NME
14 JUNE 2014

Jack White

+ Kasabian
Arcade Fire
Foals
The Horrors
Johnny Marr
Parquet Courts
DFA 1979
Sonic Youth

GENIUS OR MADMAN?

"The day keeps on remindin' me, there's a hellhound on my trail" ROBERT JOHNSON

UNRAVELLING ROCK'N'ROLL'S GREATEST ENIGMA

Exclusive interviews
with the people who understand him best

9 770028 636307 24
THE PAST, PRESENT & FUTURE OF MUSIC
14 JUNE 2014 | £2.50
US$8.50 | ES€3.90 | CN$8.99

adidas

ONLY AT JD | adidas GAZELLE

JD

Undisputed

King of Trainers

INSTORE | ONLINE | JD APP

JDSPORTS.CO.UK

INSIDE NME

NEW MUSICAL EXPRESS | 14 JUNE 2014

4 SOUNDING OFF
8 THE WEEK
16 IN THE STUDIO
Death From Above 1979
17 ANATOMY OF AN ALBUM
Sonic Youth – 'Daydream Nation'
19 SOUNDTRACK OF MY LIFE
Ian McCulloch, Echo & The Bunnymen
24 REVIEWS
46 NME GUIDE
65 THIS WEEK IN...
66 THINK TANK

▼FEATURES

50 Jack White
Mark Beaumont goes inside the complex mind of a twisted musical genius

56 Sleaford Mods
The gut-wrenchingly honest industrial rap duo meet Huw Nesbitt in Berlin to talk about Stewart Lee, Mike Patton and the guilt that comes with happiness

60 Ronika
Laura Snapes meets an artist whose lips are painted magenta and whose leggings are shredded to bits. Ronika is a proper pop star

62 From The Vaults: The White Stripes, 2001
John Mulvey goes round to Jack White's house in Detroit and meets the stuffed animals that the White Stripes frontman has christened Aquinas, O'Brien and Onion

THIS WEEK WE ASK...

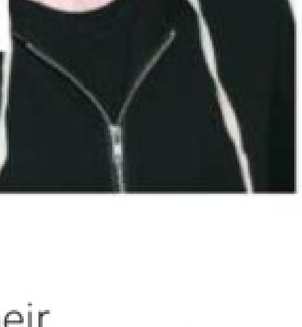
HAVE KASABIAN MADE THEIR MASTERPIECE?

Read NME's verdict on their new, wild psych direction 24

WHO WANTS THEIR FUNERAL TO BE "DEAD SAD"?

Ian McCulloch of Echo & The Bunnymen: "I'd make mourners more miserable with shit butties" 19

ARE ARCADE FIRE READY FOR GLASTONBURY?



Oh yes. And they've got the disco balls and neon outfits to prove it 30

CONTRIBUTORS

Max Mertens
Writer
Max interviewed Death From Above 1979 about their comeback. "I only heard their music after they broke up, so it felt like a rite of passage as a Canadian journalist to talk to them."

Gene Glover
Photographer
Gene shot Sleaford Mods in a former allotment that had been demolished to make way for a new motorway. "It seemed like the perfect metaphor for what Jason expresses with his lyrics."

Kevin EG Perry
Writer
Kevin had an audience with Alex Turner. "We met in upmarket café chain Albion, and Alex revealed his theory that all Libertines songs are really about posh gingerbread."

COVER: PIETER M VAN HATTEM

20 ESSENTIAL TRACKS
11 PAGES OF REVIEWS
24 NEW BANDS TO DISCOVER

THE NME BAND LIST

Acre Tarn	22	Liu Bei	22
Adult Jazz	22	Lone	25
Allah Lahs	7	Lower	25
Angel Haze	6	Luca Del George	23
Anna Calvi	28	Johnny Marr	14
The Acid	39	Movement	23
The Antlers	28	Natalie McCool	23
Arcade Fire	30	Nightmares On Wax	29
Arctic Monkeys	10	Nine Inch Nails	37
Astronauts	21	Nirvana	33
Austra	27	The Ordinary Boys	14
Benjamin Woods And The Golden Dregs	23	Paume	22
The Black Tambourines	22	Peter Matthew Bauer	27
Blood Orange	7	Pixies	32
Boris	26	Poliça	7
Caribou	6	Public Access TV	7
Cash + David	22	Queens Of The Stone Age	30
Cerebral Ballzy	28	Raury	23
Chvrches	30	Real Lies	6
Circa Waves	7	Rebecca Clements	21
Compny	22	Rebel Kind	21
Connie Converse	15	Rhodes	29
Courtney Barnett	38	Ronika	60
Cymbals Eat Guitars	22	SBTRKT	32
Death From Above 1979	16	Shy Nature	7
Drake	6	Sia	7
Echo & The Bunnymen	19	Simian Mobile Disco	7
Erotic Market	23	Sinaii	27
The Family Rain	6	Sleaford Mods	56
FKA Twigs	32	Sonic Youth	17
Foals	32	Sons Of Rico	21
Fucked Up	10	Spookyland	23
Georgia	21	Spoon	6
The Golden Grass	22	Strange Cages	21
Haim	32	The Strokes	8
Hamilton Leithauser	25	Syd Kemp	21
Hannah Diamond	21	St Vincent	30
Happyness	25	Throne	23
Honeyblood	46	Tilapia	21
Hookworms	39	Together Pangea	20
Iceage	39	Tops	6
Jack White	50	Traams	7
Jenny Lewis	6	TV On The Radio	6
Joyce Manor	7	The War On Drugs	37
Kathleen Hanna	29	The Waves & Us	22
Lana Del Rey	6	White Lung	27
Kasabian	24	The White Stripes	62
Linkin Park	28	Yamantaka // Sonic Titan	37
		Young British Artists	28

SUBSCRIBE TODAY AND SAVE 61%***

*Pay just £12.99 every three months and save 61% on the full price when you subscribe by quarterly UK Direct Debit. Price guaranteed for 12 months.

Subscribe now at WWW.NMESUBS.CO.UK/15L

SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Tom Howard

EMAIL letters@nme.com
TWITTER @nme
FACEBOOK facebook.com/nmemagazine
POST NME, 110 Southwark St, London SE1 0SU

LETTER OF THE WEEK

WINS £50 OF See TICKETS VOUCHERS!
www.seetickets.com

FLYING HIGH

Seeing the photo on Twitter of Noel Gallagher back in the studio filled me with more excitement than a four-year-old kid feels at midnight on Christmas Eve. All the hype that had been building up about a potential Oasis reunion earlier this year became irrelevant, cast into the shadows, as it was made apparent that the High Flying Birds are set to release a new album – possibly even this summer?! Taking into account the brilliance of the previous album, I can only assume that, three years on, this one will be just as brilliant, and maybe even better than the last.
Dom Ingleby, via email

Tom Howard: Not only is it exciting to hear that Noel's working on an album he's allegedly written more than 50 songs for – an album that has been described as "seismic" by co-producer Owen Coyle – it's also *thrilling* to be able to take a peek inside Gallagher's lair. Analyse the picture of him sitting there, hunched over his guitar, and what do you see? A cushion slipping off a sofa, an uneaten sandwich on the table, a large bottle of water by his foot, a booze fridge, and an adaptor plug in a box that's become so full of unruly, unbecoming and quite frankly unacceptable messiness that it's spilling over. It looks like an extremely wealthy teenager's bedroom in the aftermath of a particularly eventful sleepover. And what does this tell us? That Noel is knuckling down, guys. Working hard on his tunes. Perfecting his craft. Practising those solos. Making sure every chorus is up to his high-flying standards.

MIGHT AS WELL DO THE WHITE LINE

Really glad to have so much Jack White news this week. There's a lot to talk about, but let's start with him banning phones at his show. I can see how he feels disappointed. His shows are powerful and emotional, and it seems a shame that the audience might not pay full attention. It's also really great to hear him talking about Meg. It's kind of sad their relationship is malfunctioning now, but I guess it might be a little bit strange to keep in touch, even though we all want to see that happen.
Li Li, via email

TH: Sometimes, Li Li, when I'm at home on my own, I sit in my favourite chair with a nice big cup of water and daydream about the possibility of Jack and Meg reuniting one day. When they were in The White Stripes, I was dead keen to know what the band's songs would sound like with a more ambitious and technical drummer. Well, since the release of Jack's solo material I now know. They sound good. In fact, they sound excellent. And yet somehow... not quite right. So it'd be nice if, one day, Meg re-emerged to rattle her rims again.

BAD SPORT

I am about to bring up the topic of sport. Please bear with me. The World Cup is in June, and it clashes with festival season. This has led to questions such as: will the games be shown at Glastonbury? Those against the idea say it will ruin the atmosphere. Those who condone it say it will be good for people to have the option of music or football. But for me the World Cup has no place at a music festival. Fans can still receive updates of the scores, and why watch another forgettable England performance when you could be making the most of a long weekend in Pilton?
Alistair Knifton, via email

TH: Cast your mind back, Alistair, to the Olympics. In your entire life, have you ever known anything so gloriously inclusive? So consistently heartwarming? So capable of uniting a nation using a combination of joy and glory? I doubt it. And although there's a high chance the England football team won't perform as well as Team GB and obviously doesn't represent the whole of Great Britain, it's possible these feelings will be conjured once more for the supporters of the football teams playing over the weekend. Do you, Alistair, want to be the person who denies others the chance of happiness? Or a brief fleeting moment when the elation that comes with sporting triumph drowns out the humdrum that surrounds you? Again, I doubt it. Plus: Glastonbury is so big, you won't even know it's happening (I'm assuming that someone, somewhere, will end up putting it on). And: World Cups only happen once every four years. It'll be amazing!

THE LARS LAUGH

In response to their slagging of Lars Ulrich and Metallica, I'd like to say: Mogwai are alright, but they've got a long way to go to beat Metallica, who are very impressive live. Lars may not be [Rush drummer] Neil Peart, but he can play Metallica songs, and surely that's all that matters? Mogwai are going to look stupid if they attract a smaller crowd than them at Glastonbury. But hey, Metallica used to be the young upstarts too. At their 1985 Donington gig they were up against big-name bands higher up the bill and blew them away.
Andy Dee, via Facebook

TH: Suggesting that Mogwai are "young upstarts" is very generous of you, Andy, but I take your overall point. I do, however, welcome their comments about Metallica. Not because I necessarily agree with them, but because I'm a huge fan of bands slagging other bands off. It's just fun, isn't it. And honest. And much more entertaining than saying things like "I'm sure they'll be great". Hopefully Metallica will respond and we can stoke this fire until we get something really nasty going on.

ANDY WILLSHER

LOOK WHO'S STALKING

Some people spend a hundred dollars to have a meet-and-greet with their heroes. I spent $6 to meet Muse – $3 for the bus and $3 for the tube!
Liv, Brazil

BRITISH AIRWAYS

To zip across town.
To live la dolce vita.
To explore.
To feel free.
To see the sun set over Capri.
To Fly. To Serve.

To summer in **Naples** from

£39

one way.

Fly from London Gatwick.
Book now at **ba.com/gatwick**

Limited availability. Prices are available one way on Euro Traveller hand baggage only fares from London Gatwick only, and include taxes, fees and charges, correct as of 30/05/14 but are subject to change at any time. Two items of hand luggage means one piece of hand baggage plus a laptop, briefcase or handbag. Departing from London Gatwick to Naples, for travel between 29/10/14 – 14/12/14, excluding 25/10/14 – 02/11/14. For full terms and conditions go to ba.com/gatwick

oneworld

ON REPEAT

NME TRACK OF THE WEEK

1. Real Lies
North Circular

Kate Tempest is being heralded as Mike Skinner's successor, but dark electropop group Real Lies are also putting themselves forward as contenders for that crown. 'North Circular' is an ode to the road that runs around north London, eliciting images of lethargic nightbus journeys, bleak concrete jungles and orange-lit bridges over subtle, gloomy house. A powerful cut of urban storytelling that's relatable and stirring.
Rhian Daly, Assistant Reviews Editor

2. Drake
0 To 100/The Catch Up

Drake has been busier than recent press coverage suggests. Pictured removing fluff from his slacks with a lint-roller at a basketball match in April, the Canadian rapper seemed to be idling, comically. This absorbing six-minute single proves otherwise. A typically miserable outro features a fragmented warble from James Blake, but the cocksure first half sees Drake punchily reaffirming his work ethic: "*Fuck all that 'Drake you gotta chill' shit*".
Ben Homewood, writer

3. TV On The Radio
New Song #3

The drip-feed of the fifth TV On The Radio album continues. At the end of May, Brooklyn's hippest art-rockers lit up California's BottleRock festival with three new songs to go with last year's singles 'Mercy' and 'Million Miles'. The standout was an electrifying return to the 'Wolf Like Me' school of relentless, charged delirium, with Tunde Adebimpe's loose-tongued rants getting a further boot up the arse from Kyp Malone's furious riffing.
Matthew Horton, writer

4. Caribou
Can't Do Without You

Caribou's 2010 album 'Swim' was an immersive wonder. Canadian Dan Snaith has kept us waiting since, but the opening track from new LP 'Our Love', due in October, doesn't disappoint. It's got the signature Caribou build: a wedding cake of loops, simmering horns, repetitive mantras and frenetic drumming layered and layered and layered until it all comes tumbling down.
Greg Cochrane, Editor, NME.COM

5. Lana Del Rey
Ultraviolence

If you thought Lily Allen's comeback was laden with blog-baiting sentiments, then get ready for the inevitable media shitstorm of LDR album two. "*He hit me and it felt like a kiss*", coos Lana, referencing The Crystals' controversial, Phil Spector-produced 1962 single. "*Give me all of that ultraviolence*". Musically, it's full of the forlorn strings and sweeping nostalgia you'd expect. Lyrically... let's see how that one works out for her.
Lisa Wright, writer

6. Tops
Change Of Heart

Arbutus Records have a knack for scoping out Montreal's lushest sounds. Having previously birthed and raised Grimes, they have a dozy-eyed delight on their hands now in Tops' stunning new single 'Change Of Heart'. It's a windswept wonder of foggy synths, graced by spectral guitar strums recalling the lo-fi outings of pre-4AD Ariel Pink.
James Balmont, writer

7.Jenny Lewis
Just One Of The Guys

Nope, Jenny Lewis isn't lamenting her inability to be taken seriously as a beer-guzzling, terrace-chanting lad on this first taste from her new solo album, 'The Voyager'. Instead, biology's got her worried: "*No matter how hard I try to have an open mind/There's a little clock inside that keeps ticking*", she coos over elegant folk-pop. Then everything slows for her to make her point crystal clear: "*I'm just another lady without a baby*".
Rhian Daly, Assistant Reviews Editor

8. Spoon
The Rent I Pay

The joy of Spoon is their ability to do a lot with a little. Across their seven albums, the Texan band have found ways to turn simple guitar loops, drum beats and melodies into mini-epics full of groove and soul. Much of that soul comes from singer Britt Daniel, whose voice is a wonderfully pained and wretched instrument. "*Everybody knows, just where you've been going/And if that's your answer, no I ain't your dancer*", he goes over Television-y chords, and you know damn well he means it.
Tom Howard, Assistant Editor

9. The Family Rain
You Should Be Glad You've Got A Man

When Alex Turner sounded the rallying cry for rock'n'roll at the Brits, The Family Rain's ears must have been burning. They've been knocking out great British rock songs like Andy Murray serving at Wimbledon, and this lead single from their 'Hunger Sauce' EP is yet another ace. Built around Tim Walter's machine-gun drumming, and with handclaps Pharrell would applaud, this is one tasty summer single. Strawberries and cream, anyone?
Kevin EG Perry, writer

10. Angel Haze
22 Jump Street

With this song, Angel Haze helps promote the sequel of the same name, starring Jonah Hill and Channing Tatum. '22 Jump Street' the ditty is an all-out EDM assault that sees her team up with Ludacris to make something that even Skrillex might think was a bit much. What it lacks in subtlety, though, it makes up for in energy, Haze riding the furious BPM with ease and talking about "*trying to find a new drug called WiFi*".
David Renshaw, News Reporter

ESSENTIAL NEW TRACKS

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

11. Blood Orange
April's Bathroom Bummer

After last year's smooth disco album 'Cupid Deluxe', Dev Hynes, aka Blood Orange, worked on the soundtrack to recent film *Palo Alto*, based on James Franco's short stories. This first song taken from the OST fits the agitated tales of teen angst in the book, its terse piano and rickety percussive skits melting with menacing brass interludes to make this an uncomfortable but thrilling listen.
Jenny Stevens, Deputy News Editor

12. Poliça
You Don't Own Me

'You Don't Own Me', originally recorded by US singer Lesley Gore, is a brassy bubblegum-pop classic. Poliça, though, have a habit of chewing the flavour out of things until they're dark and sour, and this cover is no exception: a swooning and sinister riposte to a controlling dickhead as Channy Leaneagh sings "*I'm not just one of your little toys/You don't own me/Don't say I can't play with other boys*". You'd be a fool to call her bluff.
Ben Hewitt, writer

13. Allah Lahs
Worship The Sun

As the late, great Lou Reed once said, "One chord is fine. Two chords, you're pushing it. Three and you're into jazz." LA quartet Allah Lahs' latest would be alright by Lou. It's a hypnotic thing that pinballs between two notes for its two-minute entirety, and is basically a laid-back, surfy take on a kind of Modern Lovers-esque simplicity. Going nowhere never sounded so satisfying.
Lisa Wright, writer

14. Shy Nature
She Comes She Goes

A highlight of the rising London quartet's live sets, 'She Comes She Goes' is frenetic indie pop at its best. There are hints of Mystery Jets' poppier moments, and Will Blackaby's vocals evoke the urgent delivery of The Maccabees' Orlando Weeks, lending it a comfortable sense of familiarity. The guitar lines that race through the song's core sound pilfered straight from 'Is This It', too. Shy Nature might not be reinventing the wheel but they've at least given it an alluring makeover.
Rhian Daly, Assistant Reviews Editor

15. Public Access TV
Rebounder

Back in 1994, Blur's 'Girls & Boys' raised eyebrows with its blending of genders: girls wanting boys wanting boys wanting girls and so on. Public Access TV's 'Rebounder' is a homage to the song musically and lyrically, even if the words are a bit more base: "*She really wants a boy, who wants to fuck a girl, and make things right*", it says. Sunny, breezy New York indie pop, it might just be the sound of summer. Summer 1994.
Dan Stubbs, News Editor

16. Joyce Manor
Catalina Fight Song

It's business as usual for South Bay pop-punk terrors Joyce Manor on their new single – a frenzy of sugar-rush hooks and nostalgic missives from the edge of adulthood. Taken from upcoming third album 'Never Hungover Again', their formula hasn't really changed since 2012's overlooked 'Of All Things I Will Soon Grow Tired', but when the singalong hooks and giddy Jawbreaker-do-Weezer guitar thrills are this massive, who the hell cares?
Al Horner, Assistant Editor, NME.COM

17. Circa Waves
Young Chasers

Circa Waves are back with a two-minute blast of distortion that proves they're on course to make the "riot of an album" they told *NME* they would at The Great Escape. 'Young Chasers' sees Keiran Shuddall, a frontman weaned on The Strokes and early Maccabees, singing words about chasing yoofs down streets 'til his soles bleed. Likely to be massive at Reading & Leeds this summer.
Hazel Sheffield, writer

18.Sia
Eye Of The Needle

The brilliant one-take video for 'Chandelier', the monster first single from Sia's sixth album '1000 Forms Of Fear' (out on July 8), clocked up a mighty 22 million YouTube views in just one month. This more sombre but equally impressive follow-up, co-written with British songwriter Chris Braide, is both anthemic and compelling, focusing attention on the Australian just as she's expressed a desire to drop out of public life completely.
Phil Hebblethwaite, writer

19. Simian Mobile Disco
Parson's Nose

Taken from 'Content', a new compilation to mark 20 years of Leeds house label 2020Vision, 'Parson's Nose' mixes the deep with the dubby. It may sound like a wanky craft beer, but this is a solid seven-and-a-half-minute excursion into soft and squelchy sound from SMD, proving that for all the Arctic Monkeys, Haim and Florence production gigs, James Ford is still a club-bangers boy at heart.
Leonie Cooper, writer

20. Traams
Giddy

This is the first track from the Chichester band's 'Cissa' EP, out next week. Like their brilliant debut – last year's 'Grin' – it's produced by Rory Attwell and Hookworms' MJ, the ultimate pairing of British, lo-fi, rackety indie-band overlords. 'Giddy' – named after singer/guitarist Stu Hopkins' occasional yelps of "*Giddy up!*" – is three minutes of cantering that resembles the chuntering rhythm of early Supergrass, the artsiness of Abe Vigoda and the gawkiness of Clor. A head-spinning treat.
JJ Dunning, writer

TheWeek

▶EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

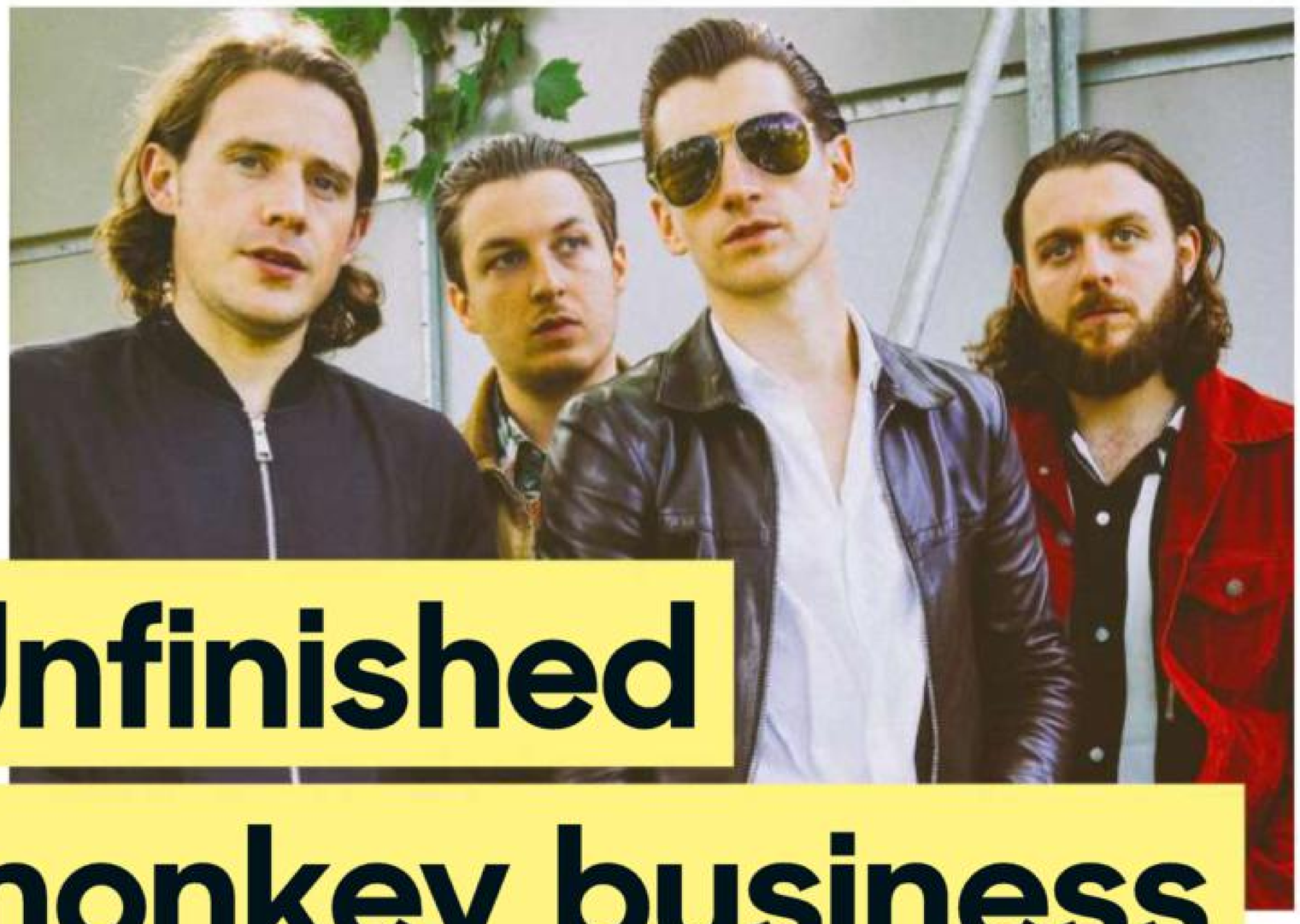
New York City rocks

The Strokes reunite to play their first festival slot since 2011

The Strokes onstage at Governors Ball festival, Randall's Island, New York, June 7, 2014

In their first festival set in three years, The Strokes took to the main stage at the Governors Ball festival on Randall's Island, just across the water from Harlem in Manhattan. Aside from a small warm-up show a week earlier for a sold-out, capacity crowd of 1,800 upstate in Port Chester, this was The Strokes' big welcome back; the first time they'd properly aired material from 2013's 'Comedown Machine' in front of a large crowd and the first time they'd shared a stage since playing South American festivals in November 2011. Three tracks from last year's fifth LP were served up in the sun – 'Welcome To Japan', 'One Way Trigger' and 'Happy Ending' – but this hometown show was also an excuse to run through the band's 13-year career, with an opening blast of 'Barely Legal' and a parting shot of 'New York City Cops' from their seminal 2001 debut 'Is This It' alongside 'Heart In A Cage', 'Reptilia', 'You Only Live Once' and 'Machu Picchu'. With a further festival set at FYF Fest in Los Angeles confirmed for August, all we need to know now is when they'll be returning to the UK. ■ LEONIE COOPER

POONEH GHANA



Unfinished monkey business

After their two triumphant Finsbury Park shows, Arctic Monkeys are in no rush to make the follow-up to 'AM'

Nobody wants to stop riding a perfect wave, so it's no surprise that after the success of last year's 'AM' and their recent pair of triumphant shows in London's Finsbury Park, Arctic Monkeys are in no rush to move on to their next record just yet.

