁD HORVÁTH

On Good Friday on the ground floor of The Art School – Glasgow School Of Art’s newly refurbished, labyrinthine music venue – Fatima Al Qadiri’s ‘Shanghai Freeway’ throbs overhead from the upstairs soundsystem. The track pounds the ceiling, shudders of sub-bass rattling the high window frames set uneasily into the brickwork that exposes the venue’s 1930s origins. Upstairs, Steve Goodman is running through a soundcheck for tonight’s event, which sees artists from his genre-spanning Hyperdub ➔

label play collectively as part of a series of 10th anniversary celebrations: as Kode9, he'll join Ikonika, Scratcha DVA and Terror Danjah later on for a sequence of back-to-back hour-long sets. Over the past decade, Goodman has built an impressive roster of artists who have helped cement Hyperdub as one of the most interesting and consistent electronic music labels in the UK. There's a cult following to prove it.

Fourteen years ago, however, Hyperdub first entered the world as an online web magazine. Lured to London by pirate radio and the sphere of electronic music that enveloped it, Goodman started the site to focus on his particular interest in Jamaican-influenced electronic music, writing about the likes of Wiley, El-B and Ms Dynamite. Meanwhile, he was also hosting Hyperdub 130 nights at Brixton's Bug Bar, playing alongside Darren J Cunningham (Actress) and Gavin Weale, who, along with Ben Casey, would later form the label Werkdiscs.

"The only thing we had in common was – roughly – a tempo," Goodman says when he joins me downstairs. "Actress was playing Detroit techno and deep house, Gavin was playing breaks and electro and I was playing garage and early dubstep." An event at the ICA followed, before the venture came to a close. "I basically got bored of being a music journalist," he laughs. "I ran out of people I wanted to speak to."

By 2003 Goodman had been producing music for almost 10 years, and while living with Stephen Samuel Gordon, aka The Spaceape, they decided to make a track together. "Steve suggested I choose a track I know the words to," says Gordon over email. "I chose Prince's 'Sign O' The Times'. It was an experiment. Stripping back the beats, pitching my voice, an exercise in minimalist momentum." Goodman played the cover to Kevin Martin, (who would later release on Hyperdub both as one third of King Midas Sound and with the much celebrated 12-inch 'Skeng' under his The Bug alias), and was persuaded to start a label to release his own

music. A year later, 'Sine Of The Dub' became Hyperdub's first release. While it was perhaps a little too minimal-sounding for dancefloors, it became a successful outlier, and has since become a sought after Hyperdub relic.

In 2005, Goodman would sign his first artist, a move that propelled Hyperdub from being just another new dance label into its more rarefied, revered existence. Will Bevan had been sending Goodman tracks under his Burial alias since Hyperdub was in its embryonic, web magazine existence. "He liked the site, he was really into that sound, the darker side of UK garage," Goodman explains. "He sent me some CDs, little letters, drawings. After the second release I realised I was still listening to these CDs. [They] fitted the remit of the label perfectly, so [I thought] maybe I should take a risk and put out another artist." What emerged in 2005 was 'South London Boroughs', the EP that introduced Burial's dark, brooding style to the world – music bursting with soul, but made for solitary, late-night city wandering.

Of course, in an over-informed, post-internet age, Bevan's desire for anonymity hasn't always sat well with the outside world. "The myths that people curl around Burial are kind of explained anyway," says label manager Marcus Scott over Skype in the days leading up to the Glasgow show. Scott joined the label shortly after 'Untrue' was nominated for the 2008 Mercury Music Prize, and says he still gets emails from "very disturbed people" regarding Bevan. "He's always been quite honest about everything."

"He is a man with an urge to live a simple, normal life, not tainted by the trappings of musical fame," Scott explains. "We respect his wishes, like we do any artist on the label."

Hyperdub's respect for its artists is very much reciprocated. "It's a no-nonsense operation," says Fatima Al Qadiri, who recently signed to the label to release her debut full-length, 'Asiatish', an exploration of

an imagined Chinese metropolis that fits perfectly within Hyperdub's urban aesthetic, especially when placed alongside Goodman's 2005 sino-grime mix.

"[We're] all different, so there's no real competition," adds Cooly G, aka Merrisa Campbell, who joined the label in 2009 after her soulful house track 'Love Dub' was discovered on MySpace. Sara Abdel-Hamid, who knots together the physical and emotional in the colourful tracks she makes as Ikonika, also notes the label's all-embracing outlook. "I always felt like an outsider," she says. "It's nice to be shown that it's OK to do things your own way. I'm very loyal to Hyperdub."

Grime legend Terror Danjah, who has previously released on majors Columbia and Polydor, is quick to point out the freedoms that Hyperdub offers by comparison, to the extent that Goodman pushes for artists to create music that is "as crazy as possible". In extension of this creative autonomy, many of Hyperdub's artists also run their own labels. "That was one of the first things [Kode9] said to me," says Leon Smart, out in the chilly Glasgow air after his set. His work as Scratcha DVA is rooted in grime, but his releases on the label have focused on more syncopated dance rhythms featuring vocalists. "He said, 'Do you have your own label? You're going to need that. Don't fuck off what you're doing.'"

There's definitely a close-knit cohesion between Hyperdub's artists, evident enough just from spending a night with some of them. Upstairs, Hyperdub-strength measures of tequila are doled out. Steve Goodman tells an



KEY HYPERDUB RELEASES

Kode9 and Daddi Gee Sine Of The Dub/Stalker

2004



Hyperdub's first release: a heavily minimal, instrumental Prince cover, complete with pulsating bass and pitched down vocals.

Burial Burial 2006



Will Bevan's critically acclaimed debut album: a groundbreaking work that brims with unsettling, yet beautiful urban soundscapes.

The Bug feat. Killa P and Flowdan Skeng 2007



Terrifying yet brilliant rhymes, battered into murky depths by Kevin Martin's treacle thick, paranoia-inducing towers of bass.

Ikonika Please/Simulacrum 2008



Two bleepy and much adored singles from Sara Abdel-Hamid; meandering synth lines that embrace fluidity, wonky bass lines that defy all rules.

Darkstar Aidy's Girl Is A Computer 2009



A glitchy dancefloor anthem with robotic vocals, all given a skittering remix by Detroit-based labelmate Kyle Hall.



"Hyperdub is a hobby that got out of hand"

Ikonika

unsavoury anecdote about eating a jar of raw hotdogs in San Francisco; later, as he plays the headline slot, Ikonika and DVA dance around behind him onstage, taping giant Hyperdub logos to the stage floor and leaning over his shoulder to tinker with the controls.

There's also a resilience to Hyperdub; a label hesitant to follow others, always staying a little to the left of underground trend. When dubstep started to become oversaturated, the label took to releasing bright, 8-bit ridden 12-inches by the likes of Ikonika, Bristol's Joker, Zomby and Japanese producer Quarta 330. Later came more sensual releases: 'Bad', a polyrhythmic Kode9 collaboration with LD, funky deviations from Cooly G and DVA, and recently putting out more cerebral stuff from Laurel Halo and Hype Williams.

Despite the steady mutation, there does seem to be an unspoken thread that runs through each release on the label. It's something intangible: idiosyncrasies in colour and emotion, or an unwillingness to conform, perhaps. It's difficult to pin down exactly what the continuum is, and



DVA
Natty/Ganja 2010



Two catchy instrumentals emerging from the UK funky undergrowth; the gritty 'Natty' backed with the brilliantly hypnotic 'Ganja'.

Cooly G
Landscapes/It's Serious 2011



The first track sees silky vocals laid over cosmic synths, the latter a shuffle-ridden collaboration with Baltimore's Karizma.

Terror Danjah
The Dark Crawler 2012



His second full-length for the label: flawlessly produced grime featuring Lex NV, DOK, Champion, Mayhem, Deadly, Saf One, Meleka and Ruby Lee Ryder.