"I've written a few things, but I'm not in a hurry," says frontman Alex Turner. "We're going to keep going [with touring] until the summer and beyond that a little bit, maybe. I don't know. I wouldn't think it'll be too soon that we do the next one."

Turner admits that part of the band's reluctance to go back into the studio is down to the their burgeoning success across the Atlantic. "It's been going really well in America and there's lots of shit still to do on this album," he says. "I don't feel, for once, that we need to rush and get on to the next thing. It seems like a good place to leave it for a minute."

He points out that while the band can now command serious crowds in places like New York, the same isn't true across the country. "We played Madison Square Garden the other week, and then the day after we played Covington, Kentucky in a venue about the size of The Leadmill. Now, don't get me wrong, the fucking show in Kentucky was probably one of the best gigs we've done all year. Sometimes a show gets a charge from somewhere."

Turner is quick to dismiss the idea that the focus on America means they're less concerned with their British fans, pointing out that the reason they tour more in America is simply "because it's 10 times the size".

The Monkeys will return to Britain in July and August to headline T In The Park and the Reading & Leeds Festivals, and drummer Matt Helders says that playing the festivals will be some of the highlights of the band's year. "It's almost how we started off," he says. "Some of my biggest memories are of the first time we did Leeds and Reading, and then obviously doing Glastonbury. Things like T In The Park have always been milestones so it's good to be able to still do them."

Leeds Festival holds a special significance for the band because they attended as punters twice just before their career took off. Helders remembers seeing the likes of Black Rebel Motorcycle Club, The Music and Supergrass play in 2003 and 2004 when he was still a teenager, before the Monkeys' first appearance in 2005. He says they got into the true spirit of Leeds Festival: "We were completely unprepared, but I think that's the best way to do it. At a festival you've got to be prepared to not get much sleep and not be that dry. You can't afford a breakfast sandwich because it's about £7. I remember brushing my teeth with Fosters or something. I think I neglected to take bottles of water and just took beers and tins of beans." ■ KEVIN EG PERRY

"I'VE WRITTEN A FEW THINGS SINCE 'AM', BUT I'M IN NO HURRY"
Alex Turner

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Damian Abraham

Fucked Up

BOOK
Trapped In A Scene: UK Hardcore 1985-1989

"I'm fascinated by British punk; it's not a well-documented period. I tend to stick to books about music, wrestling or political science."

BOXSET
Nathan Barley

"A communal favourite does not exist, but one we all enjoy is *Nathan Barley*. I recognise we came out of hipster hardcore."

GAME
Drawing

"Psychological torment? Joking. I buy one videogame every time we go on tour but I lose interest in them pretty quickly. A pencil and a sketchbook is my favourite game really."

FILM
Tommy Boy

"Every once in a while, our drummer Jonah will get loose and we'll put on *Tommy Boy*. You've never seen anyone recite more lines to any movie than Jonah with that film."

HOME COMFORT
Smoking buddies

"It looks like a cut-off piece of a gas mask and it's for exhaling smoke through. I smoke medical marijuana so I use it to smoke discreetly when I need to."

▶ **Fucked Up's UK tour begins at Manchester Gorilla on June 15**

ZACHERY MICHAEL, ALLSTAR, ALAMY

Locally sourced talent: Algiers

THE NEWEST AND THE BEST OF BRITISH

We have teamed up with Gola's Born In Britain project to make a new app highlighting the best young British artists

There's something supremely exciting about discovering new talent, which is why Gola have put so much into Born In Britain. Whether it's art, fashion, film or music, their project has travelled all over the country to unearth the brightest new faces in British culture.

NME takes a similar approach when it comes to new music, by delving deeper into the underground week in, week out to tell you all about the amazing emerging bands who aren't afraid of pushing the boundaries.

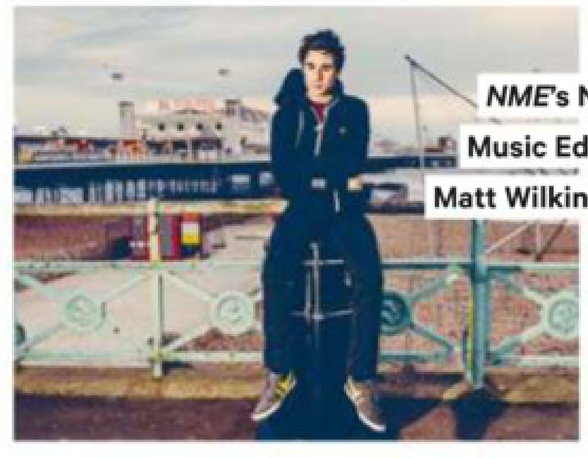
This is why we love Brighton's The Great Escape festival so much. You might not think of the seaside city as a mecca for great new bands, but it's actually got one of the hottest music scenes in the country. So, it's no surprise that every May, when The Great Escape rolls around, thousands of bands flock there, eager to impress the masses right at the start of the festival season.

This year *NME* put on five showcases featuring everybody from Pulled Apart By Horses to Charli XCX and Fat White Family. The best kind of gigs in these situations are the ones where the band know they're on fire and really plays up to those watching – confident as hell, and fully convinced they're good enough at what they do to make it big. Two *really* new acts this year already had that kind of attitude: Dracula Legs, a Nick Cave-influenced gang of weirdos from all over but based in London, and Bad Breeding, who were totally antagonistic and in-your-face. They were just the tip of the iceberg, though, with loads of other acts also making the grade, from Scottish newcomers Neon Waltz (who are clearly going places), to Irish four-piece Girl Band (who are kind of there already).

But, if you missed The Great Escape, don't worry! There's a whole summer of amazing festivals ahead – and what's more, *NME* and Gola have teamed up to create the very first iPad special edition to fill you in on all of our favourite new British artists, including Wolf Alice and Royal Blood, and where you can see them.

▶ Search for NME Magazine in the App Store

THE BEST KIND OF GIGS IN THESE SITUATIONS ARE THE ONES WHERE THE BAND KNOW THEY'RE ON FIRE



NME's New Music Editor Matt Wilkinson

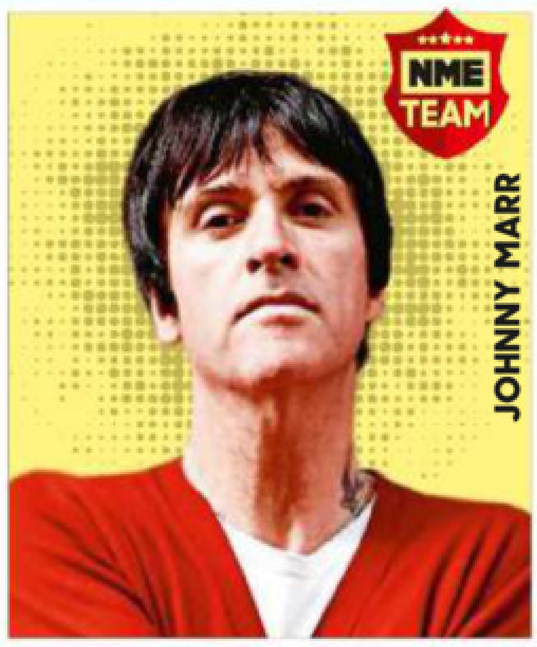
Gola CLASSICS

Perfect pitch

NME TEAM

NME'S WORLD CUP PLAYLIST

The World Cup is here! But between the vuvuzelas, the England supporters' brass band and Pitbull and J-Lo's official theme, its soundtrack is usually an own goal. Instead, here's your Celebrity XI-song playlist to sing when you're winning



WE GOTTA GET OUT OF THIS PLACE

THE ANIMALS

Predicting a swift trip back home for England then, Johnny? "I think the name says it all about the England football team. That, or The Ruts' 'In A Rut'. I think this summer it'll be a case of 'Y Viva Espana'."
Never fancied penning your own 'Three Lions'-style football anthem? "If I did, it would have to be pretty bombastic and tribal. It might sound like The Damned or three Crass records playing at once – the complete opposite of what footballers normally listen to."

GET FREE

MAJOR LAZER

A perfect summer sizzler, Stella. But why's it right for the World Cup? "The video for that song was filmed in Brazil, so it's fitting!"
Will you be watching the World Cup? "I will be, if I can. Touring means it's hard to catch the games. I'd usually go for the Socceroos [Mozgawa's native Australian football team] but I'm gonna say Spain for the win. I'll be crucified for saying that..."

CHUNK UP THE DEUCE

LIL KEKE FEAT. PAUL WALL, BUN B & UGK

Reckon you could have done a better job on this year's official World Cup song than Pitbull and J-Lo? "Yeah! Ours would have been like Steppenwolf's 'Born To Be Wild', but with a better guitar solo."
C'mon, money where your mouth is – who's gonna win? "Of course I'd love to say USA all the way, but with Ronaldo in top form, if he plays, I wouldn't bet against Portugal taking home the silverware."

AN ENDING (ASCENT)

BRIAN ENO

Eno? Not exactly one to chant along to on the terraces, Stuart. "I suppose not, but it'd be a good one for players to listen to and get in the zone."
Scotland didn't qualify. If they had, would you have considered doing them a theme song? "It couldn't be worse than the Del Amitri one from a few years ago. We'd do something with two chords and plenty of noise. It'd be one way for Scotland to make an impact at a tournament for a change..."

STRANDBAR

TODD TERJE

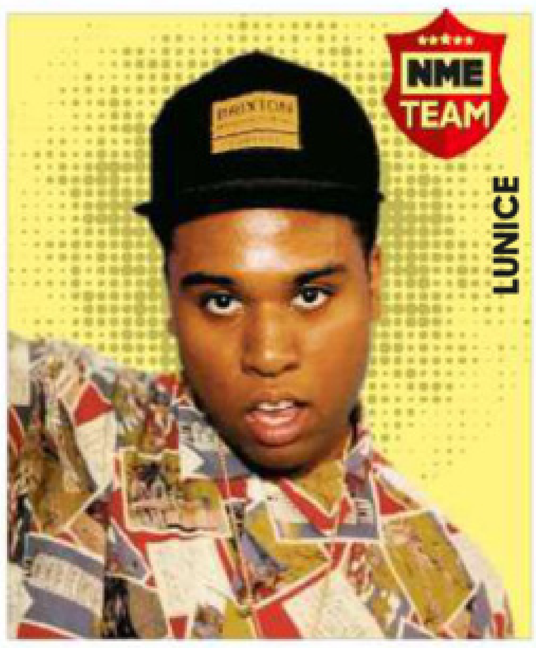
It's football time! Why the party banger? "Recently, when we've been getting pumped up to go out drinking, this record has been our soundtrack and it's usually led to good results. I imagine it would probably have a similar effect on a football team."
Or the entire squad will go on a similar drinking bender. How do you think it'll work out for Roy's boys? "Last 16 disappointment for England, I reckon. France to win the tournament."

YOUNG ADULT FRICTION

THE PAINS OF BEING PURE AT HEART

Would you have listened to this before playing, Pat? "It's not always about getting pumped up before a game. In my day, I'd listen to Belle And Sebastian. If I needed to get riled up, it'd be My Bloody Valentine."

If you could pick any band to do a Scotland World Cup anthem, who would it be? "Back in the day I tried to convince New Order to do one – then they did 'World In Motion', the gits!"



CHIMES

HUDSON MOHWAKE

Hud Mo's your partner in TNGHT – that's some nice team play, Lunice. "Yeah man. The soundscape in that song is perfect for sold-out stadiums. It's total sold-out stadium music!"

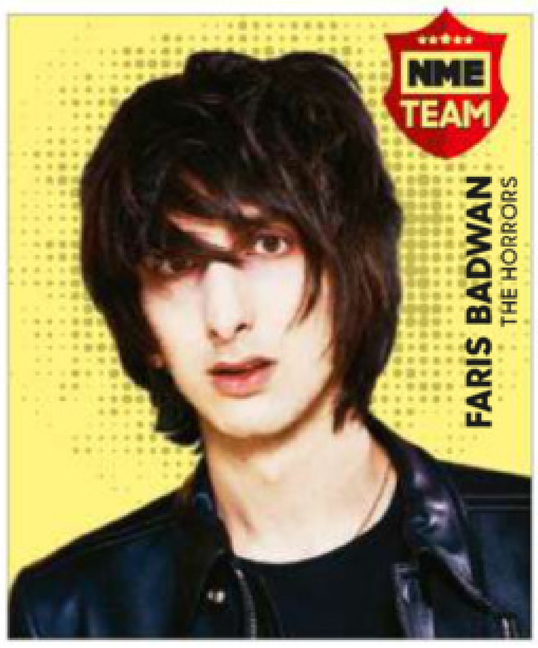
Who's gonna emerge victorious in Brazil? "Good question. I'm in the grey area when it comes to this. I'm just gonna watch and appreciate the suspense and stress. It's gonna be super-entertaining."

SPITFIRE

THE PRODIGY

Why this song, Joff? "It's the song I'd have on in the changing rooms before playing a World Cup game. Because once you've listened to that you become invincible. Probably earn a few red cards."

What's your prediction for the tournament? "International football is disheartening for an England fan. Hopefully there'll be an underdog victory to get behind when England don't survive the group stages."



SUPPORTERS – SUPPORT US

THE QPR SUPPORTERS

What's this track all about then, Faris? "It's so weird – definitely my favourite football song. It's the B-side to this QPR seven-inch from the '60s that's this trippy psych wig-out. Check it out, it's seriously out-there."

Are you a fan of football songs then? What's the worst/best? ""Three Lions' is an amazing piece of music – it never descends into chest-thumping patriotism. 'Vindaloo', on the other hand, is terrible."

POWER

KANYE WEST

Why that song? "Well, a bit of Kanye's insane confidence would go a long way for any team competing this summer. Plus, think about the lyrics – '*no one man should have all that power*' – it completely fits the idea of football as a team game."

What's your prediction for the tournament? "It's hard to see past Brazil for me, with all those good vibes behind them, being at home."

LET'S GET IT STARTED

THE BLACK EYED PEAS

The Black Eyed Peas. Really? "It's a motivational song! I'm so excited. I'm going to paint my face and watch England get kicked out in the semis."

You think they can get that far? Will the Brazilian heat count against them? "I think England have a fighting chance seeing as they've been training in their coats. You would have thought we could afford a heated gymnasium."

WORDS: AL HORNER PHOTOS: DEAN CHALKLEY, TOMMY GA-KEN WAN, BEN RAYNER

SYD ARTHUR
SOUND MIRROR

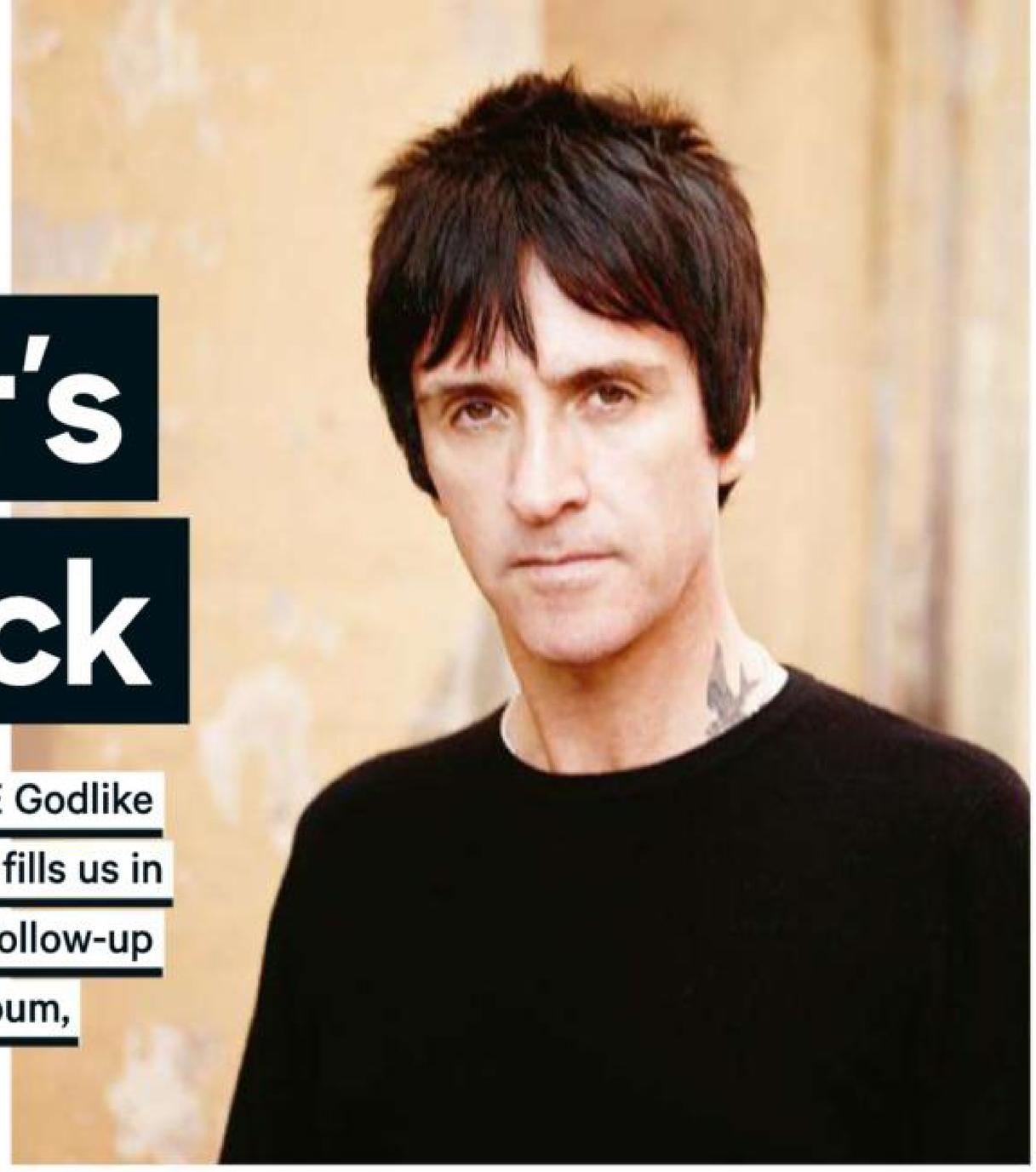
THE NEW ALBUM OUT NOW ON CD/DOWNLOAD/LP

★★★★ Q ★★★★ MOJO ★★★★ UNCUT

"SOUNDS FRESH AND NOSTALGIC IN EQUAL MEASURE" THE INDEPENDENT

Marr's attack

Guitar hero and NME Godlike Genius Johnny Marr fills us in on the forthcoming follow-up to last year's solo album, 'The Messenger'



You broke your hand earlier this year – how's it doing now?
"It's alright! It's still sore but I'm glad it's finally over. I was told that I might have to have some surgery when I got back from tour if I wasn't careful with it, and that would have put the new album back a good month or so."

How's the new album coming along?
"Some of the songs were written on tour last year, so they have that energy about them and the idea of a live audience in mind. When I'm working on a record I want almost every song to stand up live – that's what happened with 'The Messenger', and this new record is shaping up to be the same way."

"THE NEW ALBUM IS A BIT MORE ROWDY"
Johnny Marr

What's been influencing this record?
"Most of it was recorded in London and New York, which has a direct effect on the music. I try to get influenced by my environment as much as possible. That's why I'm recording in London. It's got this hyperactivity to it that I wanted to put into the music. I wanted that bit to be different from 'The Messenger'."

Are there any other differences between the two records?
"If anything, the new one is a bit more rowdy. But I don't really want it to be too different. I like 'The Messenger' a lot and I don't think now is the time to go off on some radical reinvention just for the sake of it. That would almost feel too contrived. I haven't gone off anywhere with my yoga mat to meditate and take a deep look at my inner self to share with the world. I just formed a rock'n'roll band who play uptempo music and I want to continue that way for a long time. I'm not too into navel-gazing music!"

You've been very vocal about pay-to-play venues and promoters who charge unsigned bands to perform. Why is this important?
"This kind of thing goes back to rock'n'roll musicians in the '60s who were just so happy to make a record they'd sign a contract for peanuts. I think you should speak up and make musicians and fans aware of it. If people can justify why they're charging musicians for the privilege of playing in little venues, then at least it's out in the open. There are plenty of people who create good scenes in great venues – those places should be supported."

You've also been involved in a campaign to get the government to reverse its ban on steel-string guitars in prisons. Why is this such a significant issue?
"You can be shut down by reactionary people who feel like prisoners deserve all they get, but there's a massive benefit to rehabilitating people by making them feel like they can accomplish something. The ban seems mean-spirited and quite unnecessary. It only takes a piece of wood and six strings to change a person's view of the world. Playing a guitar, or any instrument, can give you something in your life, new challenges. I would imagine it's in everybody's benefit to fill those places with music – the guards included. What's wrong with giving someone that feeling of accomplishment? That doesn't compromise any sort of punishment as far as I see it."

What do you think of Morrissey's new album, if you've heard any of it?
"(*Pause*) Did you hear that? That question was the sound of the bar lowering." ■ RHIAN DALY

THE MINI INTERVIEW

Preston

Ordinary Boy

Why, after six years, are you getting The Ordinary Boys back together?
"Mainly because Chuck [Stanley], our drummer, was up for doing it. We had a big falling-out back in 2005 and I hadn't spoken to him for years."

Louis Jones of Spectrals is now in the band – how did he get involved?
"I just emailed him out of the blue and he was just really up for it. He's a musical genius."

Is your solo career over now?
"I just wasn't really up for it, but Cher recorded one of my songs. My life is really weird: I did a songwriting session in Miami with Enrique Iglesias, I've worked with John Newman, Chlöe Howl, Olly Murs..."

How have you changed since the release of 'Over The Counter Culture' a decade ago?
"I've tried to adapt – with the writing stuff, our weird third album and *Big Brother* – and then 10 years later I've found myself back exactly where I was. There's some kind of lesson to be learned there, but I haven't quite figured out what it is."

What's the current state of the Ordinary Army troops?
"Not as strong in numbers as they once were, but they definitely have the same loyalty." ■ LEONIE COOPER

JON SHARD

OPINION

(Left) Liam Gallagher onstage at The Fleece (right) in Bristol in 1994

WE NEED TO STOP DEVELOPERS SHUTTING DOWN OUR SMALL VENUES

BY **KERRY McCARTHY**

As Bristol venue The Fleece is threatened by noise laws, one of the city's MPs says it's the government's housing policy that is to blame

Over the last year, the future of a growing number of venues has been put at risk because of noise complaints. My local venue The Fleece in Bristol is under threat from plans to convert a block of offices right next to it into flats – with the bedrooms situated just 20 metres from the stage. The owners of the venue are rightfully concerned that, once the new residents move in, they could start getting noise complaints that would have the potential to shut them down. Venues in other parts of the country have faced the same problem. London's Ministry Of Sound is having a housing development built right next to it; Night & Day in Manchester is still fighting for its future since getting served with a nuisance notice; The Blind Tiger in Brighton recently had to close – despite there being a music venue operating from that site for the last three decades – as it couldn't meet the cost involved in meeting the terms of a noise abatement order from the local council.

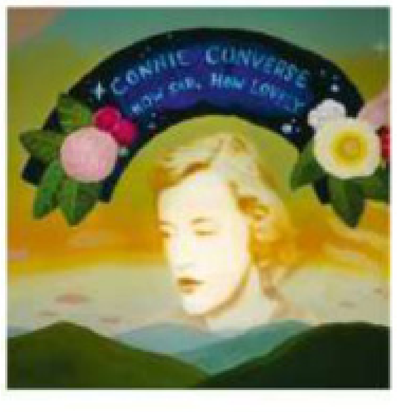
It makes no sense that someone can move into a flat, fully aware of its proximity to a long-standing music venue, and potentially force the closure of our clubs and gig spots. The problem is set to get worse as a result of government changes to "permitted development rights". These came into force last year and allow for offices to be converted into residential housing without the usual level of planning controls. These changes are eroding the powers needed by local authorities to shape their local communities and high streets. There's a real danger that in going for a short-term economic boost, they could create problems in the longer term of uneven development. Clearly there's a huge need for new housing, but councils should also value the important role played by our music venues in sustaining the cultural scenes and creative economies of many towns and cities.