DJ Rashad
Double Cup 2013



The footwork visionary hurtles out an album that's revolutionary – and sadly his last – featuring Chicago cohorts Spinn, Taso, Manny and Earl.

Fatima Al Qadiri
Asiatisch 2014



A synthetic exploration of Asian musical motifs in Western music, finding parallels in early grime instrumentals made by Jammer, Wiley and Geeneus.

Goodman agrees, suggesting that this year's four compilations, a selection of both staple tracks and new contributions, are his answer to this unanswerable question, a way "to forensically work out what the fuck I've been doing for the last five years".

With an increasing amount of demos inundating Goodman's inbox each week, including a "carpet bombing" of European tech house, has it gotten easier to define what he's looking for now? "It used to be easy, now I've found I'll change my mind every day about whether I like a piece of music or not," he says. I ask him if there's any truth to the rumours that he signed the enigmatic Dean Blunt and Inga Copeland after discovering their music on a USB stick hidden inside an apple Copeland was selling at Brixton market. "I've never heard that one," he laughs.

Goodman has often described

Hyperdub as an entity beyond his own control, "a hobby that got out of hand", Ikonika jokes to me later. Indeed, it's difficult to believe that the freeform mutations of releases in recent years have all been part of any kind of deduced master plan, rather a progression of well-informed personal taste. Goodman, as Ikonika points out, has "seen different scenes blossom and die, he knows what's up". With that wisdom in mind, and considering the generational polarisation that often occurs between dance music fans, it would be easy for Goodman to embrace a certain kind of nostalgic-raver pessimism about the current quality of electronic music as often displayed by those who've been around long enough. But as he says, it's often simply a case of looking further afield – beyond the fruit stalls in Brixton, so to speak.

"The reason I started signing artists that aren't [based] in London was because the music is great," he says. "Previously I might not have been looking elsewhere. There's not a lot going on in London musically right now, nothing that I'm getting obsessed about like I have in the last 20 years. Part of that is why we've been casting the net a bit wider."



This broadening of horizons saw Hyperdub sign prolific Chicago footwork pioneer Rashad Harden, aka DJ Rashad, last year, after several UK releases on Mike Paradinas' Planet Mu label. "I think people had been talking about us releasing footwork before I even knew about it," Goodman jokes. "Mike was like, 'You should really release some of this, because everyone thinks I'm crazy.'"

In a shocking and saddening turn of events, Harden is found dead in his apartment a week after the label's Glasgow showcase, at just 34 years old. "I was honoured to release music from Rashad on Hyperdub," Goodman says in a statement released following the news. "I've only known him for around three years, but he had become a good friend and one of my biggest musical influences. He was one of the funniest, most positive people I've ever met and a true innovator. I'll never forget singing duet with him in a karaoke bar in Tokyo."

A day later, the Boiler Room hosts a tribute show to Harden. Goodman plays alongside Ikonika, Oneman and Addison Groove in a broadcast that is met with a huge global response: the sheer number of those inspired by Harden's music attempting to tune in continually crashes the livestream.

Harden's releases feel entirely at home on a label that has, over the years, become a multifaceted platform for creative outsiders. Like footwork, the success of Hyperdub seems to centre itself around the fact it never becomes stagnant; its constant transmutations have allowed it to become inimitable, motivated by taste rather than trend. "It has become its own beast," says The Spaceape. "It's bigger and lasted longer than anyone anticipated, yet is still coherent musically and artistically."

As the night in Glasgow draws to a close, Goodman's set seems to encapsulate these sentiments of coherency perfectly; he chops between genre effortlessly, teasing the crowd into various shapes – from lolling nods to full body skanking within mere moments. At 3am someone cuts the sound, and as the lights rise, the crowd rages at the silence, stamping their feet, calling out for a certain Hyperdub 12-inch.

"Skeng", "Skeng", "Skeng", they demand in a deep, monotonous slur, breaking out into a bass-less a cappella of The Bug's 2007 single, but it doesn't come. Goodman simply stands at the decks grinning, palms upwards in silent apology. ■

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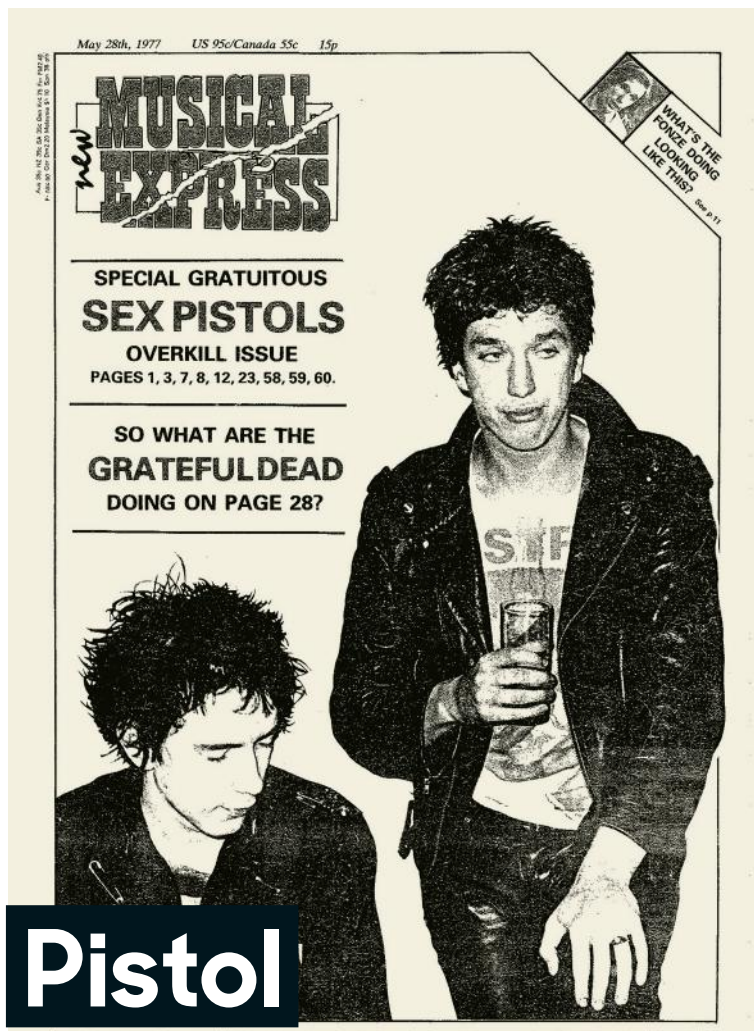
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THIS WEEK IN 1977



Pistol whipping

Legendary writer Lester Bangs praises the Sex Pistols' music – but questions their anti-establishment credentials

It's five months before 'Never Mind The Bollocks, Here's The Sex Pistols' comes out, but already the band are blowing the UK's collective mind. *NME* is suitably obsessed. Lester Bangs begins his vast thinkpiece on the band by declaring: "I think 'Anarchy In The UK' is one of the greatest records ever made. Johnny Rotten, furthermore, is the most enraged vocalist I've ever heard." He adds: "I stand foursquare with Johnny when he says he wants to turn your whole country to rubble." But he has some questions: "If the Sex Pistols are so anti-establishmentarian, why should they even need to bother with bourgeois outfits like A&M or EMI – why don't they just put out their records uncensored on some underground label? If it's all just chaos, then who gives a shit, right?" And then he issues a warning: "Professionalism equals competence equals mediocrity." The band themselves make no comment because, according to Bangs, "they hold all *NME* writers in complete contempt" – which, he adds, is "absolutely right".

THUNDERS AND LIGHTNING

Johnny Thunders & The Heartbreakers are talking to *NME*'s Tony Parsons. Thunders, an ex-New York Doll, is now in what Parsons describes as "the finest rock'n'roll band America has produced since the MC5", and they've just released the single 'Chinese Rocks'. "We're all clean," assures Thunders, whose heroin problems had been well documented.