A new campaign from the Music Venue Trust raises awareness of a loophole in our noise abatement laws which developers can exploit in areas that have lower rental costs, precisely because of their proximity to music venues. When more developers realise this, the problem will multiply, which is why we are calling for a review of this legislation before it gets too far.

We can't let developers ride roughshod over local communities. The Fleece has been an established fixture for decades; the fact that its own petition to Bristol City Council has attracted more than 40,000 signatures is testament to its popularity among local people and bands who have played there. But this fight isn't just about the Fleece; it's about saving venues all over the country. Our indie venues might not have the money to challenge the developers, but they do have the people on their side. ■

▶NME and JD Roots last year named Southampton's Joiners Arms Britain's Best Small Venue. The annual search starts again later this year

LOST ALBUMS #33



DUNCAN EVERSON, RETNA

Connie Converse
How Sad, How Lovely (2009)

Chosen by Yuki Tsujii, Bo Ningen

"Connie Converse was a folk singer-songwriter from New York. She started making music in the '50s, then she disappeared in the early '70s. She packed all her stuff into her car, posted a letter to a relative and just drove off. Some tapes of her music were rediscovered recently and used to make an album, which I think is her only release. These days, everyone knows everything about bands they like, but with Connie, because she disappeared there's nothing else to find out about her. We're just left with her music. I find the whole thing fascinating."

▶THE DETAILS

▶**RELEASE DATE** March 5, 2009
▶**LABEL** Squirrel Thing Recordings
▶**BEST TRACKS** Talkin' Like You (Two Tall Mountains), Empty Pocket Waltz, Roving Woman
▶**WHERE TO FIND IT** On Amazon and in record shops
▶**LISTEN ONLINE** On Spotify

IN THE STUDIO

A decade on from their much-loved debut, the Toronto noise rockers have put their differences aside and knuckled down to album number two

Death From Above 1979

DFA 1979 in their Toronto rehearsal studio, June 2014

In 2004, Jesse F Keeler and Sebastien Grainger put out an album – 'You're A Woman, I'm A Machine' – that would make them the biggest cult band of the decade. Then they called it quits, claiming two years of touring had taken an irreparable toll on their friendship. "I had no home in my head; I was gone and I can't blame Sebastien for not wanting to be around that person," says Keeler now, sitting in his Toronto basement with Grainger to discuss the highly anticipated – and nearly completed – second album, 'The Physical World'.

During their separation, both members of Death From Above 1979 lived in Toronto, but resided at opposite ends of the city and rarely saw each other. "I think I saw Sebastien once in five years," says Keeler. "Even to this day I have friends that come up to me and say, 'How are things with you and Jesse? Is it hard?'" says Grainger. "And, no, it's not. But that narrative kept getting pushed in my face, so when we weren't talking, you start to believe it."

The pair first got together for a triumphant comeback gig at 2011's South By Southwest festival, an occasion that generated so much excitement it ended in a riot. Ultimately, it was the fans that brought them back together ("I've signed a lot of autographs for kids that have the logo tattooed on their body," says Keeler) and convinced them to record new material. "The goodwill of reuniting doesn't sustain you," says Grainger. "People wanted more music and we wanted to provide it for them."

Written in Toronto and during reunion show soundchecks, the album was recorded in various studios in Grainger's new home city, Los Angeles, with producer Dave Sardy (Oasis, LCD Soundsystem, Noel Gallagher's High Flying Birds). The years spent apart on other projects made the writing process all the more meaningful.

"When we started, it quickly became apparent that if we tried to do this again, we could make a record that would satisfy us more," says Keeler. "It was that same, 'Oh yeah, he writes these great riffs that I can write songs over' feeling," says Grainger. That visceral feeling feeds into the album title 'The Physical World', which comes from a lyric from the first new song they performed live at their reunion shows. It appears on the album as the lead track, now titled 'Cheap Talk'. "It was the flagship concept of the album," says Grainger. "The physical world is all about life and death. Those are really the only two things."

While these themes of mortality permeate 'The Physical World', which is both heavier and more poppy than their debut, there are also flashes of tongue-in-cheek humour, with songs tentatively titled 'Right On, Frankenstein!' and 'Virgins'. "We'll always take the piss and make a pop-culture reference and say something that's too heavy, all in one dinner," says Grainger. Then there's 'White Is Red', a ballad-like song they describe as "Springsteen meets Sonic Youth".

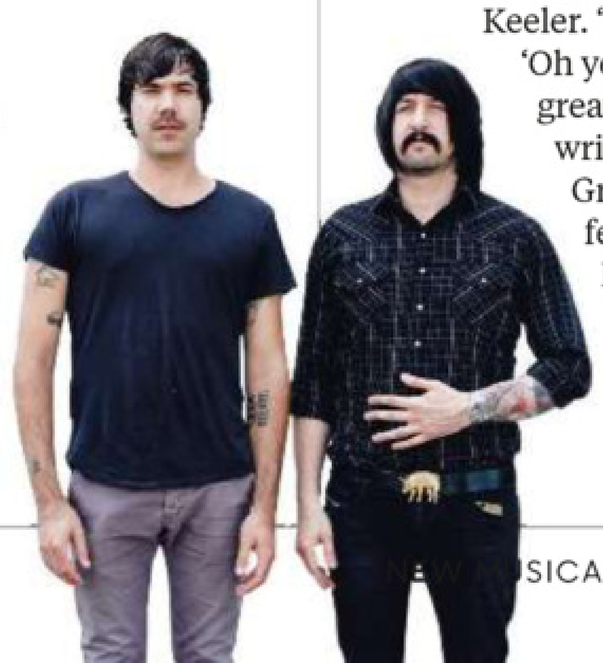
As for people's expectations for the album, the band remain adamant that they're not succumbing to pressure. "No matter what Jesse and I do, on whatever scale of success its sat on, there's always some kind of reference to Death From Above," says Sebastian, who also had his own solo project. "It's only frustrating because it's so lazy. So we're putting out a Death From Above record and if the press is like, 'It's not what we expected', or however they react to it, it's like, 'Well you've been fucking asking for it'."

■ MAX MERTENS

▶THE DETAILS

- ▶**TITLE** The Physical World
- ▶**RELEASE DATE** September 9
- ▶**LABEL** Last Gang
- ▶**PRODUCER** Dave Sardy
- ▶**RECORDED** Various studios, Los Angeles
- ▶**TRACKS INCLUDE** Cheap Talk; Right On, Frankenstein!; Virgins
- ▶**SEBASTIEN GRAINGER SAYS** "This record is a key for us. It will permit us to go play the shows we want to play and it gives us the freedom to do what we want."

"ARE WE UNDER PRESSURE? NO – YOU'VE BEEN FUCKING ASKING FOR IT" SEBASTIEN GRAINGER

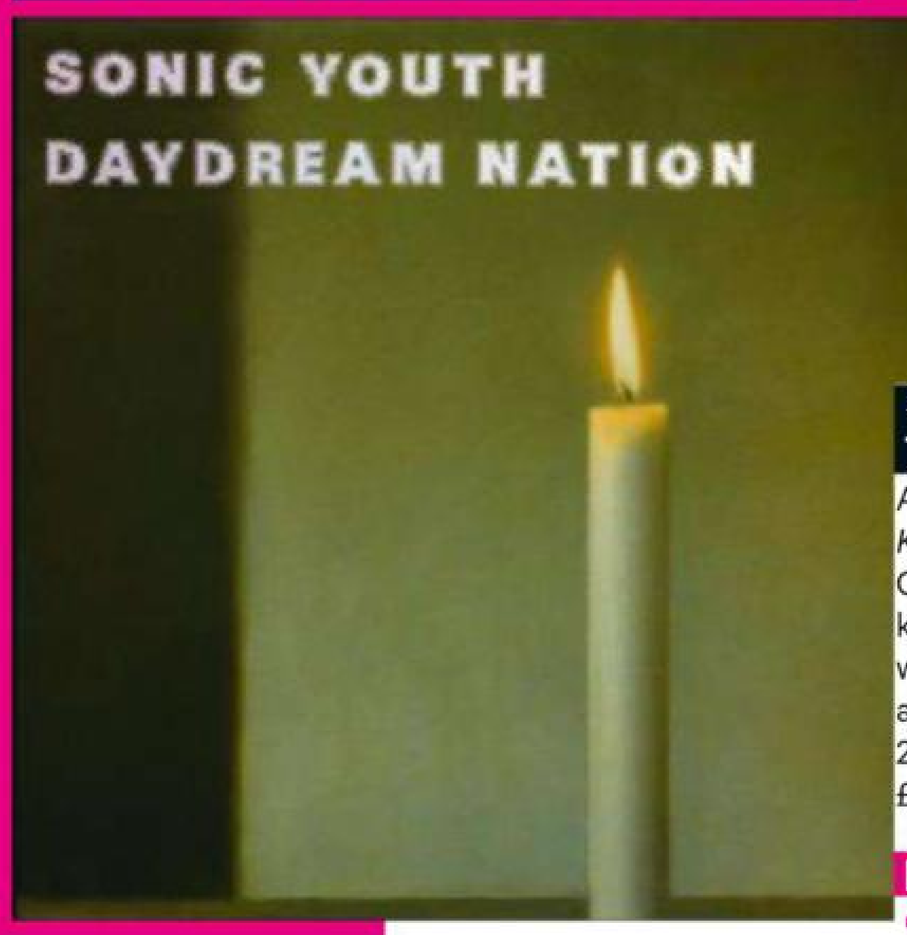


JESS BAUMUNG

Storemags.com

ANATOMY OF AN ALBUM

"WE CRAFTED EXTENDED PIECES"
Lee Ranaldo



THIS WEEK...

Sonic Youth: Daydream Nation

Sonic Youth's 1988 album, now reissued on CD and double LP, was a pivotal moment in alt.rock history

◀ STORY BEHIND THE SLEEVE

A section of the painting *Kerze* by German artist Gerhard Richter, who was known for his photorealistic works. The original was auctioned by Sotheby's in 2008 with a guide price of £2.5m, but it sold for £7.1m.

FIVE FACTS

1 The album's opening track, 'Teen Age Riot', was originally titled 'J Mascis For President', after the perennially laid-back Dinosaur Jr frontman. The video tips its cap to the band's heroes, featuring Ian MacKaye, Patti Smith, Mark E Smith, Iggy Pop, Black Flag, Sun Ra, Johnny Thunders, Daniel Johnston, Neil Young and The Beach Boys.

2 'Daydream Nation' was one of 50 albums chosen by the Library Of Congress to be preserved in the National Recording Registry in 2005, alongside Stevie Wonder's 'Songs In The Key Of Life'.

3 It is a prime example of Sonic Youth's democratic songwriting: Thurston Moore takes lead vocal on four songs, Kim Gordon and Lee Ranaldo have three each, and Moore and Gordon duet on 'Trilogy'.

4 In lieu of listing the band members in conventional fashion, the inner sleeve features four symbols – infinity, female, upper-case omega and a drawing of a half-angel, half-devil holding drumsticks – thought to be a nod to the artwork of 'Led Zeppelin IV'.

5 In 2007, Sonic Youth played 'Daydream Nation' in full as part of ATP's Don't Look Back concert series.

THE BACKGROUND

If 1987's 'Sister' saw Sonic Youth tempering their dissonant guitar squall with pop structures, 'Daydream Nation' revealed even bigger ideas. In July 1988, they entered New York's $1,000-a-day Greene Street studio with Run-DMC/Public Enemy producer Nick Sansano to make what Thurston Moore called "our first non-econo record". Conceived as a double album, 'Daydream Nation' was an attempt to capture what Moore saw as "a new aesthetic of youth culture" – something literate, avant garde, political and populist. Touchstones were as diverse as Dinosaur Jr, Andy Warhol and cyberpunk author William Gibson, but the songs caught Sonic Youth sprawling out and jamming, too.

LYRIC ANALYSIS

"Fuck you! Are you for sale?/Does 'fuck you' sound simple enough?" – 'The Sprawl'

Kim Gordon's lyrics are based on conversations overheard between the prostitutes and junkies of New York's Eldridge Street.

"Kids cruise away, pack of chickenshits/This guy is ours, dark stains on his pants/Enough to make a butcher out of the bone" – 'Eliminator Jr'

Inspired by Robert Chambers, the 'Preppie Killer', who was jailed for the murder of 18-year-old Jennifer Levin. He claimed she died during rough sex.

"This is Eric's trip/We've all come to watch him slip..." –'Eric's Trip'

This Lee Ranaldo song draws lyrics from Eric Emerson's LSD-fuelled monologue in Andy Warhol's experimental 1966 film *Chelsea Girls*.

WHAT WE SAID THEN

"It's the most radical and political album of the year, though it makes no overt statements... a record of various avenues of escapism for sale, allied to the most tripped out guitar-ing imaginable" – Jack Barron, *NME*, October 1988

WHAT WE SAY NOW

A touchstone of '80s alternative culture as it glanced the mainstream, and a template for dissonant alt.rock in the years that followed. Sonic Youth did louder, weirder and poppier in their three-decade history, but this 70 minutes of fretboard mangling and surrealist sloganeering is their crowning achievement.

FAMOUS FAN

"From the great and unforgettable 'Teen Age Riot' to 'Trilogy' and the fantastic 'Providence', this is an album that was ahead of its time." **Steve Albini**, Shellac, 1998

IN THEIR OWN WORDS

"From 'Bad Moon Rising' to 'Daydream Nation' we had been crafting these sets of music that were geared towards long extended pieces, where one song would segue into the next, as though it was a continuous body of music." **Lee Ranaldo**, *The Wire*, 1998

THE AFTERMATH

Despite critical acclaim, 'Daydream Nation' met with distribution problems, and Sonic Youth began hunting a major-label deal. They signed with Geffen for the follow-up, 1990's 'Goo'. That year, they took a young Seattle band named Nirvana out on the road with them. Nirvana would follow Sonic Youth onto Geffen for their second album 'Nevermind', catapulting the alt.rock sound into the mainstream. Sonic Youth have been on hiatus since 2011.

▶THE DETAILS

▶RECORDED July–August 1988 **▶RELEASE DATE** October 1988 **▶LENGTH** 70:47 **▶PRODUCERS** Nick Sansano, Sonic Youth **▶STUDIOS** Greene Street Recording, NYC **▶HIGHEST UK CHART POSITION** 99 **▶WORLDWIDE SALES** 750,000 (estimated) **▶SINGLE** Teen Age Riot **▶TRACKLISTING** ▶1. Teen Age Riot ▶2. Silver Rocket ▶3. The Sprawl ▶4. 'Cross The Breeze ▶5. Eric's Trip ▶6. Total Trash ▶7. Hey Joni ▶8. Providence ▶9. Candle ▶10. Rain King ▶11. Kissability ▶12. Trilogy (The Wonder, Hyperstation, Eliminator Jr)

WORDS: LOUIS PATTISON PHOTO: PETER ANDERSON

NEWS DESK
THE NUMBERS

THE NUMBERS

600

Number of pictures in Jimmy Page's autobiography, due for release in October

$1.7m

The amount awarded to Beastie Boys in their copyright lawsuit against Monster Energy Co

101,000

Copies of Sam Smith's 'In The Lonely Hour' shifted in its first week, making it the fastest-selling album of the year so far

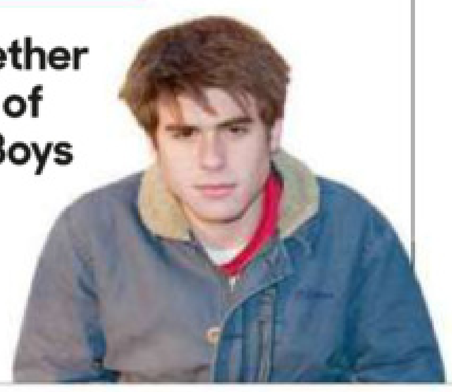
2

Years The Pirate Bay founder Peter Sunde spent on the run before being arrested

BIG MOUTH

"They try and mash together genres. [They're] kind of like the hip Backstreet Boys or something"

THE ORWELLS have another backhanded compliment for former tour buddies Arctic Monkeys



THE BIG QUESTION

TYLER, THE CREATOR WANTS TO QUIT RAPPING AND BECOME A DIRECTOR. WOULD YOU WATCH HIS FILMS?

Nathan Saoudi
Fat White Family
"Tyler, The Creator? Yeah I've heard of him. I'd watch his films, over and over again."

David Renshaw
NME News Reporter
"Tyler clearly has a vivid imagination but the musician-to-director transition rarely brings much to the world of cinema – just ask anyone who has seen one of Madonna's films."

Ben Jolley
NME reader
"Definitely. I'd imagine his films would be off-the-wall and dark, a bit like Tarantino. His TV show, *Loiter Squad*, is hilarious."

WHO THE FUCK IS...

Mike Weatherley

This is the Conservative MP for Hove & Portslade who invited Slash and singer Myles Kennedy to perform at the House Of Commons in London.

Did Slash get up on the roof, Brian May style?

Sadly not, it was an acoustic show where Slash played four songs – including 'Sweet Child O' Mine' – for an audience of 200 MPs and competition winners. Later, the former Guns N' Roses guitarist was treated to an 'exclusive tour' of the Houses Of Parliament.

So is Mike Weatherly the most metal MP in Parliament?

Possibly. After the show he said the gig was "an absolute pleasure to be a part of".

GOOD WEEK ↔ BAD WEEK

Stevie Wonder

The BBC have picked the soul legend's 1976 song 'Another Star' as the theme for this year's World Cup coverage. Its inclusion marks the first time the singer has given approval for one of his songs to be used in this way.

John Lydon

A US production of *Jesus Christ Superstar* starring John Lydon as King Herod has been cancelled, allegedly due to poor ticket sales. Incubus' Brandon Boyd and Destiny's Child's Michelle Williams were also scheduled to appear.

AND FINALLY

Whiffy Clyro

Biffy Clyro say raw sewage is leaking into their studio while they make their new album. "We've got a plumbing problem," reports Simon Neil. "[It's] leaking through a wall."

Tosser

50 Cent has blamed his bad pitch a recent baseball game on an injury he got pleasuring himself. "I have a muscle injury on my left shoulder from excessive masturbation," he said.

Tower of strength

Glastonbury's Left Field Tower is to be renamed after Tony Benn, who died earlier this year. Erected back in 2004, the tower was beloved by the politician and Glasto regular.

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JUNE 8, 2014

NEW 01

Led Zeppelin
Led Zeppelin RHINO

The legendary band top the chart this week with a reissue of their seminal debut. Originally released in 1969, the record is now regarded as a classic, despite being widely dismissed by critics on its release.

NEW	2	Led Zeppelin III **Led Zeppelin** RHINO
NEW	3	Led Zeppelin II **Led Zeppelin** RHINO
▼	4	Ghost Stories **Coldplay** PARLOPHONE
NEW	5	More Modern Classics **Paul Weller** VIRGIN
NEW	6	Sunbathing Animal **Parquet Courts** ROUGH TRADE
▼	7	Are We There **Sharon Van Etten** JAGJAGUWAR
NEW	8	La Petite Mort **James** BMG RIGHTS/COOKING VINYL
▼	9	In The Lonely Hour **Sam Smith** CAPITOL
NEW	10	Breakfast **Teleman** MOSHI MOSHI
▼	11	Turn Blue **The Black Keys** NONESUCH
NEW	12	We May Yet Stand A Chance **Heartbreaks** NUSIC
▼	13	A Perfect Contradiction **Paloma Faith** RCA
▼	14	Caustic Love **Paolo Nutini** ATLANTIC
▼	15	Xscape **Michael Jackson** EPIC/MJJ
▼	16	Going Back Home **Wilko Johnson/Roger Daltrey** UMC
▲	17	Born To Die **Lana Del Rey** POLYDOR
NEW	18	Glass Boys **Fucked Up** MATADOR
NEW	19	Vauxhall And I **Morrissey** RHINO
▼	20	A Letter Home **Neil Young** REPRISE
▼	21	Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
▲	22	If You Wait **London Grammar** METAL & DUST
▼	23	Indie Cindy **Pixies** PIXIES MUSIC
NEW	24	National Treasure – Ultimate Collection **Vera Lynn** DECCA
NEW	25	The After Party **Ghost Town** ATLANTIC
▼	26	What Have We Become **Paul Heaton & Jacqui Abbott** EMI
▼	27	Luminous **The Horrors** XL
▼	28	AM **Arctic Monkeys** DOMINO
NEW	29	Jake Bugg **Jake Bugg** MERCURY
▼	30	Definitely Maybe **Oasis** BIG BROTHER
▼	31	Tribal **Imelda May** DECCA
▼	32	Girl **Pharrell Williams** COLUMBIA
NEW	33	New Eyes **Clean Bandit** ATLANTIC
▼	34	To Be Kind **Swans** MUTE
NEW	35	The Stone Roses **The Stone Roses** SILVERTONE
▼	36	Fair Warning **The Rails** ISLAND
▼	37	American Interior **Gruff Rhys** TURNSTILE
NEW	38	Strange Friend **The Phantom Band** CHEMIKAL UNDERGROUND
NEW	39	Superunknown **Soundgarden** POLYDOR/UMC
NEW	40	Hank **Hank Marvin** DMG TV

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

TOP OF THE SHOPS

THIS WEEK

THE INKWELL
YORK

FOUNDED 2011
WHY IT'S GREAT It's set out like an old classroom with desks and a blackboard, and the reams of old and new records are an education in psych, hip-hop and more.
TOP SELLER LAST WEEK The Soundcarriers – 'Entropocalia'
THEY SAY "We combine dusty charm with a forward-thinking dedication to shiny new LPs."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: ROSS HALAN, ED MILES, GUY EPPEL, JOEY MALONEY, PA, REX, COURTESY OF ATLANTIC RECORDS, COURTESY OF MIKE WEATHERLY MP

SOUNDTRACK OF MY LIFE

Abba

Louis Armstrong

Ian McCulloch

Echo & The Bunnymen singer

THE FIRST SONG I REMEMBER HEARING
'I Want To Hold Your Hand' – The Beatles

"I remember this from primary school. I called it 'I Want To Wash Your Hands', as I was forever washing my hands – right up to my armpits – in the sink."

THE FIRST SONG I FELL IN LOVE WITH
'The Sun Ain't Gonna Shine Anymore' – The Walker Brothers

"The Walker Brothers were great, but Scott solo is very pedestrian indeed. The dozy git punched a pig carcass on one of his songs [2006's 'Clara']. Go back to playing darts down the boozer, you twat."

THE FIRST ALBUM I EVER BOUGHT
'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' – David Bowie

"On cassette, £2.49, with the price sticker on his knob – I had to really go some to peel it off. We were too skint for a turntable and our tape player got infested by paper lice that preferred plastic."

THE SONG THAT MADE ME WANT TO BE IN A BAND
'Starman' – David Bowie

"It made me want to be heard. When I saw Bowie on *Top Of The Pops*, I thought, 'I want to wear his kecks too.' I stared at his groin thinking, 'I've got a lot of puberty to do.'"

THE SONG I CAN NO LONGER LISTEN TO
'Reward' – The Teardrop Explodes

"Anything by The Teardrop Explodes, but I don't want to waste two words mentioning their name. Three if you count 'The'. [McCulloch quit an early version of the band in 1978.] A song I can listen to that I couldn't before is 'I Want To Know What Love Is' by Foreigner. It's got about nine choruses, each better than the last."

THE SONG THAT MAKES ME WANT TO DANCE
'Billie Jean' – Michael Jackson

"How did he create the perfect song and then think, 'I want to moonwalk the motherfuck out of that shit'? It must be shagging llamas and kissing Bubbles the chimp's bollocks every blue moon. I'm a great groover, and I can moonwalk in my bare feet on a carpet. I can't do it on grass without my feet catching fire."

THE SONG I DO AT KARAOKE
'Lips Like Sugar' – Echo & The Bunnymen

"I've only done karaoke once, in Japan when I was out of my mind. It had a knob where you could change the key. I was going up and down it, but I couldn't get near. I said, 'Have you got one where it's pre-recorded and I can mime?' Luckily, it was just me, our manager and someone from the local record company going, 'This isn't going so well.'"

"I CAN MOONWALK IN MY BARE FEET"

THE SONG I CAN'T GET OUT OF MY HEAD
'Broken' – Jake Bugg

"I saw him do 'Broken' on *The Graham Norton Show* and he wasn't thinking, 'I'm on telly, this is showbiz', it was just, 'This is how good it can get'."

THE SONG I WISH I'D WRITTEN
'The Winner Takes It All' – Abba

"It's incredible that Björn Ulvaeus wrote it, knowing what his missus [Agnetha Fältskog] was going through because of him, especially when he was the ugliest cunt in the world. He sees it from the woman's point of view so well."

THE SONG THAT REMINDS ME OF LIVERPOOL
'You'll Never Walk Alone' – Gerry & The Pacemakers

"That's obvious. I'd also have 'Nellie The Elephant' as my dad sang it to me as a kid. The Beatles' 'In My Life', too, though what was the harpsichord doing on that? It should have been a flugelhorn and a twirl from the girl, like Abba."

THE SONG THAT REMINDS ME OF BEING FAMOUS
'Hello, Dolly!' – Louis Armstrong

"When Jake Bugg met me, I warned him about fame – 'Don't ever go up anyone's arse, certainly not your own arse.' I give advice to many people, but they never take it. I advised Miles Kane to try writing a song. He's a good kid and he looks really sharp, until you get to his head and then he looks like an ant."

THE SONG I WANT PLAYED AT MY FUNERAL
'How Great Thou Art' – Elvis Presley

"I want my funeral to be dead sad. I'd make mourners more miserable with crap food – shit butties with cheese but no butter, like they do in Europe. I might need the Lurpak where I'm going."

Jake Bugg

AS TOLD TO JOHN EARLS PHOTOS: ROGER SARGENT, PA, MATT SALACUSE, GETTY

▶LISTEN NOW
NME.COM/
NEWMUSIC

Together Pangea

LA punks bringing the planet together with killer hooks

Hurl a guitar anywhere in LA these days and you'll hit at least three musicians. "It's an awesome place to be in a band, especially a rock band," says Together Pangea's singer and guitarist, William Keegan. "All of our peers are doing great things," adds bassist Danny Bengston, from under a thatch of bleached-blond hair. "Bands like The Garden and Cherry Glazerr are new to the scene but they're coming in and doing amazing things really quickly. The kids are going bonkers. When we played our first headline show at The Echo we were barely even able to be onstage because of the amount of kids jumping up."

Any thriving scene needs its heroes, and while a ton of bands can tell stories about stage invasions and wild nights on the road, what sets Together Pangea apart is the sort of fast-paced, hook-laden punk that brings to mind bands like Fidlar and makes you want to keep pumping them out at top volume when you get home.

That's made a lot of people very interested, including Harvest Records (now also home to Morrissey), who put out their major-label debut 'Badillac' earlier this year in the States and will release it in the UK this autumn. That doesn't mean they've forgotten their indie roots though, being part of LA's influential Burger Records scene along with the likes of Ty Segall, who drummer Erik Jimenez used to play with, and Mikal Cronin, who used to be in a band called Moonhearts with hirsute guitarist Roland Cosio.

Having only recently added Roland to their ranks, the four-piece are now on their first-ever European tour. Does that mean they're finally getting the chance to bring the continents together into one glorious moshpit, as their name suggests? William laughs. "The name's horrible," he admits, explaining they were forced to add the 'Together' when their label realised how many other bands have named themselves after Earth's original supercontinent. "But I like the idea that it doesn't matter. Lots of bands have bad names, but you just hear the music and you like them or you don't." Trust us: you're gonna like Together Pangea a *lot*. ■ KEVIN EG PERRY

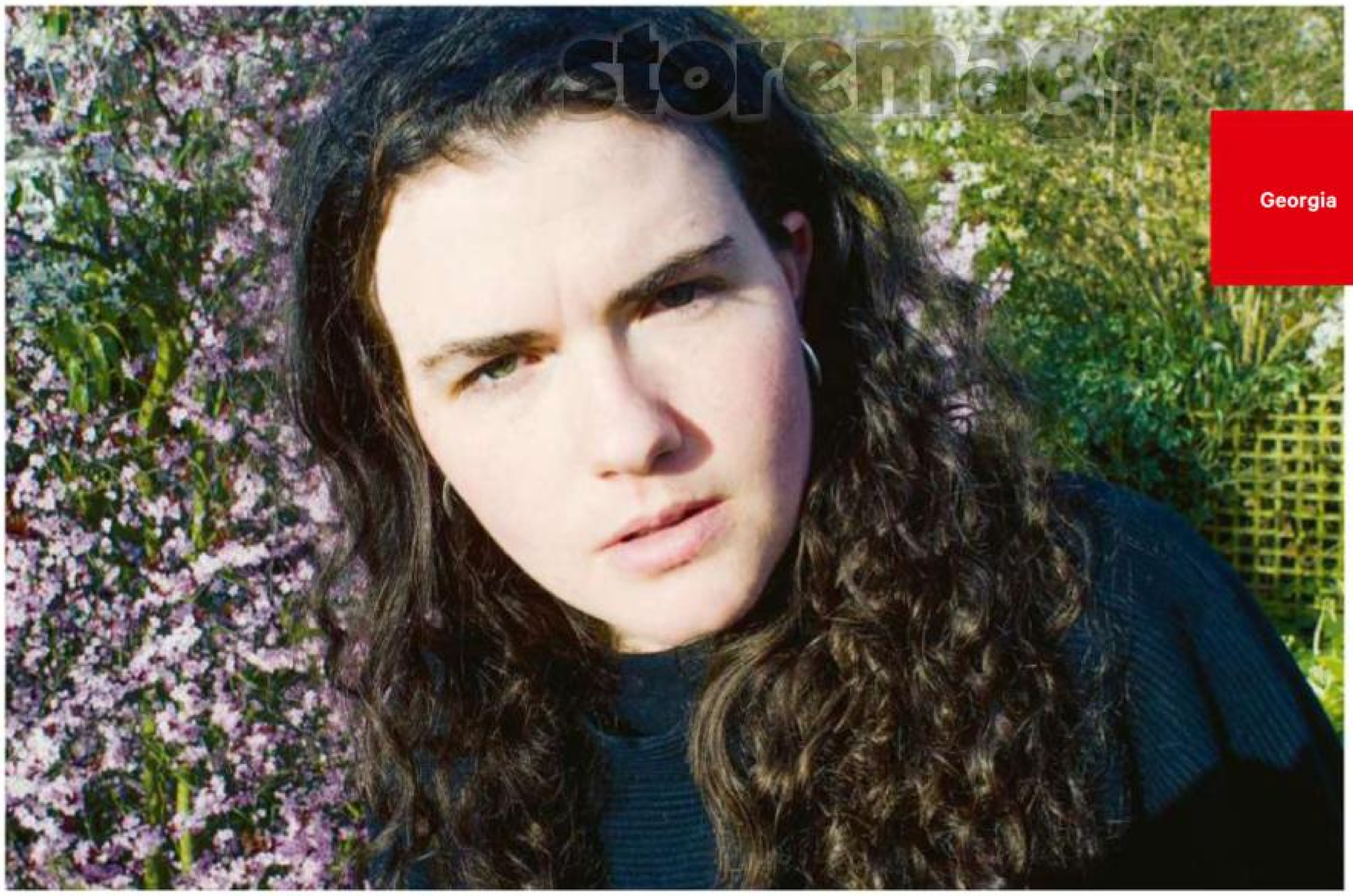
▼
ON
NME.COM/
NEWMUSIC
NOW
▶Find out more about LA's best new band

▶THE DETAILS

▶**BASED** Los Angeles
▶**FOR FANS OF** Black Lips, Fidlar
▶**LISTEN NOW** togetherpangea.bandcamp.com
▶**SEE THEM LIVE** Glasgow King Tut's Wah Wah Hut (June 16), Manchester Soup Kitchen, (17), Nottingham Bodega (18), London Old Blue Last (19)
▶**BELIEVE IT OR NOT** The band once helped save a girl's life on TV cop show *NCIS: Los Angeles*. The kidnapped 10-year-old – who was learning to play 'Snakedog' on the drums – dropped their CD to tip off NCIS agent LL Cool J, thereby enabling him to stay on her trail

GENE GLOVER

MORE NEW MUSIC



Syd Kemp

The video for Syd Kemp's most recent single mainly consists of him performing fellatio on a banana and playing tennis against himself in drag. It's called 'As I Don't Get It'. The music makes much more sense – full of slacker jangles comparable to Captured Tracks' Mac DeMarco and Alex Calder, it's an oozing dream rocked by lazy "*ooh*"s and a cacophony of saxophone trills.

▶**SOCIAL** facebook.com/sydkempband

▶**HEAR HIM** soundcloud.com/sydkemp-1

Strange Cages

With a Theo Verney-produced single in the pipeline, Brighton's Strange Cages' early demo 'All Your Love' is a sultry and hypnotic beast recalling Black Sabbath. The thrashier 'Shake', meanwhile, sees them delivering a slice of Misfits-style oddball punk.

▶**SOCIAL** facebook.com/strangecages

▶**HEAR THEM** soundcloud.com/strange-cages

▶**SEE THEM LIVE** Brighton Sticky Mike's (June 19)

NME BUZZ BAND OF THE WEEK

Georgia

Alt.R&B's drummer of choice Georgia Barnes – she's done sticks-stints with Micachu & The Shapes, Juce, Kwes and Kate Tempest, to name a few – is now branching out on her own, with her debut EP 'Come In' set for release sometime this summer on Kaya Kaya Records. Concrete beats and hard-as-nails synth stabs run through lead track 'Be Ache', softened by her clubby, dubby vocal.

▶**SOCIAL** @georgia_hb

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

Rebel Kind

Pet project of Autumn Wetli (when she's not drumming for Michigan punks Bad Indians), Rebel Kind's 'Laurel Canyon' album is a breezy, brilliant lo-fi treat, delivered with the same kind of melodic prowess that made Courtney Barnett stand out. There's a hint of St Etienne's Sarah Cracknell about Autumn's voice too – straight out of 1991 and complete with caustic, no-holds-barred lyrics.

▶**HEAR THEM** rebelkind.bandcamp.com

Sons Of Rico

There's quite a Supertramp vibe going on with this Melbourne-based band, and if six-and-a-half minute single 'Adjustable Value' is anything to go by, Sons Of Rico have no intention of being called second best. Having already released two albums back home, this new track flaunts cartoonish choruses, Grandaddy riffs and every oversaturated colour of a Flaming Lips live show. It's party prog at its poppiest.

▶**SOCIAL** facebook.com/sonsofrico

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

Astronauts

A sprinkling of ukulele, layers of gleaming vocal harmonies, and a bassline nabbed from Radiohead's 'In Rainbows': Astronauts' debut single 'Skydive' is something of a marvel. It builds and builds upon a sleepy psych-folk introduction, gliding through soft cellos and soothing coos to bloom into a heavenly climax. An album, 'Hollow Ponds', is forthcoming on Lo Recordings, and it might just be something beautiful.

Strange Cages

▶**SOCIAL** @astronautheart

▶**HEAR THEM** soundcloud.com/astronauts-new-songs

Tilapia

Hot on the heels of Happyness come Tilapia, a band of fellow south Londoners plundering US college rock for their influences. Their 'School' EP is a chirpy record with plenty of Weezer-isms. Opener 'Crayon Brain' has a driving chorus that sounds infectious in all its immaturity.

▶**SOCIAL** facebook.com/tilapiaband

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

▶**SEE THEM LIVE** London Shacklewell Arms (June 27)

Rebecca Clements

At just 19 years old, Bristol's Rebecca Clements already sounds like she could jostle with pop starlets London Grammar for a place on commercial radio. She tenderly fawns through heartfelt choruses with a lonely guitar on 'Wildlife', and it is a truly moving introduction to her solemn sound. With Ivor Novello-nominated producer Iain Archer on board too, there'll be little surprise if this teenage prodigy one day finds herself atop the charts.

▶**SOCIAL** facebook.com/rebeccaclementsmusic

▶**HEAR HER** soundcloud.com/rebeccaclements ↦

BAND CRUSH

Charli XCX

Hannah Diamond

"I really like Hannah Diamond. She has this song, 'Pink & Blue', and I've never heard anything like it. She has a child's voice and I don't want to say it's chiptune but she sings in this Cashmere Cat way."

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

Natalie McCool

Acre Tarn

Vocalist and synth player Anna-Louisa Etherington has already made the pages of *Radar* this year in the fantastic Letters To Fiesta. Her new project Acre Tarn draws less on the Kate Bush influence and veers more towards the likes of Björk. First track 'This Once' meanders through powerful and primitive beats to arrive in fields of tripped-out electronica.

▶SOCIAL facebook.com/acretarn

▶HEAR THEM soundcloud.com/acre-tarn

The Golden Grass

The Golden Grass are a "soulful, heavy, psychedelic boogie band" who sound like they've emerged straight from the summer of 1970, hell-bent on picking up where Hendrix and co left off. Tracks like 'Sugar N' Spice' and 'One More Time' are riff-tacular entities that mark their eponymous album, released on Svart Records, as a haven for long-haired freakout fanatics across the globe.

▶SOCIAL facebook.com/thegoldengrass

▶HEAR THEM thegoldengrass.bandcamp.com

Compny

As fresh as they come, Compny channel summer in abundance on their introductory track 'Begging Me To Come Back'. Bursting with melodic hooks and boasting a hefty and colourful chorus, it's a bold and brilliant debut from the Brighton bunch.

▶SOCIAL facebook.com/compnymusic

▶HEAR THEM soundcloud.com/compnymusic

Cash+David

Like Summer Camp and Jungle before them, Cash+David are doing that whole 'mystery act' thing very well. All we know about them so far is that they're a London duo who come on like The xx if they'd signed to Hyperdub rather than XL. Footwork rhythms underpin velvety female vocals on second single 'Pulse', which they've released on their own label, +.

▶SOCIAL @cashanddavid

▶HEAR THEM soundcloud.com/cashanddavid

Paume

This young Parisian producer is a fresh signing to Melodic Records, and on debut track 'Follies' he dazzles with a sensual fusion of windy electronics and living samples swept along by shadowy splashes of percussion. Like John Talabot's organic house music, Paume's electronic ecosystem is filled with life, animated like a breaking dawn; a spiritual music for electronics enthusiasts.

▶SOCIAL facebook.com/paumesound

▶HEAR HIM soundcloud.com/paumemusic

Tilapia

Liu Bei

London's Liu Bei have bolted straight out of the blocks with their debut track 'Infatuation', which will be released on Transgressive's Paradyse imprint on July 7. Expansive and cinematic right from the off, the song simmers under rich reverb and an intensely impassioned vocal, all the while growing into a powerful slice of emotional pop. Frontman Richard Walters was apparently close to quitting live music before Liu Bei was born and, on the evidence of their debut, we should all be glad he didn't.

▶SOCIAL @liubeiwins

▶HEAR THEM soundcloud.com/liubeiwins

▶SEE THEM LIVE London Servant Jazz Quarters (July 10)

Radar NEWS ROUND UP

Adult Jazz

JAZZ'S GIST

Adult Jazz have announced details of their debut album, 'Gist Is'. Out on Spare Thought Records on August 4, the album was produced at The Byre in Scotland and comes hot on the heels of the band's support slot with Wild Beasts. "Learn their name, they rule," says Tom Fleming.

SURF SCHOOL

Ballet School drummer Louis McGuire has teamed up with Mara Trax's Maayan Nidam and Markus Nikolaus of Cunt Cunt Chanel to form new Berlin-based trio The Waves & Us. Fusing Bauhaus-style meanderings with bullish vocals, their debut release, 'With Any Future'/'Missing Us', is out on June 16 via Wolf + Lamb.

Cymbals Eat Guitars

BLACK TAMBOS STAY AWAY

Fresh from playing a gig out the back of their van at The Great Escape, Falmouth's Black Tambourines have given away new track 'I Wanna Stay Away' as a free download on soundcloud.com/the-black-tambourines. It was produced by the band and mastered by Rory Atwell.

CYMBALS EAT GUITARS RETURN

New album 'Lose' is out August 26 on Tough Love. It was recorded after the death of collaborator Benjamin High. Frontman Joseph D'Agostino says: "'Lose' is a very apropos title. it refers not only to losing Ben, but also it's about a sort of nostalgia for a time when music meant everything."

WORDS: MATT WILKINSON, JAMES BALMONT, LEONIE COOPER, TIM HAKKI, NEIL WOOD
PHOTOS: JENN FIVE, BEN SULLIVAN, MARGAUX RACT, CHARLOTTE PATMORE, NARCISSE NOYE

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

NEW SOUNDS FROM WAY OUT

This week's columnist
IAIN COOK
Chvrches

START OF A MOVEMENT

The shape-shifting creation of Sydney musician Marcus Gordon, **Spookyland** are about to release their debut EP 'Rock And Roll Weakling'. The songs and arrangements invite endless comparisons from critics and bloggers in a near futile bid to grasp the essence of the artist. Alternately whimsical and threatening, the EP echoes artists as far flung as Dylan, Cave, Iggy Pop (on helium), Daniel Johnston and maybe even a more brattish Richard Ashcroft on 'The Silly Fucking Thing'. That song forms a centrepiece amid the sometimes playful, sometimes apocalyptic Americana on offer here. Spookyland are potentially very divisive, due in no small part to Gordon's mercurial vocal stylings, although I feel that the wayward performance is a key component to the fascination.

In the opening moments of 'God's Whisper', the 17-year-old Atlantan **Raury** calmly yet firmly states "*I won't comprise... I won't live my life on my knees*". The lyrical delivery is sober and spacious, the intention clear and focused. Orchestral bass drums and cymbals clash with intoned African vocal and percussion samples. There's not much yet to be known about Raury but I think that is about to change. What flows from his material and his antics thus far is an enviable confidence that will hopefully carry him far and wide as a vocalist, producer and performer. He plays his first full show this week (Raurfest 2014!) in his hometown, which also falls on his 18th birthday.

Movement

Another Sydney act I'm liking come in the shape of smouldering electro-soul three-piece **Movement**. Already garnering some impressive recognition internationally for 'Us' and 'Like Lust', this is night-time music. Dark, enveloping, moody and, most importantly, sexy as fuck. Lewis Wade's vocals are breath-like and understated yet full of character. The rhythms laconically pulsate without ever getting too busy or frantic. The swirling, pulsating textures occasionally invoke a modern shoegaze aesthetic as if reimagined for an episode of *Twin Peaks*. The result is so classy and refined yet they are unafraid to bust out an outrageous RAWK guitar solo amid lazy house piano figures in 'Ivory'. Their self-recorded, self-titled debut EP just reeks of class and confidence, which is somewhat surprising and refreshing for a new band. ■

"Lewis Wade's vocals are understated, but full of character"

Next week: Jagwar Ma

Erotic Market

Luca Del George

Unsettling, celestial, and possibly extraterrestrial, 'Myshkin' is completely oddball but powerfully fascinating. It's the debut track from Glasgow's Luca Del George, a slow glissade across seven minutes, expanding through zombie moans, toy piano chimes and alien vocal communications to the tune of a desolate snare and hi-hat ticks.
▶**HEAR HIM** soundcloud.com/lucadelgeorge

Natalie McCool

Having already impressed the likes of Bernard Butler into collaboration, Liverpudlian singer/songwriter Natalie McCool's new single 'Wind Blows Harder' – produced by Outfit sticksman David Berger – is an impressively melodic affair.
▶**SOCIAL** facebook.com/nataliemccoolofficial
▶**HEAR HER** soundcloud.com/nataliemccool
▶**SEE HER LIVE** Liverpool X&Y Festival (July 11)

Throne

Tharsis is a vast plateau on Mars that is home to the largest volcanoes in the solar system; a fitting inspiration for psychedelic space-sludge outfit Throne's freshly brewed EP 'Where Tharsis Sleeps'. Inside lurks a sound of irrefutable doom, akin to Electric Wizard's almighty stoner metal. With satanic riffs recalling the darkest of Black Sabbath, lead track 'Ascender' leaves behind a scorching burn.
▶**SOCIAL** facebook.com/thronemusic
▶**HEAR THEM** soundcloud.com/indianface

Erotic Market

Their name might bring to mind a sort of sexy Sainsbury's, but French duo Erotic Market are about much more than getting frisky in the canned goods aisle. The glitchy, rude-gal electro-hop of 'I Want To Be Some Booty' is as impressive lyrically as it is sonically, a late night anti-fashion, beauty myth-busting call to arms.
▶**SOCIAL** @iameroticmarket
▶**HEAR THEM** soundcloud.com/ jarring-effects/

Benjamin Woods And The Golden Dregs

'Nobody Ever Got Rich By Making People Sad' is the title of one of two EPs that Benjamin Woods And The Golden Dregs released this May, so it must be ironic that it is a record full of melancholy, finger-plucked ballads, available to download for free. Their slow "anti-garage" sound comes in a different shade as well, though. An astute and enchanting introduction.
▶**SOCIAL** facebook.com/thegoldendregsmusic
▶**HEAR THEM** thegoldendregs.bandcamp.com

Radar LABEL OF THE WEEK

Exploding In Sound

▶**FOUNDED** 2011 by Dan Goldin and Dave Spak
▶**BASED** Boston/Brooklyn
▶**KEY RELEASES** **Speedy Ortiz** – 'Sports' (2012), **Pile** – 'Dripping' (2012), **Ava Luna** – 'Electric Balloon' (2014)
▶**RADAR SAYS** With its strict DIY ethos, Exploding In Sound don't just release new sounds from the West Coast frontline – they do it the right way. Speedy Ortiz released their 'Sports' EP through the imprint in 2012. Since then, they've put out the likes Krill, Boston's Pile, and Two Inch Astronaut.

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

Kasabian
48:13

The band's fifth album sees them venturing out of their lad-rock comfort zone – with mixed results

Back in April, Serge Pizzorno and Tom Meighan were spotted in east London in decorators' overalls, daubing the numbers '48:13' onto the wall of their designer's studio. The men behind such intellectual manifestos as 'Empire', 'Fire' and all that stuff in 'LSF' were making their boldest statement yet. 'We've made an album of slightly above-average length,' they were saying, and the world sat up. Then came the artwork, a list of 13 timecodes that blew their new ideology wide open. 'There are 13 songs on it,' it said, 'three of which are quite short, probably instrumental interludes.' Ukip quivered in its bunker, the coalition prepared for collapse, Hard-Fi looked at their 'No Cover Art' second album and no doubt considered suing.

The point they were clumsily trying to make was that Kasabian's music now speaks for itself, and they're right. Their original blueprint of rousing ladtronica has expanded into wild, colourful and psych-buggered territories, and 2011's 'Velociraptor!' was arguably their most cohesive collection yet. Having successfully fiddled with a vast range of their sonic possibilities on 'West Ryder Pauper Lunatic Asylum' and 'Velociraptor!' and still ascended to arenas and Pyramid Stages, Kasabers have reached the point in their career where, with our full trust in their judgement, they can become whatever band they want. But '48:13' shifts down such paths with Kasabian's first-ever signs of trepidation, uncertainty even. Those instrumental interludes are significant. The first, '(Shiva)', is a minute of kaleidoscopic throb and twinkle building up to a consolidating Kasabian stomp rock classic, 'Bumblebeee'. We know where we are with

ILLUSTRATION: JIMMY TURRELL

mammoth two-chord buzz-rock anthems like this: in a football-based TV advert or beerily hugging our mates at V festival while chanting along to Tom Meighan's swirling snarl of "*When we're together I'm in ecstasy*". 'Stevie' follows, the tale of a psychopath being talked out of a spree by his friends, billowing import from its ominous violas and horns. As an opening, this brace of monsters are powerful and familiar, a reassuring settling-in. Because '48:13' is about to venture, somewhat uncomfortably, far out of Kasabian's comfort zone.

The other two interludes act as bookends to the album's experimental phase. '(Mortis)' is a morbid sliver of gothic western preparing us for the sudden stylistic swerves ahead – 'Doomsday', for example, which resembles The B-52's playing a surf-pop gig round The Munsters' gaff. It's good fun, but then 'Glass' arrives, an ambient shuffle featuring Tom droning an airy mantra and a lacklustre semi-rap from 23-year-old street poet Suli Breaks, bleeding into a similarly limp bleepfest called 'Explodes'. And 'Treat' is six minutes of trip-rock not dissimilar to Pendulum, and three minutes of OMD disco atmospherics too long – surely '45:00' would've been a more rounded title, boys?

This mid-section foray into gleaming synth-hop minimalism seems half-hearted and only sporadically successful, but the final interlude, the devil's flamenco of '(Levitation)', jolts the record back into gear. '48:13' closes strong: 'Clouds' is a stirring electro rampage akin to a 3D print of peak-era Stones and first single 'Eez-Eh' is a Scissor Sisters party tune adorned with Flat Eric whoomps and some of their most unintentionally hilarious rhymes yet: "*Everyone's on bugle/Now we're being watched by Google*". The acoustic country 'SPS' makes for an assured ending to a confused, tentative and occasionally brilliant bout of boundary-pushing. The cocky confidence that barrelled them into the big time might just be losing momentum – a band made of bold leaps have started dipping toes. ■ MARK BEAUMONT

7

SERGE PIZZORNO ON...

'Eez-Eh'

"This song threw people off the scent. We've always tried to keep people guessing as to what move we're gonna make next. I think that's what makes us a really exciting band."

'SPS'

"It's got that classic sound that feels like you've heard it before somewhere – it's a real beautiful rustic song."

...which new songs he expects to have the most impact at Glastonbury

"I think 'Eez-Eh' could be ridiculous, but I also think 'Treat' as well, because the album will have been out for a couple of weeks. It's a seven-minute track which goes into a sort of amazing Chicago house moment."