BLONDIE OFF, TV ON

Television and Blondie play on the same bill at a show in Glasgow. "Television actually justify the incredible things promised of them," says writer Angie Errigo, and they bring "a cold-blooded clarity to their sophisticated, energetic rock". Debbie Harry "struck poses like Chinese action-pic star Angela Mao, and her dark hair with platinum crown and sides reminds me of Disney's Cruella De Vil".

REVIEWED THIS WEEK

Bob Marley & The Wailers
– 'Exodus'
"Completely eradicates the disappointment of the weak and substandard 'Rastaman Vibration'. Get it, dig it and keep a smile on yer face while you're smashing the state."

■ CHARLES SHAAR MURRAY

ALSO IN THIS ISSUE

► Henry Winkler, who plays The Fonz in US TV series *Happy Days*, is making a film called *Heroes* in New York.
► There's been a spate of criminals giving false names to the police after being arrested. David Bowie, Robert Allen Zimmerman and Robert Plant have all recently been nicked for minor offences.
► *NME*'s Julie Burchill goes to see the Ramones. "I balance myself on the failing barricade, and with one fell swoop my eager fingers close around a slender white appendage. Johnny Ramone's plectrum is mine at last."

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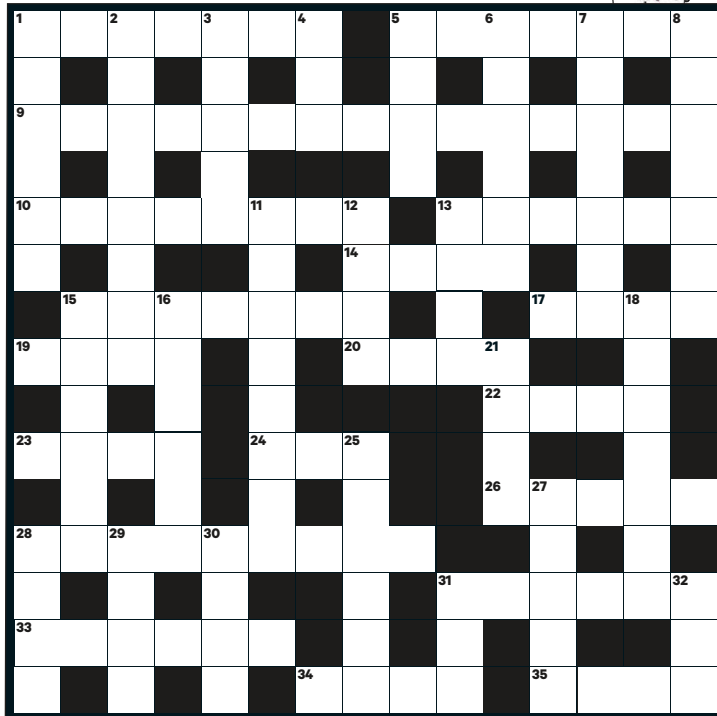
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CLUES ACROSS

- 1** There's life after the 'Afterlife' for Arcade Fire (2-5)
5 (See 4 down)
9 Hurray For The Riff Raff, they're not big-timers but they're our idols (5-4-6)
10 Status Quo just cannot do this number (that's OK, don't mention it) (3-2-3)
13 "I got my hands in my pockets and I'm crossing my fingers", 2014 (6)
14+21D "We got _____ for broken hearts, like yours my boy, come home again", 2011 (4-4)
15+33A Group of stars on the way up for Death In Vegas... Liam Gallagher helps out on this (7-6)
17 The Orb's reworking of a Wolf Alice song (4)
19 (See 24 across)
20 Tame Impala finish up with a Friendly Fires album (4)
22 A loud vocal noise from Katy Perry (4)
23 Before becoming NY punk band Television they were a gas as The _____ Boys (4)
24+19A Eminent celebrity in '70s band fronted by Alex Chilton (3-4)