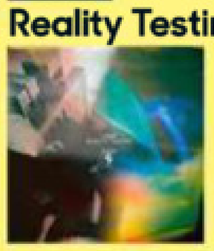
▶THE DETAILS

▶**RELEASE DATE** June 9 ▶**LABEL** Columbia ▶**PRODUCER** Sergio Pizzorno ▶**LENGTH** 48.13 ▶**TRACKLISTING** ▶1. (Shiva) ▶2. Bumblebeee ▶3. Stevie ▶4. (Mortis) ▶5. Doomsday ▶6. Treat ▶7. Glass ▶8. Explodes ▶9. (Levitation) ▶10. Clouds ▶11. Eez-Eh ▶12. Bow ▶13. SPS ▶**BEST TRACK** Eez-Eh

MORE ALBUMS

Lone

Reality Testing R&S



Nottingham's Matt Cutler mixes hip-hop and house on 'Reality Testing', his sixth album as Lone, uniting the grainy fluidity, sample sources and black-music heritage both genres share. 'Restless City', for example, has jazzy chords and drums that bounce along like a J Dilla production at house pace, akin to the work of Slum Village DJ turned house producer Andrés, while 'Aurora Northern Quarter' mixes Italo house keyboards with boom-bap beats. In lesser hands this might feel like an exercise in academic beatsmithery, but Lone coats everything in the Orbital-esque melodies that made 2012's 'Galaxy Garden' such a winner, producing an album that is both intriguingly new and gorgeously listenable. ■ BEN CARDEW

8

Lower

Seek Warmer Climes

Matador

Copenhagen's Lower are the 'sister' band of Iceage, the two having toured together and recorded an EP covering each other's songs. And now they're signed to the same international indie label. But 'Seek Warmer Climes' is not quite 'New Brigade' Part Two. A dour mix of post-punk and highly strung noise rock, it is nonetheless a thing of vulnerability and red-raw emotion. Adrian Toubro sings like every word causes him a jolt of pain, yet his songs are literate and finely crafted, reading like distilled existential dramas: see the excoriating mix of vanity and self-loathing of 'Lost Weight, Perfect Skin'; or the cello-accompanied 'Expanding Horizons (Dar Es Salaam)', a tale of youthful idealism gone rotten on the vine. ■ LOUIS PATTISON

8

Happyness
Weird Little Birthday

The south London trio's debut mixes slacker sounds with arch lyrics to create a lo-fi gem

Happyness might have adapted their sonic template from American college/indie rock bands like Pavement and Rilo Kiley, but the wit and lyrical context of their music is all British. Songs on this debut album are lovely but droll; equally capable of making you feel fuzzy and anxious. "*There's something funny about a sick body and the things that it does that it shouldn't do*", begins 'Naked Patients'. They're dry and clever, taking inspiration from the weird left turns in the writing of Cormac McCarthy to create songs that somehow express a deep sense of youthful ennui. "*My TV dinner is almost done*", sings frontman Benji Compston in 'Pumpkin Noir', which evokes 'Loaded'-era Velvet Underground, "*Going to a club in an unfriendly part of town*". Ultra-lo-fi, but an album nonetheless stuffed full of rich melodies and arch lyrical observations. ■ PHIL HEBBLETHWAITE

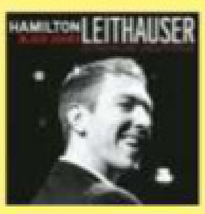
8

▶THE DETAILS

▶**RELEASE DATE** June 16 ▶**LABEL** Weird Smiling ▶**PRODUCER** Self-produced ▶**LENGTH** 47:12 ▶**TRACKLISTING** ▶1. Baby, Jesus (Jelly Boy) ▶2. Naked Patients ▶3. Great Minds Think Alike, All Brains Taste The Same ▶4. Orange Luz ▶5. Refrigerate Her ▶6. Pumpkin Noir ▶7. Anything I Do Is All Right ▶8. Weird Little Birthday Girl ▶9. It's On You ▶10. Regan's Lost Weekend (Porno Queen) ▶11. Leave The Party ▶12. Lofts ▶13. Monkey In The City ▶**BEST TRACK** Orange Luz

Hamilton Leithauser

Black Hours Ribbon Music



Where The Walkmen were often reminiscent of The Walker Brothers, this solo turn from their former singer Hamilton Leithauser sounds more like the solo work of Scott Walker. In fact, it's when Leithauser's closest to ripping him off that he's at his best, on '5AM' or 'The Silent Orchestra': moody, lamplit, camper than Christmas in Hawaii, all pianos and plucked violin strings. Only when Leithauser relaxes the template does he start to cock it up; the strings blur from sophisticated lounge towards a lazy session-muso style, and he starts to edge towards the sort of thing U2 might've tacked on to 'No Line On The Horizon' with an eye on third single potential. ■ GAVIN HAYNES

6

NME AND GOLA HAVE TEAMED UP TO CREATE THE VERY FIRST iPAD SPECIAL EDITION TO FILL YOU IN ON OUR FAVOURITE NEW BRITISH ARTISTS, INCLUDING WOLF ALICE AND ROYAL BLOOD, AND WHERE YOU CAN SEE THEM THIS SUMMER.

DOWNLOAD IT FOR FREE NOW!

Search for NME Magazine in the App Store

RICHARD JOHNSON, JORDAN HUGHES

NME Gola CLASSICS GOLA.CO.UK GOLA.CO.UK/BORNINBRITAIN

Peter Matthew Bauer
Liberation!
Memphis Industries

Like his former bandmates in The Walkmen, Walter Martin and Hamilton Leithauser, bassist Peter Matthew Bauer is releasing a solo album. You might think the title, with its emphatic exclamation mark, is a statement of freedom after the Washington band declared an "extreme haitus", and Bauer certainly sounds unshackled and limber, especially on the Bright Eyes-y 'Philadelphia Raga'. Opening song 'I Was Born In An Ashram', is a bit of a giveaway, however, detailing his childhood growing up surrounded by Indian culture. Delve into its lyrics a little deeper and it becomes clear that Bauer sees his old band's split as the first step towards spiritual enlightenment and finding certainty amid the chaos.

7

■ ANDY WELCH

Boris
Noise Sargent House

In a pureblood genre like heavy metal, flaunting your chameleonic qualities makes you look like a fly-by-night rather than the Bowie of the riff. Tokyo's Boris are an exception, having chalked up some 20 albums that veer from earnest J-rock to blissed-out shoegazing to avant-garde amp worship – not all beloved, but definitely respected. 'Noise' itself runs quite the gamut: from the demented thrash of 'Quicksilver' to the drum-machine-powered indie pop of 'Taiyo No Baka'. Their lighter moments can be far too earnest, but when they go slow and heavy, they're unfuckwithable: see 'Heavy Rain', where guitarist Wata's pixie coo is hurled around on waves of neon sludge.

6

■ LOUIS PATTISON

White Lung
Deep Fantasy

The Canadian thrashers' third album is urgent but occasionally lacks variation

A vicious sloughing of relentless, Formula One-paced thrash, White Lung's third album stands out from the hardcore hopefuls thanks to frontwoman Mish Way's vocal, a crystal-clear heckle that tempts as much as it terrifies. The deft, breakneck musicality of guitarist Kenneth William provides a solid foil to Way's much-needed snarl, and the fact that since the release of their last record half the band are now living in Los Angeles and the other half in the group's original base of Vancouver doesn't seem to have made any impact on their chemistry.

In time-honoured aggro-punk tradition, most of the album's 10 tracks sit around the two-minute mark. One of the longer offerings – though, granted, it's still a full 23 seconds shy of three minutes – is 'Face Down', which though caustic and tightly wound is still deeply melodic. "*You don't make a sound/And die face down*", spits Way over urgent drums, calling out those who fail to find their own voice. 'Drown With The Monster', meanwhile, shudders into vibrant, violent life, a torrent of riffs and rage like Crystal Castles transplanted from the sweat and strobes of the rave tent to the leather and frayed denim of the main stage of Download Festival.

In Way, White Lung boast the most electrifying frontwoman of 2014. However, as passion-packed as her visceral diatribes are, they suffer through being frustratingly free of dynamics. It's a problem that also affects the record's razor-sharp guitar riffs, which slice indiscriminately into each other, their lack of ebb and flow failing to offer much in the way of emotional impact. 'I Believe You' is heavy with flat-out guitar battering but refuses to suggest anything in the way of a tune. "*Don't take me/You won't make me/Because I'll always win*", states Way at the song's climax, leaving the listener to wonder exactly what the competition was. Yet when the four-piece successfully seize the middle ground between Motörhead and L7 – as they do on the gutter-metal pummel of 'In Your Home' and the unforgiving 'Down It Goes' – White Lung slay punk's modern pretenders.

7

■ LEONIE COOPER

▶THE DETAILS

▶**RELEASE DATE** June 16 ▶**LABEL** Domino ▶**PRODUCER** Jesse Gander ▶**LENGTH** 22:06 ▶**TRACKLISTING** ▶1. Drown With The Monster ▶2. Down It Goes ▶3. Snake Jaw ▶4. Face Down ▶5. I Believe You ▶6. Wrong Star ▶7. Just For You ▶8. Sycophant ▶9. Lucky One ▶10. In Your Home ▶**BEST TRACK** Down It Goes

Austra
Habitat EP Domino

In July 1518, the French city of Strasbourg was blighted by the Dancing Plague: a limb-jerking mania where some unexplained affliction compelled hundreds of people to cut shapes without rest or respite for days on end until many died of heart attack or sheer exhaustion. Austra's music has always felt like it comes from the same place – a dancefloor mania of hot-blooded movement and dark sentiment – and new EP 'Habitat' is no different, from the *danse macabre* gloom of the title track, with its brooding synths and Katie Stelmanis crooning, "*I want you, I need you*" as if gripped by a smothering religious fever, to the strange, itchy glitches of 'Dopefer', and the twisted beats and creepy whispers of final track 'Hulluu'. Dance, dance, dance until the end is nigh.

7

■ BEN HEWITT

Siinaii
Shopping Trance Splendour

Finnish four-piece Siinai have pegged their second album as a "soundtrack for the supermarket nations". However, music for a trip round Waitrose this is not. Three minutes of trembling throb and chilling horror synths introduce Siinai to the deepest chambers of your ear canal, before the urgent motorik beat of 'Shopping Trance' kicks in. You can't help but wonder what Helsinki's supermarkets have that we don't. By contrast, 'Aieouyäö' is breezy and melodic and could easily be commissioned to sell package holidays by the plane-load. If Siinai's response to their weekly food shop is 45 minutes of blissful drone, heady repetition and ripples of melody, we can only hope they have to pop back for more milk soon, and more inspiration.

8

■ HAYLEY AVRON

Reviews

Anna Calvi
Strange Weather EP
Domino

It's only worth doing a version of someone else's song if you bring something new to it. Anna Calvi's five-track EP of covers opens with her take on 'Papi Pacify' by FKA Twigs. Calvi transposes the sparse electronics of the original into guitar twangs, shuffling drums and juddering violins, all blanketed in cavernous echo. The result is more punctured than the original and hardly recognisable as the same song. Elsewhere Calvi successfully tackles 'Lady Grinning Soul' (David Bowie), 'Ghost Rider' (Suicide) and 'I'm The Man, That Will Find You' (Conan Mockasin), the latter with help from David Byrne. Potential cover-version performers take note: this is how you do it.

7

■ CHRIS COTTINGHAM

Linkin Park
The Hunting Party
Machine Shop/Warner Bros

Linkin Park have talked a good game in the run-up to the release of their sixth album, saying that they're sick of bands copying Mumford & Sons and Arcade Fire and promising to hit back with some of their heaviest material to date. Members of System Of A Down and Rage Against The Machine have joined the fight here. But while Daron Malakian's appearance on 'Rebellion' packs a hefty punch, Tom Morello's 'Drawbar' sidesteps the riffs altogether for a plaintive piano wheeze. However, Linkin Park's other material is reliably heavy; 'War' and 'Wastelands' find Chester Bennington's vocals soaring over a tumult of expensive-sounding noise. It might not kill the Mumford and Butler clones, but 'The Hunting Party' is an energetic effort at least.

6

■ DAVID RENSHAW

Young British Artists
Change By Any Other Name Young

'A New Language' opens this debut album from Young British Artists. It's a driving tune, with aspirational melodies and chugging guitars, and their anthemic ambition smacks of early Chapel Club. The all-male four-piece tap into the cultural ancestry of their Mancunian base: they paint their angst in shades of grey and shroud it in layers of fuzzy, frantic chords. Chiming guitars are offset by lively lead lines, lifting the air of gloom. They switch briefly to ballad mode on 'Capsule', where a vintage organ melts in the near distance as singer Leo Scott stumbles softly through his life's regrets. There's nothing new to be found in YBA's oeuvre, but it's delivered with heart and a neat turn of phrase.

7

■ HAYLEY AVRON

The Antlers
Familiars Transgressive

On the best bits of 2011's 'Burst Apart', The Antlers resembled the duskier moments of Wild Beasts and Grizzly Bear. Here, on their fifth album, the Brooklyn trio sound emboldened, finding room for horn sections and plaintive piano lines amid the murk. While the yearning vocal on 'Hotel' and the spidery, Cure-esque melodies that open 'Palace' are still the work of delicate souls, there's an added confidence here. It's typified by 'Doppelgänger', the record's brooding highlight, which is a sprawling seven-minuter that's the almost jazz-tinged soundtrack to walking down the kind of drizzly, seedy New York street where all the neon lights are half-broken and hope is nowhere to be seen. Familiar, yes, but The Antlers still have some exciting tricks up their sleeves.

8

■ LISA WRIGHT

Cerebral Ballzy
Jaded & Faded

The US punks' second album may have taken three years to arrive, but it's worth the wait

The follow-up to Cerebral Ballzy's stunningly succinct eponymous 2011 debut has taken long enough to now be 'much anticipated', although those intervening years haven't been short on incident. The hardcore skatepunk Brooklyn five-piece have since signed to Julian Casablancas' Cult Records, lost and found a drummer and headlined the 2013 NME Radar Tour, for starters. Much more can change in three years, of course, and trepidation was the order of the day when, in 2012, singer Honor Titus preached to *NME* a mantra of, "more melody, more ideas, more thought", and, somewhat oddly, hinted at a Philip Glass influence.

From the moment 'Jaded & Faded' busts out of your speakers, it's plain that forays into the avant garde will be scant. Opener 'Another Day' might signify a new era, but it's the same old Ballzy, even if it runs much longer than most of the songs on their debut, clocking in at a mighty two minutes and 27 seconds. It commences with a lone, funereal guitar line before everything kicks in violently, barely letting up until the last sinewy refrain of the album. There are still plenty of 'Speed Wobbles' (1:08) for the stringent punk purist, while 'Lonely As America' (prog-like at 3:12) and 'Better In Leather' are full of those aforementioned heightened melodies. It's little wonder Casablancas has called Ballzy "the coolest band in the world at the moment", because these mini-epics are the catchiest tunes of their career to date (and thankfully their juggernaut is too cumbersome to veer disastrously into vapid pop-punk territory).

Having TV On The Radio's Dave Sitek on board to produce doesn't hurt – although here he surely has nothing to do other than hit record and marvel at Ballzy's pulverising menace – that and Honor's cool-as-fuck drawl, as nonchalantly classy as any legendary showperson you might care to mention.

Perhaps best of all, though, is that title. 'Jaded & Faded' strikes a fine balance between self-deprecation and the supreme confidence needed to get away with suggesting you've had your chips. But there's no second album syndrome here. It whoops ass.

8

■ JEREMY ALLEN

▶THE DETAILS

▶**RELEASE DATE** June 16 ▶**LABEL** Cult ▶**PRODUCER** Dave Sitek ▶**LENGTH** 27:43 ▶**TRACKLISTING** ▶1. Another Day ▶2. Fake ID ▶3. Parade Of Idiots ▶4. Better In Leather ▶5. City's Girl ▶6. Lonely As America ▶7. Downtown ▶8. Speed Wobbles ▶9. Fast Food ▶10. Off With Your Head ▶11. Pretty In The City ▶12. Be Your Toy ▶13. All I Ever Wanted ▶**BEST TRACK** Better In Leather

DVD

The Punk Singer

An inspirational documentary befitting the legacy of riot grrrl icon Kathleen Hanna

The Punk Singer is US director Sini Anderson's moving portrait of Kathleen Hanna, *de facto* leader of the '90s riot grrrl movement. Hanna rose to fame as frontwoman of radical punk band Bikini Kill, creating a legacy that continues to inspire today's millennial feminists such as Russia's Pussy Riot and *Rookie* magazine's Tavi Gevinson (who appears here alongside the likes of Carrie Brownstein, Kim Gordon and queercore hero Lynnee Breedlove to offer props) into potent, feminist action. But if the fame bestowed on Hanna has served, in part, to mythologise her, *The Punk Singer* helps to wind that pedestal down with a deft, humanising touch – acknowledging her achievements while also revealing her frailty, and what it means to be crowned spokesperson for an underground scene that imploded under the scrutiny of mainstream media.

The Punk Singer does a neat job of charting her accomplishments, using archival footage and intimate interviews with Hanna and friends to chart everything from her formative years in art, spoken word and DIY culture at Olympia's Evergreen college, to her time in Bikini Kill, electro outfit Le Tigre and her new band The Julie Ruin. Crucially, the film also documents her battle with Lyme Disease, an illness that – unbeknown to fans and press – forced Hanna into retirement in 2005. Seeing the voice of the grrrl revolution hooked up to IV drips, crippled and mute under a pile of hospital blankets, makes for tearjerking viewing (all the more upsetting given the recent cancellation of Hanna's appearances at a number of UK screenings of the film and a string of summer festival dates with The Julie Ruin).

▶**DIRECTOR** Sini Anderson
▶**CONTRIBUTORS** Joan Jett, Kathi Wilcox, Carrie Brownstein, Corin Tucker, Tobi Vail, Kim Gordon
▶**RELEASE DATE** June 23

But the footage of her romance with Beastie Boys MC and life partner/dedicated nurse Adam Horowitz provides a sweet balm. And in telling Hanna's story, Anderson has reminded us that all the hero worship is totally deserved, because behind the romantic nostalgia is a woman who challenged macho punk-rock culture and changed the game – evident in the electrifying footage of early Bikini Kill gigs, where decolonising the boy-majority moshpit and carving a space stage-front for the girls meant "every show was like a war".

The career-spanning soundtrack that laces *The Punk Singer* is a joy, bold and loud with Hanna's feminist anthems. But, at just 80 minutes long, it feels far too short, even topped up with a clutch of DVD extras that range from mediocre bonus scenes to miscellaneous footage of teenage Hanna, clowning around offstage and cutting her teeth in early band Viva Knievel. Nevertheless, it's a gritty, moving and bittersweet tribute to her life and work – and a must for any self-respecting punk's DVD collection.

■ CHARLOTTE RICHARDSON ANDREWS

8

Nightmares On Wax
NOW Is The Time Warp

The name was intended to echo the kind of boom-bap hip-hop that now gets called 'classic' but was on the chronically bleeding edge in 1989, when Nightmares On Wax began. Yet over 25 years and seven albums, condensed here into a two-CD career overview, the dreamstate commonly evoked has been less a nightmare, more a big, floaty marshmallow pillow. Initially 'bleep techno' mainstays alongside Sweet Exorcist and fellow Sheffield ravers LFO, NOW's heads quickly turned towards classic soul lushness and downtempo meandering. The cream of their output is undeniable – the stringed beauty of 'Les Nuits', soul wailer 'I Am You' and early singles 'Dextrous' and 'Aftermath' – but there's a lot of so-so wallpaper here, especially for a Best Of.

■ NOEL GARDNER

6

Rhodes
Morning EP Rhodes

Hertfordshire newcomer David Rhodes seems to have all the Brits-scooping authenticity that should see him lauded by grown-up musical aficionados, and probably Jools Holland, too. And, to be fair, the opening piano strokes of 'Your Soul' are briefly promising, niggling nerves that Thom Yorke used to when the insect-click tedium of his albums was at least interspersed with moments of sparse beauty. But with overblown yet still oddly cold swirls of Coldplay-ish echo on the aforementioned song, and early Elbow-esque drum patter on 'Bloom', things quickly get generically 'emotional epic'. Not quite, say, Bastille-level generically 'emotional epic', but still a gentle reminder of how hard it is to truly scree the heartstrings.

■ JAMIE FULLERTON

5

PLAY IT AGAIN

RECENTLY RATED IN NME

Jack White
Lazaretto
"As musically eccentric and original as its predecessor, 'Blunderbuss', covering rock, soul, funk, country, folk and bar-room blues, sometimes within the same track." (*NME*, June 7)
7

Lust For Youth
International
"This album feels like an arrival: a darkness licks at the edges but, largely, it's uplifting. If Lust For Youth get any closer to pop, they'll be in 'Club Tropicana'. Which is not a bad idea." (*NME*, June 7)
8

The Orwells
Disgraceland
"Reads like a premonition of their own burnt-out, psychopathic breakdown. The Orwells embrace a lusty life on the lash with the devotion of self-immolating monks." (*NME*, May 31)
8

Tobacco
Ultima II Massage
"Tom Fec recreates 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." (*NME*, May 31)
7

Wet
Wet EP
"Spacious R&B underpinned by an icy, 1980s groove, their sophisticated feelings-funk fits neatly into the Blood Orange/Solange spectrum. Slinky and sensual but with a dose of pop froth." (*NME*, May 24)
8

StoreMags

NME GIG OF THE WEEK

Primavera Sound

Barcelona, Spain

Thursday, May 29–Saturday, May 31

Who cares about the rain when Foals, Arcade Fire, St Vincent, FKA Twigs and more are on such brilliant form

Foreign festivals are supposed to have better weather than British ones. Primavera – located next to the beach in sangria-fuelled, sun-worshipping Barcelona – is usually one of the sunniest. However, this year there's a full-on outpouring from the heavens on each of the three main days. And yet the festival is still essentially untouchable. Why? Because even if the weather isn't sent from the gods, the line-up is.

On Thursday on the main Sony Stage, St Vincent is in full onslaught. Beside a grand white staircase, Annie Clark cuts a dramatic silhouette. Hers is a show that exudes theatricality and icy cool. Veering from clipped, android-like dance moves to primal guitar shredding, the likes of 'Huey Newton' and set-opener 'Rattlesnake' are brilliantly, purposefully disjointed and meet the scale afforded them by the extravagant props and big-stage billing.

Equally mammoth are Queens Of The Stone Age, who combine the lascivious songs from last year's '...Like Clockwork' album with the solid, crowd-pleasing heavy stuff ('A Song For The Dead', 'No One Knows').

Over on the Pitchfork Stage, Chvrches' performance is a touch wooden, but their songs – particularly 'Gun' and the triumphant end-note of 'The Mother We Share' – transcend any faults with their stage presence.

Next, Arcade Fire perform their first European headline slot of the summer with a crowd-pleasing carnival. Even the most hardened doubter would find it impossible to resist just how spectacular the stage set-up is – even before you consider the music – and their show makes for a sensory feast. Dressed in neon-splashed outfits, the Montreal troupe are flanked by giant, colour-changing disco lights, spinning disco balls and moving, mirrored reflector pads. The band take the playful spirit of their recent shows as alter-egos The Reflektors and inject it with a bona fide classic setlist (three of 'Funeral"s 'Neighborhood' series get an outing, as do 'The Suburbs' and 'No Cars Go'). By the time the mariachi party of 'Here Comes The Night Time' segues into the final swells of 'Wake Up', there seems absolutely no question about what will be Worthy Farm's defining moment. Arcade Fire are not only adept headliners, but potentially the band that could steal the entire summer. ↦

Foals' Yannis Philippakis at Primavera Sound, Barcelona, May 31, 2014

JENN FIVE

PIXIES ASIDE, FRIDAY AT PRIMAVERA BELONGS TO THE WOMEN

Clockwise from above: Haim, FKA Twigs, St Vincent and Arcade Fire's Win Butler

The following night, SBTRKT fares less successfully. The pit may be full, but the atmosphere feels lacklustre. Persistent sound issues don't help, taking the edge off the usually slinky 'Wildfire', a problem that not even the accompanying giant inflatable dog sculpture can make up for. The 20ft snarling black beast onstage right might make things visually impressive, but it ultimately just adds to the sense that this is style over substance.

In fact, a triumphant slot from the Pixies aside, Friday belongs to the women. Haim are entering their second festival summer as a well-oiled machine. Bassist Este demands the crowd "fucking lose their shit and shake their bodies" before a raunchy 'My Song 5'. 'The Wire', 'Falling' and 'Forever' feel like familiar friends. The only downer is just how extreme Este's "bass face" has become. This isn't just a same-old, same-old criticism – while previously a phenomenon, it's now reached distractingly caricature-like proportions: the Haim sisters don't need jokey gimmicks to pique interest any more.

Later in the evening, newcomer FKA Twigs adds to her mystique with an enticing set of trip-hop. Shadowy and surrounded by smoke, the singer is flanked by synth and sample-pad players as she twists falsetto vocals around the likes of 'Hide' and 'Papi Pacify'. The ex-professional dancer's stage presence is palpable, showing that there's more to her than just some decent production.

It falls to Foals to round off the weekend, which they do with customary ease. Three albums in, the band have wound up as headliners by necessity; but tonight's main surprise lies in what they don't have time to play. With only 50 minutes available, they barrel through the feral blitz of 'Providence', 'Inhaler' and the brooding atmospherics of 'Late Night'. By the time they close on 'Two Steps, Twice', it shows that their set just isn't long enough.