- 26** Discolouring mark left on Living Colour's album (5)
28 Newest lot turns up an album by Big Country (9)
31 Nirvana is like hearing an album by The Walkmen or single by The Psychedelic Furs (6)
33 (See 15 across)
34 Systematically includes a DJ Shadow number (4)
35 Kristen Pfaff and Melissa Auf Der Maur have both been through here (4)

CLUES DOWN

- 1** Chvrches are in decline (2-4)
2 Britpop band who had their own 'Line Up' (8)
3 Psychedelic rockers on their own small piece of land away from the banks (5)
4+5A "And if you want to buy me flowers, just go ahead now", 1993 (3-7)
5 Four Tet album with same appearance as Aerosmith single (4)
6 (See 18 down)
7 He hacked it, harvested it and fell heavily as guitarist with Booker T & The MG's (7)
8 Somehow resists a new

- offering from Cate Le Bon (7)
11+15D Where Prince posts all his 26 letters to? (8-6)
12 Continually going around with an alt-rock band for 'A Gilded Eternity' (4)
13+31D The mill goes round and grinds out a '60s hit for Billie Davis (4-3)
15 (See 11 down)
16 Perhaps go near a sound blast from The Jon Spencer Blues Explosion (6)
18+6D Album recorded when 10,000 Maniacs were in a place of delight (3-4-2-4)
21 (See 14 across)
25 Direction given to Pet Shop Boys (2-4)
27 "But we're _____, you and me, we're the litter on the breeze", Suede (5)
28 'Wild _____' by Ash or '_____ City' by Jan & Dean (4)
29 "The north side of my town faced the _____, and the _____ was facing south", from The Who's 'Substitute' (4)
30 On the road with bass player for The Faces and Small Faces (4)
31 (See 13 down)
32 There's £2.50 worth of this right under your nose (1-1-1)

APRIL 26 ANSWERS

ACROSS 1 Follow You Home, 9 If I Had A Tail, 10 EMA, 11 Neu, 13+20A Odd Future, 14+29A Chop Suey, 16 Leetch, 18+22A Strange House, 27 Spark, 28+31D Royal Scam, 30 Steps, 32 Soho, 33 Mason, 35 Inca, 36 Saved, 37 Eden. **DOWN** 1 Friendly Fires, 2 Leisure, 3+26D On An Island, 5+6D Us And Us Only, 7 Elephant, 8 Example, 12 Wah, 15 Crass, 17 Coral, 19+4D Oh Yeah, 21 Try This, 23 One Love, 24 Epstein, 25 Crap, 34 TV.

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QUIZ

Compiled by ALAN WOODHOUSE (answers on page 67)

1 Pulled Apart By Horses formed in which English city?

Morrissey play his first solo show after The Smiths split?

11 Which band was Ryan Adams in before he went solo?

2 Which band were originally known as November And The Criminal before changing to their current name?

6 What do Jimi Hendrix, Fred Durst and MC Hammer have in common?

12 On which track from The White Stripes' 'Elephant' does Meg White sing the lead vocal?

3 Which 2007 Oscar-winning movie did Radiohead's Jonny Greenwood compose the score for?

7 What was the last Michael Jackson song to reach Number One in the UK singles chart?

13 Which '90s British band had hits with 'Dark Therapy' and 'The World Is Flat'?

8 In which year did Bob Marley die?

14 Who released the live album 'Dig The New Breed' in 1982?

4 What was the name of the record label Amy Winehouse founded in 2009?

9 Which band's bassist is called Sean Yeaton?

15 Which Arcade Fire song shares its name with a Talking Heads album?

5 In which English city did

10 What was the name of Primal Scream's 1992 EP that had 'Movin' On Up' as the lead track?

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on...

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Supermarkets

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clean bandit

new eyes

The debut album includes 'Rather Be',
'Mozart's House' and 'Extraordinary'



June 2nd