It's Primavera in a nutshell: when the only problem is that the bands are too good and the options too many, you're onto a winner.

9

■ LISA WRIGHT

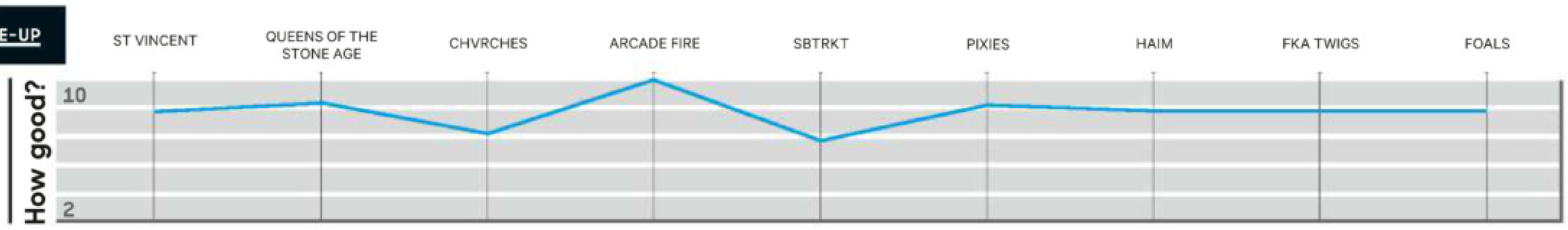
THE VIEW FROM THE CROWD

Paul, 24, France
"This was the first time I've seen Foals and they were awesome. I've liked them since their first album. The last track they played, 'Two Steps, Twice', was my favourite."

Sophie, 22, Ireland
"All of my friends have seen Foals loads – they're the band everyone goes to see – but this was my first time. Their stage presence was incredible, it was really interactive and the music was obviously always going to be great."

Sean, 23, Ireland
"It's the second time I've seen them in the last couple of months and it was absolutely quality. 'Spanish Sahara' is amazing every time, we were all just swaying. It was perfect."

LINE-UP



NME

25 YEARS OF BLEACH

"Real rock music should hurt," began *NME*'s original review of Nirvana's debut album, 'Bleach', which celebrates its 25th anniversary on June 15. "Like being too near an exploding plate glass window, it should get under your skin and cause you to writhe with a mixture of pleasure and pain." This was the album's MO, an introduction to the kind of discomfort that no-one else could do like Nirvana. The photographs on these four pages are a document of who the band were rather than what they became, before they honed their inimitable dynamic and broke way beyond grunge.

CHARLES PETERSON/RETNA

NME

25 YEARS OF BLEACH

storemags.com

ALICE WHEELER/RETNA

NME

25 YEARS OF BLEACH

ALICE WHEELER/RETNA

MORE GIGS

The War On Drugs
Koko, London
Tuesday, May 27

Adam Granduciel is nothing if not understated. Onstage, before The War On Drugs' biggest-ever London gig, he's ambling around readying his pedals. When five figures join him, it takes a while to realise they've even started playing. But opener 'An Ocean Between The Waves' soon unfurls into a glorious cruise, matching the spacious drivetime sound Granduciel crafted on March's excellent 'Lost In The Dream'. 'Under The Pressure' and 'Burning' sound massive. The ballads ('Suffering') and chugging laments ('In Reverse') prompt gooey crowd reactions. They clearly see Granduciel as a superstar, roadie or no roadie.

8

BEN HOMEWOOD

Nine Inch Nails
Phones 4u Arena, Manchester
Sunday, May 25

With their dizzying lightshows and dystopian grandstanding – typified by 2007's 'Year Zero' – NIN were always a little bit Hollywood, even before Trent Reznor became an Oscar-winning film composer. Tonight, they're at their most big-screen: drummer Ilan Rubin drops in additional fills, notably during the 'March Of The Pigs' intro; guitarist Robin Finck makes a huge statement of his solo in 'Closer'. That pair of tracks from 'The Downward Spiral' hit as hard as ever, but more captivating are the electronic pulses of 'Copy Of A' and the brutal EDM of 'Disappointed'. Screen projections of rioting and searing searchlights back the maelstrom; but it's Reznor's continuing evolution that dazzles most.

8

SIMON JAY CATLING

Yamantaka // Sonic Titan

Village Underground, London
Monday, May 26

The confrontational Montreal band bring kimonos, chanting and experimental gothgaze to east London

Not many gigs leave *NME*'s notebook full of terrified, illegible scrawl with three words – "DRUMS! SHOUTY ZOMBIES!" – etched desperately in the middle. But then not many nights out in east London make you feel like a shogun facing down a horde of marauding kabuki psychopaths. Tonight, no matter how hard you try to wake up, a kimono-clad spectre from *The Ring* is staring straight at you cooing ominous Slowdive melodies, a giantess in full battle dress is beating a bodhran while chanting her devotion to a wrathful Buddhist deity, and a band in elaborate oriental make-up are churning out demonic math metal like a very evil Transglobal Underground. This is Yamantaka // Sonic Titan, an experimental J-doom gothgaze spectacle from, um, Canada. And they make one hell of a cultural clash.

SETLIST

▶Reverse Crystal/ Murder Of A Spider
▶Queens
▶Lamia
▶Windflower
▶Hana Taiyo Ame
▶Atalanta/ Whale Song
▶One
▶Hoshi Neko
▶A Star Over Pureland

Back home in Toronto they're a full-blown theatrical opera art project, but on the road Ruby Kato Attwood and Alaska B – former members of Montreal's Lesbian Fight Club – front a 'noh-wave' six-piece that intricately merges traditional eastern chanting with garage rock, prog metal and melodic ambient pop, all in celebration of their Far Eastern roots. Their wilder experimental thrashes date from 2011's 'YT//ST', a concept album about a giant flying space plant. Opener 'Reverse Crystal // Murder Of A Spider' is a crazed psychedelic onslaught of shifting signatures and dislocated riffs that resembles Coheed & Cambria soundtracking a Bruce Lee movie. 'Queens' is melodic by comparison, but eerily hypnotic, while they literally bark and batter their way through closer 'A Star Over Pureland' like dog-training maniacs.

There's a melodic beauty in these brittle barrages, but songs from the more coherent new album 'UZU' soften the edges and give the wistful vocals space to shimmer. At their shoutiest, the likes of 'Lamia' can resemble Siouxsie Sioux ritually torturing squirrels in limbo, but there's serene grandeur to 'Windflower' and 'Whalesong' and psych-rock mantra 'One', their catchiest pop moment, is essentially what morning meditation would sound like throughout Tibet if Josh Homme became the next Dalai Lama.

Through it all, the spectacle of Kato Attwood's spooky, serene waif and Alaska B's marauding she-warrior make for a confrontational combination, a band out to lure you to some unthinkable horror-movie death scene. Terrifying. Titanic.

8

MARK BEAUMONT

DEREK BREMNER

Courtney Barnett

Islington Assembly Hall, London, Thursday, May 29

She's filling out bigger venues than ever before, but the Melbourne musician's songs remain wonderfully intimate

Eight months ago, Courtney Barnett played her first London gig solo above a pub. Tonight, she has a full band in tow and an extensive range of merchandise that includes some no doubt very useful Courtney Barnett-branded kitchen towels.

At her merch table after the show, she faces a snaking line of fans awaiting photos and signatures. Awestruck girls gush about how much they love her. A woman gets a record signed for her husband. One man says he's planning a trip from Guildford to Sydney to coincide with Barnett's next show there. Another, who could pass for Gandalf, congratulates her on "the best gig of the tour by far" (he's criss-crossed the country to see four of them).

Filing out after the encore, Barnett's generation-straddling crowd make this north London venue resemble a school hall on parents' evening. All ages are united in giddy affection for the former bartender (she quit just before this tour) and her scrappy, loveable songs.

Barnett's debut release – on her own Melbourne-based Milk! Records – ignited the spark last year. Underpinned by fiercely comic lyrics and lurching musically from Jeffrey Lewis to The Lemonheads, 'The Double EP: A Sea Of Split Peas' was a brilliant introduction to her warm lo-fi.

Its second track, 'Don't Apply Compression Gently' is played first tonight. Barnett and her two-piece band The Courtney Barnetts – comprising drummer Dave Mudie and bassist Bones – ditch the dreaminess of the recorded version in favour of a chiming jangle reminiscent of Real Estate. The only things detracting from the fun are the slightly depressed lyrics: "*I may not be not be 100 per cent happy/ But at least I'm not with you*".

The marginally perkier 'David' comes next. Here, Barnett and her band come on like Best Coast at a barn dance. Downcast vocals ("*I don't really like any of your friends/but it's not that hard for me to pretend*") and a needling riff propel its pacy stomp. Grinning at the dancers at the front, she yaps "thank you".

'Lance Jr' – leapt upon by reviewers because of its unembarrassed references to masturbation as a sleeping aid – follows. As its floating melody unfurls, the band build a buzz that, for once, shifts the focus of the song away from the lyrics ("*It just helps me get to sleep/And it's cheaper than Temazepam*").

The jittery pair of 'Canned Tomatoes (Whole)' and 'Scotty Says' show off the more subtle side to Barnett's lyrics. The numerous references to her suburban lifestyle (doing laundry, drinking coffee) are offset by wild riffing that belies the fact she doesn't use a plectrum. Going one better, 'Are You Looking After Yourself' actually pilfers lines from concerned phone calls from her mother. Mrs Barnett sounds like a laugh too: "*Are you eating?/ You sound so thin*".

After more chat ("Hello to the blonde girl on the balcony. Or is it a guy? Sorry!") two new songs, along with favourites 'Avant Gardener' and 'History Eraser', offer final examples of Barnett's moreish appeal. It's a fizzing climax. The furious grunge of 'Blah', followed by solo encore of 'Depreston', a lament about househunting in a crappy area, bode well for her debut album proper. It's a record that will be on her merch table by the end of the year. Expect the line of middle-aged tea-towel buyers to be even longer by then. ■ BEN HOMEWOOD

SETLIST

- ▶Don't Apply Compression Gently
- ▶David
- ▶Lance Jr
- ▶Canned Tomatoes (Whole)
- ▶Scotty Says
- ▶Are You Looking After Yourself
- ▶Out Of The Woodwork
- ▶Blah
- ▶Avant Gardener
- ▶Pedal Steel
- ▶History Eraser
- ▶Depreston

THE VIEW FROM THE CROWD

Celine, 24, Switzerland
"It was really good, I love Courtney Barnett! I've been listening to her for a while, she's different and her voice is unusual."

Ben, 35, London
"This is the biggest room I've seen her in and she filled it unbelievably well. Her new songs sounded fantastic. She's gonna be a global megastar, right?"

Jessica, 30, Australia
"I heard her on the radio here and then found out she lived with my friend in Australia. I know Preston from the song! It's as depressing as she says it is."

Simon, 48, Scotland
"She didn't play 'Anonymous Club', my favourite song. Unless I was in the toilet? But I loved it."

CAITLIN MOGRIDGE

Courtney Barnett on...

...her queue of admirers
"I didn't think there'd be a line that big! The guy who'd been to four shows, how cool is that? One of my favourite things about this tour is the people I've met."

...her onstage banter
"I like to chat a little bit, nothing crazy! If everyone just stands there I'll assume they hate it. It's hard to tell. Generally it would be fucking nice if people jumped around!"

...her 'dear diary' songwriting
"I don't feel like I'm over-sharing, just saying my thoughts. It's probably more than I would say in a normal conversation, that's why I write songs!"

MORE GIGS

The Acid
Cargo, London
Monday, June 2
Tonight is only The Acid's second show, following their live debut earlier in the year. And even though the trio spend much of their time onstage apologising for technical issues and fuck-ups, they sound sublime. Black-and-white images flicker behind them, switching from twinkling stars to flickering eyes as the foreboding 'Creeper' forms the first highlight of their sometimes ominous, always entrancing electronica. Singer Ry Cuming lowers his voice to add menace to the clattering beats provided by Steve Nalepa before the group do their best latter-day Radiohead impression on the glitchy 'Fame'. Technology may not be on their side, but The Acid still enthrall and enrapture. **9**
■ RHIAN DALY

Iceage
Home Sweet Home, New York
Sunday, May 25
Crammed into the end of this narrow basement bar venue, Iceage are all silhouettes and smoke. But while it might be hard to see the Danish four-piece, their snotty attitude is impossible to miss. Snarling his way through a set of all-new material, singer Elias Bender Rønnenfelt howls like a broken, slowed-down cassette over scattered bursts of acerbic guitar. There are moments – especially last song 'Smuk' – when the band's nihilistic apathy is thrilling, Rønnenfelt lashing out with dark energy. Perhaps it's an off night, but too often the songs are tamer and less interesting than they think they are. **6**
■ MISCHA PEARLMAN

Hookworms

Islington Mill, Salford
Friday, May 30

The Leeds psych-punks return with a deafening preview of their second album

As Hookworms take to the stage in the arty, Berlin-like confines of Salford's Islington Mill, one audience member inserts a pair of earplugs. It's an ominous sign and, sure enough, the Leeds quintet duly unleash a blitzkrieg of potent noise that's even louder than a pensioner's telly.

Tonight is the first night of The Lost Weekend –two Hookworms-curated, Hookworms-headlined shows plus a record fair and a supporting cast of Vision Fortune, Moon Gangs, Mazes, Novella and more. The band are using the gigs as an opportunity to debut new material from their upcoming second LP, which the finished recording last week.

The three new tracks previewed – none of which yet have names – crackle with punk energy and seem more immediate than anything from 2013's 'Pearl Mystic'. The riff-heavy closing number, in particular, sounds a bit like a Detroit garage band might do, but only if they were signed to Warp.

When they do delve into their debut album – arguably the acme of 2013's psychedelic-pop explosion – it's another reminder of just how loud Hookworms can be.

From behind his fortress of keyboards, unlikely frontman MJ resembles a frazzled Doctor Who struggling to keep control of a malfunctioning Tardis. Opening with the motorik pulse of 'Away/Towards', he keeps his eyes closed and yells each word as if he's choking up a furball from his soul.

MJ's vocals are smothered in echo and distortion, rendering his lyrics totally incomprehensible. This adds to the overall impression of a man who is cathartically baring his soul about depression and loss, but who remains unwilling to let anyone hear it.

SETLIST
- ▶Away/Towards
- ▶Form And Function
- ▶In Our Time
- ▶Untitled
- ▶Untitled
- ▶Radio Tokyo
- ▶I'm Not A Young Man Anymore
- ▶Untitled

'Form And Function' bludgeons the audience with fuzz, as does a mangled cover of The Velvet Underground's 'I'm Not A Young Man Anymore'. The inference is as unsubtle as the volume: Hookworms want to pelt listeners with uncompromising noise and ideas in the same way as the legendary New Yorkers did.

However, Hookworms' live shows are not about individual songs. They're about being in the eye of a synapse-melting storm of colon-juddering bass, ghost-in-the-machine screamo vocals and ear-shredding volume. The fury that MJ channels into his performance doesn't wear off easily. When he thanks the caterers at the end, some wag heckles: "We don't need the recipe, mate!", to which he glowers, "Fine. You do the chat." But there's no need. As clichéd as it sounds, Hookworms really have let their music do the talking. **9**
■ GARY RYAN

eden project

"THE NEAREST YOU CAN GET TO WATCHING A GIG ON THE MOON" Evening Standard

Sat 21 June
DIZZEE RASCAL
WITH SPECIAL GUEST: KATY B

Weds 25 June
SKRILLEX

Tues 8 July SOLD OUT
ELLIE GOULDING

Weds 9 July
PIXIES

Mon 14 July SOLD OUT | Tues 15 July
ELBOW
WITH SPECIAL GUEST: JIMI GOODWIN (15 JULY)

BUY NOW
LAST FEW
TICKETS LEFT

FOR TICKETS AND LATEST LINE-UP VISIT **WWW.EDENSESSIONS.COM**

NICK ZINNER
(YEAH YEAH YEAHS):
41 STRINGS + IIII
FRIDAY 20 JUNE
ROYAL FESTIVAL HALL
PART OF
JAMES LAVELLE'S
MELTDOWN
13 – 22 JUNE 2014
FEATURING:
BERNARD BUTLER
ROMY MADLEY CROFT (THE XX)
GEMMA THOMPSON (SAVAGES)
ROMEO STODART (MAGIC NUMBERS)
LINDSEY TROY (DEAP VALLY)
JEFF WOOTTON & SEYE
(DAMON ALBARN BAND)
SOUTHBANK CENTRE
ARTS COUNCIL ENGLAND
Time Out London

KOKO
Every Friday
10PM - 4AM
CLUB NME
13 JUNE
REDFEST AT CLUB NME
YOUNG KATO
AS ELEPHANTS ARE
DJ THE AMAZONICA (DIRTY HARRY)
DJ ALANA B DEVOTION
20 JUNE
CAMDEN CRAWL VS CLUB NME
COVES
27 JUNE
LEON ELSE
+ ALTREGO
04 JULY
SAINT MOTEL
£1.50
FRIDAY DRINKS*
10-11.30PM
FOSTERS BOTTLES
STRONGBOW BOTTLES

CC14 VS CLUB NME | FRI 20 JUNE
Camden Crawl Special Ft
COVES
DJ ED THE SAINT
KOKO
CLUB NME
TICKETS £5 ADV / WWW.KOKO.UK.COM / 0844 847 2258
FOLLOW US: KOKOLONDON @KOKOLONDON

academy events present
Academy Events & DHP by arrangement with Primary Talent International present
DROPKICK MURPHYS
PLUS GUESTS ONLY CRIME
(NEWCASTLE ONLY)
THE BOTS
(LIVERPOOL & BRISTOL ONLY)
BLOOD WHISKEY
(ALL SHOWS)
Mon 7th July
NEWCASTLE
O2 Academy
Tue 8th July
LIVERPOOL
O2 Academy
Wed 9th July
BRISTOL
O2 Academy
0844 477 2000
TICKETWEB.CO.UK

Definitely Mightbe
The Nol Tribute To...
OASIS
FRI 5 SEPT · NEWCASTLE O2 ACADEMY
SAT 6 SEPT · GLASGOW O2 ACADEMY
FRI 12 SEPT · LIVERPOOL O2 ACADEMY
FRI 19 SEPT · BIRMINGHAM O2 ACADEMY
FRI 26 SEPT · LONDON O2 ACADEMY ISLINGTON
FRI 31 OCT · SHEFFIELD O2 ACADEMY
TICKETWEB.CO.UK · 0844 477 2000
AN ACADEMY EVENTS PRESENTATION

ACADEMY EVENTS
by arrangement with
DESTINY TOUR BOOKING
presents
NOFX
PLUS GUESTS
GOOBER PATROL
COUNTERPUNCH
★FRI 8 AUG★O2 ACADEMY OXFORD★
TICKETWEB.CO.UK · 0844 477 2000

academy events presents
inspiral carpets
plus special guests
friday 13th june
o2 academy oxford
ticketweb.co.uk · 0844 477 2000
inspiralcarpets.com

ACADEMY EVENTS BY ARRANGEMENT WITH
X-RAY TOURING PRESENT
THE HOLD STEADY
MON 13 OCT
BIRMINGHAM
O2 ACADEMY
WED 22 OCT
BRISTOL
O2 ACADEMY
TICKETWEB.CO.UK
0844 477 2000

ACADEMY EVENTS PRESENTS
CATE LE BON
PLUS SPECIAL GUESTS
TUESDAY 9TH SEPTEMBER
O2 ACADEMY2 OXFORD
TICKETWEB.CO.UK · 0844 477 2000
CATELEBON.COM · NEW ALBUM 'MUG MUSEUM' OUT NOW

optimus alive Oeiras '14

★★★★★★

6 PORTUGAL FESTIVAL AWARDS
INCLUDING **BEST MAJOR FESTIVAL** AND **BEST LINE-UP**

10 • 11 • 12 JULY
LISBON • PORTUGAL

'Think Glastonbury with guaranteed sun and a pool'

THE TIMES, JUNE 2013

ARCTIC MONKEYS
THE BLACK KEYS
IMAGINE DRAGONS • FOSTER THE PEOPLE
BASTILLE • ELBOW • INTERPOL• SBTRKT

A-TRAK • BEN HOWARD • CHET FAKER • CHROMEO • DIPLO • JAMIE XX
KELIS • MGMT • NICOLAS JAAR • SAM SMITH • THE LUMINEERS
THE 1975 • AU REVOIR SIMONE • BOOKA SHADE • BURAKA SOM SISTEMA • CARIBOU
CASS MCCOMBS • CHERUB • DAPHNI • DILLON FRANCIS • DRENGE • JUNGLE
THE LAST INTERNATIONALE • MIDLAND • NINA KRAVIZ • PANTHA DU PRINCE
PARQUET COURTS • PAUS • PEARSON SOUND • SOHN • TASKER • TEMPLES
TODDLA T UNKNOWN MORTAL ORCHESTRA • WAR ON DRUGS

& MANY MORE
MORE THAN 125 ACTS OVER 6 STAGES

FESTIVAL RUNS FROM 5PM TO 4AM
ONLY 8 MINUTES FROM LISBON'S VIBRANT DOWNTOWN
AND 15 MINUTES FROM THE BEACH
THIS IS EUROPE'S BEST SUMMER HOLIDAY FESTIVAL EXPERIENCE!

FOLLOW US!
#OPTIMUSALIVE

optimusalive.com/en

3 DAY TICKETS ONLY £90,30

NME

BUY TICKETS NOW AT **NME.COM AND SEETICKETS**

SUNDAY BEST PRESENTS ♥ CURATED BY JOSIE & ROB DA BANK

BESTIVAL

4 → 7 SEPT 2014

ROBIN HILL • ISLE OF WIGHT

Desert Island DISCO

OVER 20 LIVE STAGES • MEGA SOUNDSYSTEMS • 24HR ESCAPISM • INSANE SIDESHOWS
MIND BLOWING NON-STOP PARTIES • MAGICAL DESERT ISLAND LOCATION

LIVE ACTS & CASTAWAYS

OUTKAST • FOALS • CHIC FT. NILE RODGERS
BECK • DISCLOSURE (LIVE) • MAJOR LAZER • BUSTA RHYMES
PALOMA FAITH • BASEMENT JAXX • LONDON GRAMMAR
SAM SMITH • CANDI STATON • WILD BEASTS • CLEAN BANDIT • BONOBO
CARIBOU • SBTRKT • CHVRCHES • LAURA MVULA • DARKSIDE • TUNE-YARDS • TEMPLES
DAN LE SAC VS SCROOBIUS PIP • THE 2 BEARS (LIVE) • PETER HOOK & THE LIGHT • GLASS ANIMALS
M0 • FACTORY FLOOR • FAT WHITE FAMILY • JOHN WIZARDS • MNEK • NATTY • CATE LE BON
EZRA FURMAN • NICK MULVEY • UNCLE ACID & THE DEADBEATS • THE WYTCHES • KIESZA
UZIMON (LIVE) • PIONAL • DENAI MOORE • WOLF ALICE • THE AMAZING SNAKEHEADS & MANY MORE

DISCOS, DANCEHALLS & SOUNDSYSTEMS

THE PORT

SVEN VÄTH • ANNIE MAC • CHASE & STATUS (DJ SET)
RAM RECORDS PRES. ANDY C, WILKINSON, LOADSTAR + MCS 2SHY, ADAPT, JAKES • MK
DAMIAN LAZARUS • GREEN VELVET • EATS EVERYTHING • BOYS NOIZE • DJ YODA • JAGUAR SKILLS
1-800-DINOSAUR FT. JAMES BLAKE, MR ASSISTER, DAN FOAT, ARRIENN. • GORGON CITY • BICEP • DUSKY • ÂME • RICHY AHMED & SO MUCH MORE

REGGAE ROOTS

DUB PHIZIX & STRATEGY
CONGO NATTY FT.CONGO DUBZ & TENOR FLY • **TODDLA T**
JAH SHAKA • PRINCE FATTY • ROBBO RANX
MAD PROFESSOR • TROJAN SOUND SYSTEM & MORE

RED BULL MUSIC ACADEMY

DIPLO • DJ HARVEY
JACKMASTER & ONEMAN PRESENT CAN U DANCE
JME • SKEPTA • DJ EZ • KAYTRANADA • ARTWORK
MARTELO • HUGO CAPABLANCA & MANY MORE

BOLLYWOOD TAKEOVERS INC.

SKREAM PRESENTS SKREAMIZM FEAT. DERRICK CARTER, ROUTE 94, HORSE MEAT DISCO & MORE

SIDESHOWS & MICRO-VENUE MADNESS

GRAND PALACE OF ENTERTAINMENT FT. JODIE HARSH, SCOTTEE, SINK THE PINK & FRIENDS
THE FEAST COLLECTIVE • BOLLYWOOD COCKTAIL BAR • THE WISHING TREE • PIG'S BIG BALLROOM
AMBIENT FOREST • AMPHITHEATRE • CARAVANSERAI • BIOFUELLED BANDSTAND • OBERON'S OBSERVATORY
LOST & FOUND • CARNIVAL PARADE • GRAND FINALE FIREWORKS SPECTACULAR • AERIAL ACROBATICS & MORE

FOR FULL LINEUP AND TICKETS:
BESTIVAL.NET • # BESTIVAL14

TUBORG GOURMET BURGER KITCHEN Ray-Ban Red Bull Music Academy Sure

MARKETPLACE

'Shot of Rhythm & Blues'
A pictorial book celebrating
Dr FEELGOOD and Wilko JOHNSON
in the '80s and '90s.
Over 120 fantastic B&W and color
pictures of 2 of Britain's finest Live acts!

30 € Euros via PayPal at following Email : phiggins21091963@gmail.com

Please mention

NME

when replying to advertisements

Austin

LIVE MUSIC LIVES *here.*

YOU COULD WIN AN INCREDIBLE AUSTIN HOLIDAY!

Home to more than 250 music venues, world-renowned festivals and a truly welcoming vibe, Austin is known as the Live Music Capital of the World® for a reason. And with our new sweepstakes, you could find yourself there sooner than you think.

Enter today and you could win an exciting Austin adventure for two with Virgin Holidays or a pair of high-performance Monster headphones!

ENTER THE SWEEPSTAKES AT:

www.TravelPromos.co.uk/austin

storemags.com

Discover America .com

Radisson HOTEL & SUITES AUSTIN - DOWNTOWN

BOOKING NOW

The hottest new tickets on sale this week

Honeyblood

On their self-titled debut album, Glaswegian duo Honeyblood rattle through heartbreak, friendship and the happier side of romance. They'll take the record on the road in September.

This is your first full headline tour – does that put extra pressure on you?
Stina Tweeddale, vocals/guitar:
"Yeah! When you're the support band there's less pressure – you get to watch the band you're on tour with, have a drink and chill out. But it's more gratifying when you know people have come to see you."

Where are you looking forward to playing most?
"I don't want to pick anything because it's mean! But we're doing Glasgow, which is our home and we're always excited to play there. Last time we played in Cambridge [with Courtney Barnett], we had to cut our set short, so it'd be nice to go back and play a full show."

There are some songs on your album that you haven't played live yet. Can fans expect to hear them on this tour?
"We've been holding back on some of the songs, especially the slower ones. As a support band, we try and play fast and loud. We've got a slow one called 'Braidburn Valley' that we've never played before. People will have heard the album by then so it should be fun."

▶THE DETAILS

▶**DATES** Stirling Tolbooth (September 11), Glasgow CCA (14), Newcastle The Cluny (16), Sheffield Old Fire Station (17), Leeds Brudenell Social Club (18), Manchester Soup Kitchen (19), Bristol The Louisiana (22), London Sebright Arms (23), Cambridge Portland Arms (24), Leicester Uni The Scholar Bar (25), Birmingham Hare & Hounds (26), Brighton Hope (27)
▶**SUPPORT ACTS** TBC
▶**PRICE** £7; London £7.50; Sheffield free entry
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 70p–£1.25 booking fee; Stirling from musicglue.com with £1 booking fee

Gruff Rhys

Hear the tale of Rhys' distant relative, explorer John Evans, who travelled to America in the 18th century on the hunt for a tribe of Welsh-speaking native Americans, as the musician plays a host of shows in support of his latest album, film and book 'American Interior'.
▶**DATES** Glasgow O2 ABC (September 5), Manchester RNCM Theatre (10), Bristol Woodlands Church (11), Birmingham Glee Club (15), Portsmouth Wedgewood Rooms (17), Brighton St George's Church (18), Ashford St Mary The Virgin (19), London Queen Elizabeth Hall (20)
▶**SUPPORT ACTS** TBC
▶**PRICE** £16; Manchester £15; Bristol £16.50; London sold out
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.50–£2 booking fee; Ashford from ticketweb.co.uk with £2 booking fee

End Of The Road Festival

EMA, Ballet School and Electric Wurms (a side-project of The Flaming Lips, one of the event's headliners) join the bill for the Dorset festival. Wild Beasts and The Gene Clark No Other Band will also headline, while St Vincent, Jenny Lewis and Tune-Yards all perform.
▶**DATES** Dorset Larmer Tree Gardens (August 29–31)
▶**OTHER ACTS** The Horrors, Stephen Malkmus & The Jicks, Yo La Tengo
▶**PRICE** £175
▶**ON SALE** now
▶**FROM** endoftheroadfestival.com with £5 booking fee

DZ Deathrays

The Australian duo recently brought their scrappy, scuzzy rock sounds back to the UK as they supported Blood

ANDY FORD, JORDAN HUGHES

Red Shoes. They'll return in August to headline some more intimate venues as they preview their new album, 'Black Rat'. Expect blood, sweat and carnage.

▶**DATES** Middlesbrough Keys (August 5), Hull Adelphi (6), York Basement (7), Wakefield The Hop (9), St Albans The Horn (12), Guildford Boileroom (13), Kingston New Slang (14), Southampton Joiners (15), Hereford Jailhouse (16), London Shacklewell Arms (18), Brighton Sticky Mike's Frog Bar (19), Northampton Roadmenders (22)
▶**SUPPORT ACTS** TBC
▶**PRICE** York, Guildford, Southampton, Northampton £5; St Albans, Leicester £6; London £7; Hereford £4; Hull £6; Middlesbrough and Brighton free entry; Kingston and Wakefield TBC
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 50p-£1.25 booking fee; Hereford from musicglue.com with £1 booking fee; wegottickets.com with 70p booking fee; Northampton from theroadmender.com with 50p booking fee

Lucius

Late summer will get a sunkissed soundtrack as Holly Laessig and Jess Wolfe return to recreate the '60s girl-group-inspired pop of debut album 'Wildewoman'.

▶**DATES** Bristol The Fleece (August 18), Bedford Esquires (19), London The Lexington (20)
▶**SUPPORT ACTS** TBC
▶**PRICE** £9.50; London £12.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 95p–£1.25 booking fee

Kate Tempest

Transgressive Records 10th Anniversary Concert

The indie label celebrates its first decade with artists past and present. Mystery Jets are the night's big draw as they return to the stage for the first time since starting work on their fifth album.

▶**DATES** London Barbican Centre (September 30)
▶**SUPPORT ACTS** Johnny Flynn & The Sussex Wit, Marika Hackman, more TBA
▶**PRICE** £17.50–£25
▶**ON SALE** now
▶**FROM** barbican.org.uk with £3 booking fee

Twin Shadow

George Lewis Jr shared a new single 'To The Top' earlier this year. Now the 4AD-signed artist is returning to these shores for a one-off gig.

▶**DATES** London XOYO (August 20)
▶**SUPPORT ACTS** TBC
▶**PRICE** £12.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2.90 booking fee

Kate Tempest

The south London rapper started out fronting Sound Of Rum and has dabbled in spoken-word performances. Now she's stepping out on her own with her debut album 'Everybody Down', which follows three fictional characters through the pitfalls of everyday life. She'll bring them to life as she tours the record in November.

▶**DATES** Oxford O2 Academy (November 7), Sheffield Plug (8), Manchester Deaf Institute (9), London Village Underground (11), Bristol The Fleece (12), Brighton The Haunt (13), Norwich Arts Centre (15), Birmingham Hare & Hounds (16)
▶**SUPPORT ACTS** TBC
▶**PRICE** £12.50; London £14.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.25–£1.75 booking fee

Strand Of Oaks

The War On Drugs excelled with their American road-trip rock, but they've got competition in Tim Showalter, aka Strand Of Oaks. The solo musician's new album 'Heal' goes where the Philadelphians didn't though, acting on more electronic impulses, and even ropes in Dinosaur Jr's J Mascis on guitar.

▶**DATES** Brighton Bermuda Triangle (September 29), London The Lexington (30), Leeds Brudenell Social Club (October 1), Glasgow Mono (2), Manchester Deaf Institute (5), Bristol Louisiana (6)
▶**SUPPORT ACTS** TBC
▶**PRICE** £7.50; London £8
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 70p–£1.13 booking fee

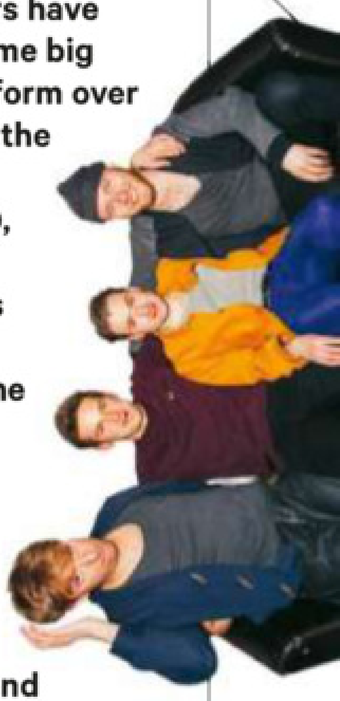
FESTIVAL NEWS

Beacons

Baby Strange, Glass Animals, Years & Years and Public Access TV (right) lead the latest raft of announcements for this year's Beacons festival. Neneh Cherry has also been confirmed to play with producer RocketNumberNine, while Pariah, Huxley and more will DJ over the weekend. The festival takes place near Skipton, North Yorkshire, on August 7–10. Tickets are available from £109.45 for the weekend or £49.50–£55 for day passes from NME.COM/tickets.

Liverpool Music Week

The 10-day event celebrates its 10th anniversary this year and organisers have confirmed some big names to perform over the course of the festival. Wild Beasts (right), Caribou, The War On Drugs and Mogwai will all headline shows at the city's Camp And Furnace and O2 Academy venues. More shows and artists will be announced in the coming weeks. For more info visit liverpoolmusicweek.com



Telefónica
PRIORITY
Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020
Terms apply.
O2

GOING OUT

Everything worth leaving the house for this week

Fucked Up

Damian 'Pink Eyes' Abraham and his band of Canadian punks got all introverted on their latest album 'Glass Boys', recounting their personal experiences of band life over blistering hardcore. Live, the Toronto band are always guaranteed to put in unmissable, full-on and uncompromising shows.

▶**DATES** Manchester Gorilla (June 15), Newcastle The Cluny (16), Leeds Belgrave Music Hall (17)

▶**TICKETS** Manchester £15; Newcastle £14; Leeds £13 from NME.COM/tickets with £1.30–£1.50 booking fee

Isle Of Wight Festival

Biffy Clyro, Red Hot Chili Peppers and Kings Of Leon top the bill on the island this year, while Suede, The Horrors, Peace, Katy B, Calvin Harris, Swim Deep, Anna Calvi, The Polyphonic Spree, Deap Vally, The Pretty Reckless, The Specials, The Strypes, Fall Out Boy, Starsailor, Inspiral Carpets, Dappy, Cher Lloyd, Boy George and, er, Samantha Fox are among the other acts who will hopping on a ferry to perform across the weekend.

▶**DATES** Newport Seaclose Park (June 12–14)

▶**TICKETS** Weekend tickets £190 from ticketmaster.co.uk, booking fee included; day tickets sold out

Together Pangea

The LA trio were once known just as Pangea, a name under which they recorded two albums. Their third, 'Badillac', sees them ringing the changes both in their sound, too. It represents a move away from the dirty garage-punk that previously defined them for something cleaner, sharper and influenced by the likes of The Smashing Pumpkins and Weezer. The group got an amazing reaction at this year's SXSW festival, thanks to their boisterous live show. Catch them at two dates in the UK.

▶**DATES** London Servant Jazz Quarters (June 17)

▶**TICKETS** £7 from NME.COM/tickets with 70p booking fee

Hockeysmith

Cornish sisters Annie and Georgie Hockeysmith released their debut EP 'But Blood' last month. Its four tracks veer from the faintly tropical beats of 'Phantom Whistle' to the breathy elegance of 'Meanwhile'. They put on a rare performance of those tracks this week as they travel to south London for a one-off show at Corsica Studios.

▶**DATES** London Corsica Studios (June 17)

▶**TICKETS** £5 from NME.COM/tickets with 50p booking fee

Glass Animals

The Oxford quartet's debut album 'Zaba' was

Happyness

The south Londoners might be indebted to slacker rock but they haven't been hanging around with their debut album. Despite only releasing their first EP at the start of the year, their first full-length, 'Weird Little Birthday', is out this week. They'll celebrate its release with a special hometown show.

▶**DATES** London Servant Jazz Quarters (June 17)

▶**TICKETS** £7 from NME.COM/tickets with 70p booking fee

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Unbleached Sessions
Queen Of Hoxton, London
Rale and Seaside Heights compete in heat two.
▶June 11, 7pm

2. Humans As Ornaments
Brudenell Social Club, Leeds
Nirvana-inspired foursome launch new single.
▶June 13, 7.30pm

3. Kastella
Villa Park, Birmingham
Indie quartet join local band line-up at Aston Villa's kit launch.
▶June 14–15, 11am

4. Conway
Birthdays, London
LA-based singer brings attitude and her 'Big Talk' to London.
▶June 16, 8pm

5. Bo Ningen
Rough Trade East, London
Japanese acid-punks play songs from their new album 'III'.
▶June 17, 7pm

See Bo Ningen for free in London on June 17

Radkey

partly inspired by William Steig's children's book *The Zabajaba Jungle*. Expect hints of vivid psychedelia to underpin the record's live outings in Cardiff and Bristol this week.

▶**DATES** Cardiff Buffalo Bar (June 14), Bristol The Lantern (16)

▶**TICKETS** Cardiff £5 from wegottickets.com with 50p booking fee; Bristol £8 from NME.COM/tickets with 96p booking fee

Cyril Hahn

Cyril Hahn found a following online with his remix of Destiny's Child, but there's more to the Swiss-born, Vancouver-based producer and DJ than chopping and screwing other people's tracks. Get a taste of his own material, such as debut single 'Perfect Form', as the PMR artist stops off in Leeds.

▶**DATES** Leeds A Nation Of Shopkeepers (June 11)

▶**TICKETS** £6 from NME.COM/tickets with 60p booking fee

Radkey

The brothers Radke will preview new songs as they return to these shores for two dates between European festival commitments. More dates in Liverpool and Belfast follow at the end of the month.

▶**DATES** Bedford Esquires (June 14), London Royal Festival Hall (17)

▶**TICKETS** Bedford £8; London £12.50 from NME.COM/tickets with 80p–£1.25 booking fee

ANDY FORD, POONEH GHANA, DAN KENDALL, REX

Hear Gruff Rhys on BBC 6 Music on June 14

STAYING IN

The best music on TV, radio and online this week

Gruff Rhys
Mary Anne Hobbs

The Super Furry Animals frontman turns travel guide as he joins Mary Anne Hobbs for BBC 6 Music's celebration of South America. His latest album 'American Interior' follows the story of a trip to America made by his distant ancestor, the 18th century explorer John Evans. Rhys was also behind a documentary, *Seperado!*, that traced his family's roots to Patagonia, so expect him to have plenty of historical knowledge to share.

▶**LISTEN** BBC 6 Music, 7am, June 14

Pink Floyd
Live At Pompeii

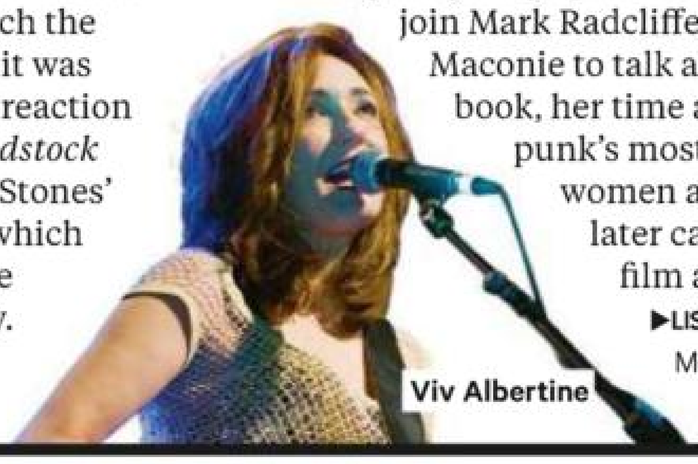
In 1972, Pink Floyd headed to Pompeii to make a concert film in an ancient Roman amphitheatre. No fans were allowed into the venue to watch the performance, as it was intended to be a reaction to films like *Woodstock* and The Rolling Stones' *Gimme Shelter*, which both featured the audience heavily.

▶**WATCH** Sky Arts, 10.45pm, June 13

Viv Albertine
The Radcliffe & Maconie Show

The former Slits member has just had her autobiography *Clothes Clothes Clothes, Music Music Music, Boys Boys Boys* published. She'll join Mark Radcliffe and Stuart Maconie to talk about the book, her time as one of punk's most subversive women and her later career in film and TV.

▶**LISTEN** BBC 6 Music, 1pm, June 12



Viv Albertine

Led Zeppelin
Down The Tracks: The Music That Influenced Led Zeppelin

As the legendary rockers reissue their first three albums, discover the things that inspired them, from blues and English folk to author JRR Tolkien, in this documentary.

▶**WATCH** Sky Arts, 10.50pm, June 16

White Denim
X-Posure

Austin rockers White Denim released their sixth album 'Corsicana Lemonade' earlier this year. This week they'll join John Kennedy to play some of its slick, fizzing songs in session.

▶**LISTEN** XFM, 10pm, June 11

Chrissie Hynde
BBC 6 Music

The ex-Pretenders frontwoman fills in for Iggy Pop. She'll be joined in the studio by tennis champ John McEnroe, who guested on her recent solo album 'Stockholm'.

▶**LISTEN** BBC 6 Music, 4pm, June 15

StoreMags

JACK WHITE

THE TWISTED GENIUS OF JACK WHITE

Life's not black and white. As the former White Stripes frontman releases his second solo album 'Lazaretto', Mark Beaumont unravels rock's most inscrutable enigma

PHOTOS BY PIETER M VAN HATTEM

The Willy Wonka of modern blues rock. The pearly king. The eccentric chief of his own empire, pioneering new takes on old ways of recording and releasing music on vinyl. The most energised and talented rock'n'roll musician of his generation, and creator of some of the greatest music of the 21st century. The perfectionist with a short fuse. The intensely private showman. So many myths, half-truths and warped glimpses behind the mask: 16 years into his recording career, Jack White remains contemporary rock's most enigmatic presence. Divisive, too – many of his collaborators and friends speak of him as an inspiring creative powerhouse; others have found him prickly, guarded and obtuse. "I'm a very provocative person and very intimidating," he told *The Observer* last week. "It's very hit or miss who can hang with me. I don't blame anyone who doesn't want to be around me – it's expected."

But what makes this elusive character tick? Right now it seems like he's doing his best to escape from the real-life inconveniences infringing on his carefully constructed retro fantasy. In the wake of The White Stripes' split in 2011, a messy divorce, leaked personal emails and a very public subsequent handbagging with The Black Keys, Jack's new album 'Lazaretto' finds him wanting to strip away the years and retreat to simpler, easier, less public times. Several songs were inspired by Jack finding a stack of old stories and plays he wrote aged 19 and setting out to collaborate with himself, reconnecting with his own roots and the youthful naivety, optimism and excitement that made him want to make music in the first place. He often takes a juvenile perspective, from the sexual privilege of 'Three Women' to the imagery of birds picking mates in 'I Think I Found The Culprit' and the petulant strop of 'Entitlement', where he sings, "*I'm sick of being told what to do*". "I fantasise about living in one-room apartments and being in a work camp somewhere," Jack said of the album's title, a reference to a maritime quarantine station, "where there's absolutely nothing around me but a cot and a teapot and a sink." White, ever a man married to antiquity, is yearning even more for the past, for the little room, for the freedom of obscurity.

But as Jack retreats, he leaves behind him a retinal imprint of dazzling colour and deep shadow. And that calls for a little illumination...

▶THE DEDICATION TO THE MYTH

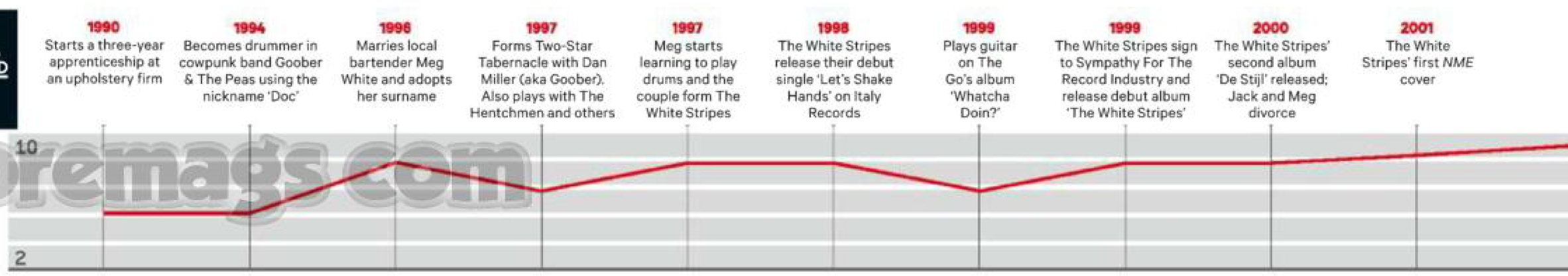
"You can take the easy way out: you can go on in jeans and a T-shirt and say, 'Hey, look at me, I'm real.' Or you can go on in a three-piece suit and hat and say, 'I'm real... Or maybe I'm not!' What's more interesting?" – Jack White, 2014

Visit the Nashville HQ of Jack White's Third Man Records, currently dragging up a downtown area of methadone clinics and homeless shelters by its spurs, and you enter the chocolate factory. Staff wear yellow-and-black suits and skinny ties adorned with the label logo; the sweets in the office gumball machine follow the same colour code. Elaborate displays of taxidermy grace the walls between the antique 1947 Voice-O-Graph vinyl recording booth where Neil Young recorded his latest album, 'A Letter Home'. The store has a darkroom for developing print photographs and a lathe for cutting records. It's the ultimate shrine to the concept and aesthetic of Jack White, a man so averse to technological advancement that he supposedly doesn't own a mobile phone and only lets his children play with mechanical toys. It demonstrates how wholeheartedly he commits to an idea – a trait that's been there since the year dot.

"It's been fascinating watching him come up because I haven't seen him change," says Bobby Harlow, one-time singer in The Go, whom Jack briefly joined on guitar in 1998, aged 23. "He had everything right there at his fingertips, or in his mind, from the moment I met him. We were both young and he was playing in a band in Detroit called Two-Star Tabernacle. When I first saw Jack, what struck me most about him was his stage presence – he had so much energy coming off of him.

GETTY

CAREER HIGHS AND LOWS



storemags.com

Jack White onstage at the Free Press Summer Fest in Houston, Texas, June 1, 2014

Even when nobody was paying any attention, he had the whole concept."

When it comes to Jack White, however, the line between concept, cartoon and true character is blurred. When *Uncut* editor John Mulvey visited his home in Detroit for an early White Stripes *NME* cover feature, he found a red-and-white edifice crammed with Detroit scene bands' records and bizarre collections of unusual clocks and stuffed animals. With every new photo set-up, Jack would put another rare disc on the record player, filling the house with a Mississippi blues fug. "The interesting thing, for such a private man, was that his private space reflected his public aesthetic so completely," Mulvey says. "It was almost like this was a house dedicated to the idea of Jack White and The White Stripes. It was almost like an installation."

Mulvey sees this as a method of distraction from the mundane, legend-deflating truths of a divorced garage-blues duo, part of a plan that would include filling artwork with symbolism, clues and red herrings – cricket bats, white apples, hidden skulls – and never straying from the sibling story about Meg White, no matter how many wedding certificates were waved under his nose.

"He's very smart in the way he creatively uses and blurs the lines between artifice and reality," Mulvey says. "Right from the start he learned from Bob Dylan how to hide in plain sight. The games and the riddles he sets us are more interesting than what might ultimately be the truth behind them. He has good ideas and idiosyncratic interests that he's incredibly good at piling into his music and his art and the way he presents it. When someone has such an all-embracing vision of how to present themselves, which goes far beyond the music, then it can be very compelling and an effective way of insulating him from further investigation. If you give the public and journalists enough riddles to solve and fascinating ideas so densely clustered around you, then that's going to leave them a lot less time to work out what's real and unreal about you."

"I'm a very provocative person and very intimidating"
Jack White

So much of how Jack behaves fits with the idea of him hiding in plain sight. The guy's a showman, which is possibly the result of being born the youngest of 10 children and needing to stand out to get fed. And he's obsessed with having a colour palette – once red, white and black in The White Stripes, now duck-egg blue as a solo artist, extending to monochrome in the video for new track 'Lazaretto' – to help him get noticed. But he's also a man who uses his ex-wife's surname, White, in public, and rarely goes by his family name of Gillis. He creates further distractions by crediting himself as Jack White III, a quirk born of his obsession with the number three. The White Stripes always wore three colours. They only used three instruments: guitar, drums, vocals. He runs Third Man Records. "The first time it hit me, I was working in an upholstery shop," he told *The Guardian* in 2003. "The guy I was working for put in three staples. You couldn't have one or two, but three was the minimum way to upholster something. And it seemed things kept revolving around that. Like, you only need to have three legs on a table. After two, three meant many, and that was it, you don't have to go any further than that: the three components of songwriting, the three chords of rock'n'roll or the blues – that always seemed to be the number." The imagery and mystery he creates around himself is almost Bowie-like. He is a man dominated by artifice.

Jack isn't fond of the unimaginative cynics who refuse to buy into his creations. For example, he says that the moment a listener to The White Stripes refused to accept that Meg White wasn't actually his older sister "it was over between me and that viewer or that listener immediately and I was fine with that. Now you get down to the people who really care, who want to dig deeper". And Jack would reward his believers with thrilling fan shows, inventive two-band tours and elaborate release packages. Being a fan was *nourishing*.

It made him easy to sell, too. Legendary albums were knocked out in a fortnight, crystal clear in their vision and intent. "Artists like Jack White are the easiest artists to work ↦

JACK WHITE, THE LEGEND

The great and the good on the two sides of Jack

Jimmy Page
"I think Jack White is definitely a hero to a young generation of guitarists and an old generation of guitarists. There's no doubt about that as someone who has roots. Every time that he has a new project, it's always worth checking out He won't disappoint you."

Dolly Parton
"There's been a lot of talk about Jack White wanting to work with me, and I've always admired him. He's so talented and I loved the way The White Stripes did 'Jolene'."

Miles Kane
"I'm really into Jack White. I like his work ethic, that's something that intrigues me. His guitar-playing blows my mind and he's always writing tunes and working. He's dead cool and he churns out good tunes."

Keith Richards
"I know Jack pretty well. He's a lovely player. I enjoy working with him."

Noel Gallagher
"Jack White has just done a song for Coca-Cola. End of. He ceases to be in the club. And he looks like Zorro on doughnuts. He's supposed to be the poster boy for the alternative way of thinking... I'm not having that, that's fucking wrong. Particularly Coca-Cola, it's like doing a gig for McDonald's."

Brendon Benson
"I remember paying to get in [to a White Stripes show] and I could hear the band playing and it sounded like a woman, I thought. And then I turned a corner and I saw Jack up there singing these unbelievable songs. I was literally stunned. Mouth gaping."

2001 Third White Stripes album 'White Blood Cells' released

2002 The band sign to V2 in the US and re-release 'White Blood Cells'; huge critical acclaim

2002 Michel Gondry films Lego-animation video for 'Fell In Love With A Girl'

2003 Jack secretly appears on Electric Six's single 'Danger! High Voltage!', allegedly for $60,000

2003 'Seven Nation Army' released. 'Elephant' hits Number One in the UK

2003 Kate Moss pole-dances awkwardly in video for 'I Just Don't Know What To Do With Myself'

2003 Band pull out of Reading and Leeds after Jack's in a car crash with girlfriend Renée Zellweger

2003 Jack appears in the movie *Cold Mountain* as the love interest for Zellweger's character

2003 Publicly brawls with The Von Bondies' Jason Stollsteimer

2005 Jack Meets Karen Elson on the set of the 'Blue Orchid' video. They later marry and settle in Nashville

2005 'Get Behind Me Satan' released

StoreMags.com

with because they have a very clear sense of self-identity," says Andy Gershon, President of V2 during The White Stripes' tenure on the label. "They're always the greatest artists and also the truest artists. When you deal with an artist that has such a very confident and clear idea of who they are I believe it makes the rest of us be a lot better at our jobs, because we know what we're dealing with."

While filming the band for the 2010-released documentary *Under Great White Northern Lights*, director Emmett Malloy found himself drawn into an almost cult-like touring party when shooting it in 2007. "He really goes for it," Malloy says. "When we went out and shot that film my crew were like, 'We gotta step it up, we're in jeans and black T-shirts, his whole crew's in suits and bowler hats.' Right away we went and got ourselves new outfits. That imagination is contagious, we all became part of it and rolled around Canada for a month in black suits, red ties and bowler hats. I felt

"His big thing is never wanting to be ordinary"

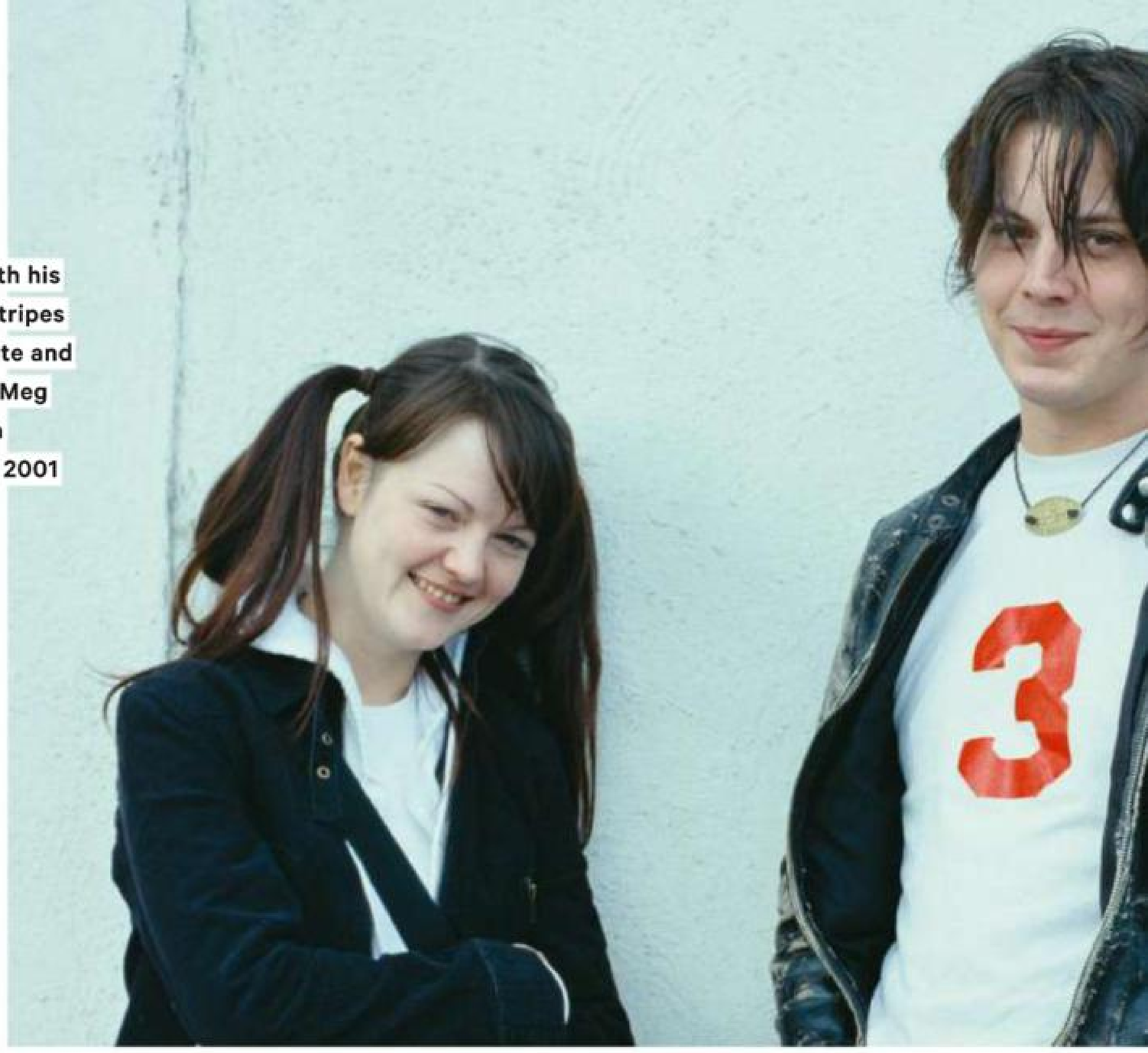
Emmett Malloy, director

connected to what he was presenting to the world. I feel excited when I get to shoot somebody like him because they come in character. It's like working with a great actor that shows up playing the part."

Gershon feels that Jack's intention is to keep a little magic in his music in an age where we're all being watched by Google. "The story, the legend, the myth," he says, "in this day and age of social media there are certain things that Jack leaves to the imagination, to a sense of wonder, what's true and what's not true. In the 24-hour news cycle and clickbait that goes on with headlines to draw people into Buzzfeed and those type of sites, I think what Jack does is brilliant."

▶THE IDEAS MACHINE

Buy into the Jack White myth and the world of madcap vinyl fun is your oyster-flavoured flexidisc. Third Man Records have released a record from Jack's ex-wife Karen Elson on peach-scented vinyl, a 12-inch you have to smash with a hammer to get at the seven-inch inside, Texas-sized records (a proud 13-incher) and music etched into X-rays. The 'ordinary' vinyl release of 'Lazaretto' features music hidden under the centre label, a hologram in the run-out grooves, alternating intros to some songs depending on where you drop the needle and a side that plays from the inside out. For Jack White, those 12-inches are a universe of possibility. And his endless ideas have driven him since his earliest releases.



Jack with his White Stripes bandmate and ex-wife Meg White in Detroit, 2001

"He was putting out singles in Detroit on Italy Records, a little Detroit record label, and Jack's got French money or something, writing little sayings on them and slipping them into the records," Bobby Harlow remembers.

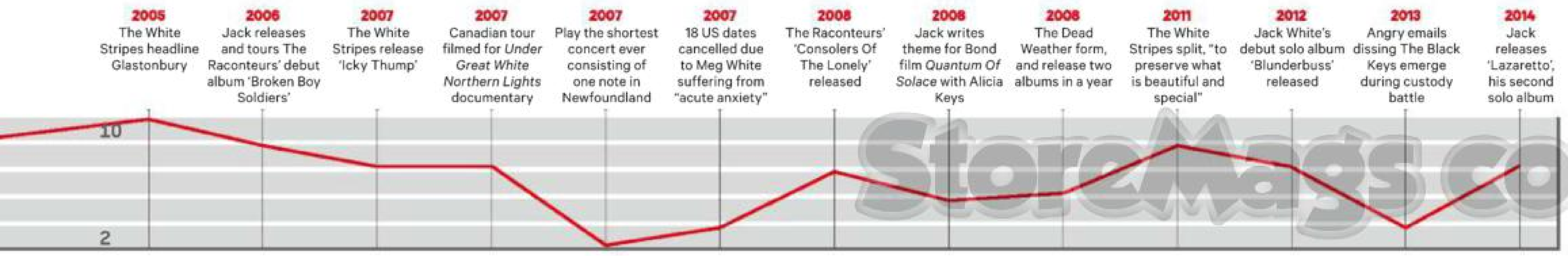
Stuart Sikes, who engineered the three-day session for 'White Blood Cells' and also Jack's 2004 record with Loretta Lynn, 'Van Lear Rose', recalls his incredible focus in the studio. "Both times it was really fast. The first time on 'White Blood Cells' my impression was he knew what he wanted, they were both excited about the songs and ready to do them. We didn't mess around, there wasn't a whole lot of hanging out, it was like, 'OK, we've got this many songs to do and this much time to do it in, let's knock it out.'"

"His big thing is probably never wanting to be ordinary," says Malloy. "He has a lot of pride. He has this connection with his fans that they've come to expect all these great, intricate things that are part of every experience he does. And if you're a band, who wouldn't want to sign with that label?"

"One of the critical things about him is that, essentially, he suffers from a surfeit of ideas," says Mulvey. "It's that relentless, exhausting creativity that's sustained him through so many projects and records over the years. That was very apparent hanging out with him for a day or two in Detroit – he was constantly in motion, a very genial, energetic and enthusiastic host."

Gershon echoes the sentiment. "He reminds me of the Woody Allen line about relationships. A shark always has to be swimming, if a shark stops swimming a shark dies, and it's the same with him – he's always in motion, he's always creatively active. He understood he was in a unique situation to take advantage of the opportunities that life was giving him."

And Bobby Harlow again: "What you're hearing is somebody who has absorbed influence and other great artists and great ideas. There's a difference between someone who absorbs something and someone who imitates something. He's not an imitator. Imitating somebody, I don't think you're gonna get all the essential elements to make it authentic, but when you absorb things like so



StoreMags.com

storemags

many great artists have done in the past, what you're getting is something that's fresh and new and authentic."

▶THE DARK SIDE

The first – and undoubtedly last – time I interviewed Jack White, I almost got Stollsteimered. Following a line of questioning about his and Meg's marriage, Jack stormed out screaming; at one point, as his rage heightened, I seriously thought he would lunge for me.

Most interviewees deal with impudent journalists with gritted teeth and a muttered "next question". But, as we already knew from the photo of a battered Jason Stollsteimer from The Von Bondies following a bar fight with Jack in 2003, White's temper could be sudden and violent. Despite pleading guilty to assault charges and undergoing anger management classes as a result, White claimed that Stollsteimer had instigated the fight and he was merely defending himself, but even so, evidence of Jack's short fuse abounds. Radio and TV presenter Lauren Laverne has a distressing report of his actions at Glastonbury 2008. While performing with The Raconteurs, she joked on the live commentary that he looked "elfin". The next day, he appeared at her dressing room door. "I put my hand out to shake his but he just started screaming," she told *The Daily Mail*. "Initially I thought he was just doing his 'funny' thing until he started using these horrendous personal swear words, getting louder and more angry, like he was going to explode. Then he stomped off."

Last year, in the midst of his painful split with Karen Elson, a raft of personal emails leaked, revealing his rage at the notion of sending his child to the same school as that of The Black Keys' Dan Auerbach, branding the singer a "copy" and saying he "obviously sounds like an asshole". "I'll hear TV commercials where the music's ripping off sounds of mine, to the point I think it's me," he told *Rolling Stone* earlier this month. "Half the time, it's The Black Keys. The other half, it's a soundalike song because they couldn't license one of mine. There's a whole world that's totally fine with the watered-down version of the original... you get a band like The Black Keys, who said they never heard of The White Stripes? Sure."

Auerbach's response to the leaked email diss was magnanimous: "We've all said fucked-up shit in private, and divorce is hard." But the darkness shrouding the last 12 months of Jack White's life deepened when, last August, Elson was granted a temporary restraining order against her ex-husband on the grounds of alleged harassment which left her, she claimed, fearing for the safety of her and her children. "This pattern of husband's bullying wife into submission was a contributing factor in the demise of their marriage," the order stated. Jack fired back a response: "Her characterisations of Mr White as a scary or violent person is upsetting to him and vehemently untrue". He retaliated with a counter motion a day later. Such legal volleys clearly only reveal a fraction of a complex story.

The right selection of lyrics from his catalogue only serves to compound his reputation. On the release of his solo debut 'Blunderbuss' in 2012, Jessica Misener of *The Atlantic* scoured his music for signs of a "women problem", arguing that his lyrics suggested that Jack liked women to be submissive, doll-like figures.

"I really don't get that," Jack said of the accusations, "because you look at the R&B and hip-hop world and... they are talking about kicking pregnant women down the stairs and every other word is 'bitch'. I don't know where the hell people got that from me because I've done so much work in my life to promote female musicians and artists. I mean, I've worked with more women than you could ever imagine, eight to 80: Loretta Lynn, Wanda Jackson, Alicia Keys, Ruby Amanfu, Alison Mosshart, Meg White and on and on. I respect and I'm inspired by them so much."

Last month, however, he released a 900-word apology to a list of artists he thought he could have offended with his remarks to *Rolling Stone*: The Black Keys, Meg White – who he appeared to criticise for not supporting him creatively in The White Stripes – Lana Del Rey, Adele, Duffy, Amy Winehouse and Danger Mouse. It was a rare moment of contrition.

JACK WHITE, THE QUOTES

The musician, the boss and the idealist speaks

"Vinyl is the real deal. I've always felt like, until you buy the vinyl record, you don't really own the album. And it's not just me, or a little pet thing, or some kind of retro romantic thing from the past. It is still alive."

"I dabbled in things like Howlin' Wolf, Cream and Led Zeppelin, but when I heard Son House and Robert Johnson, it blew my mind. It was something I'd been missing my whole life. That music made me discard everything else and get down to the honesty of the blues."

"I want to be part of the resurgence of things that are tangible, beautiful and soulful, rather than just give in to the digital age. But when I talk to people about this they just say, 'Yeah, I know what you mean,' and stare at their mobiles."

"We have a secret project at Third Man where we want to have the first vinyl record played in outer space."

"I don't like to take the easy way out if I can help it, on anything I do, I like to make it a challenge. I don't know how to create by taking the easy routes. I've tried to let myself, but I always struggle to compensate."

▶THE DRIVE

Towering over the tantrums is the talent, the ultimate distraction. Onlookers have a variety of suggestions as to what drives Jack White. "He keeps a lot of mystery and that's what's been so brilliant about him," says Malloy.

"He's a man with a very single-minded drive which he translates to any context he finds himself in, whether it be a struggling musician on the Detroit garage-rock scene or an internationally renowned musician on the cover of every music magazine," says Mulvey.

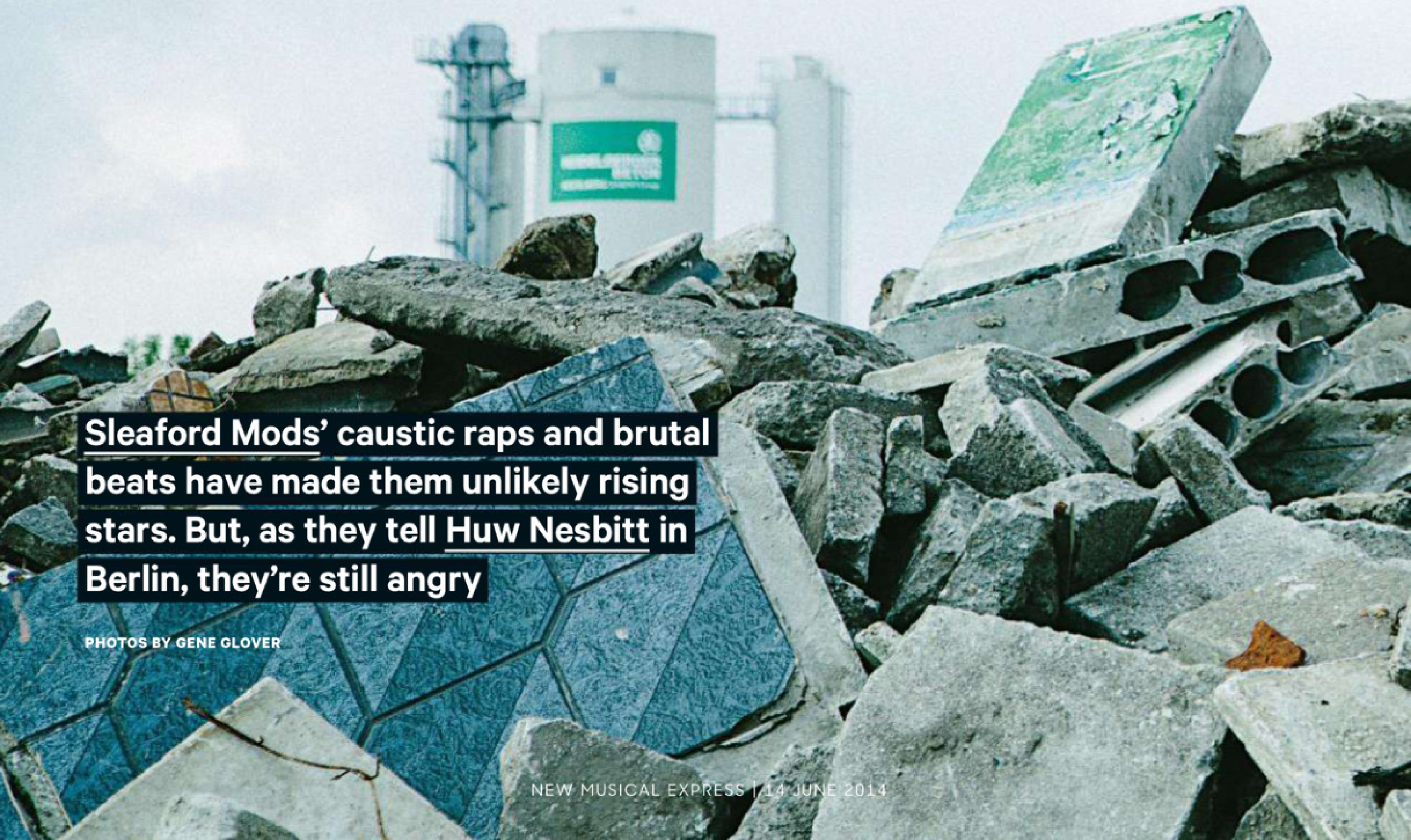
"The ability to challenge convention," Gershon suggests. "I think that's what drives him, the curiosity of the creative."

Bobby Harlow puts it best, though, when he paints an artist driven by the boundless possibilities of his own imagination. "He seems to be so busy doing his thing; a guy who never stops working. He's so committed to being an artist every day, never stopping. Taking two bands on the road and doing sets with two different bands every night. How often do you see that? Never. There's never a dull moment. If something's not the right flavour for somebody, hang on for six months and you're gonna get something different." That's the truest shade of White; he's a kaleidoscope. A vivid, engrossing and twisted maestro. ■

▶Turn to page 62 for a classic White Stripes interview from 2001

SLEAFORD MODS

"THERE'S NOTHING ROMANTIC ABOUT BEING OPPRESSED"



Sleaford Mods' caustic raps and brutal beats have made them unlikely rising stars. But, as they tell Huw Nesbitt in Berlin, they're still angry

PHOTOS BY GENE GLOVER

Andrew Fearn (left) and Jason Williamson play the Bei Ruth venue in Berlin, May 18, 2014

"We've had a great time in Germany," says Sleaford Mods frontman Jason Williamson between photos at a demolition site in south-east Berlin. "Yesterday we did an interview for *Rolling Stone* and sold out our biggest-ever gig to 900 people. We toured Germany last year too, but it was nothing like this. For some reason they seem to like us though – I've just got no idea why."

On paper, it seems improbable that an industrial rap duo from Nottingham singing about the gut-wrenching realities of being British and working class would find an audience anywhere outside the UK, but Sleaford Mods have done it. When they arrive at the venue – a nearby warehouse speakeasy – there's a TV crew waiting for them as well as Turner Prize-winning German photographer Wolfgang Tillmanns. They sold out tonight's show in under an hour – not bad for a band that last year released only 300 copies of their first album proper, 'Austerity Dogs', on the tiny British noise label Harbinger Sound.

"The last 12 months have been a fairytale," says the other half of Sleaford Mods, DJ Andrew Fearn. "After 'Austerity Dogs' we've had emails from labels like Matador and famous people like Stewart Lee turning up to our gigs. Mike Patton has even said he'd like to work with us. It's just been completely mind-blowing, and it's hard to comprehend."

The critical success they've enjoyed since releasing second album 'Divide And Exit' in March has come out of the blue. Williamson's visceral lyrics about crap jobs and poverty have won his band the unanimous praise of publications across the political spectrum, from *The Sunday Times* to *The Wire*. "*I can't believe the rich still exist, let alone run this fucking country*", he fumes on opener 'Air Conditioning'. "*St George's flag on white van/This is the human race, Ukip and your disgrace*", run the album's parting sentiments on closer 'Tweet Tweet Tweet'.

There are also disparaging remarks about the Tories and the static nature of British culture ("*History repeats like BBC2*", Williamson wryly intones on 'Corgi'). As one of a handful of great British bands to explicitly discuss class politics in a way that isn't trite or patronising, and with Ukip making small but significant gains at the recent local elections, Sleaford Mods' sudden ascendance in the UK makes sense. But here in Germany?

Watching them tonight offers one convincing explanation. While some audience members might not understand what Williamson is saying, his infectious, furious energy is unequivocal. Singing full tilt, he bellows his rhymes on songs like 'Tied Up In Nottz' and 'Jolly Fucker' with a boxer's aggression. Meanwhile, Fearn's doom-laden loops create a similarly unnerving atmosphere. Combined, they're like a double assault, pounding your body from one end while tearing away at your psyche from the other. By the encore, there are few left in the room who could go another round, Williamson included. After the show he leans by the venue's entrance, sweating with exhaustion.

"For me, our music is therapeutic," Williamson says the day after the gig, recovering with Fearn at a friend's flat in another part of Berlin. "What I try to do is just channel all my anger into a song to vent some of my frustrations. 'Fizzy' for example, off of 'Austerity Dogs', is based on one of my former managers, who really pissed me off. I was trying to get a promotion at work because my fiancée and I were having a baby. It was the first time I'd put myself up for anything like that, and the guy just screwed me up like a ball of paper and threw me away."

Failure and disappointment form the crosshair of Sleaford Mods' satire on modern British life. Both in their early forties and from small towns outside Nottingham – Williamson is from Grantham, birthplace of Margaret Thatcher – Williamson and Fearn wiled away their lives in precarious employment while pursuing abortive music projects.

"I started playing in bands in my mid-twenties," says Williamson. "Some indie acts, then a mod one. In 1993 I moved to London for a couple of years and played in bands down there. After that I moved to Nottingham and tried folk, rock, deep groove, electronica, but none of it was successful. At the same time I was working in shops, cafés, bars, offices, factories. The only thing they all have in common is a feeling of absolute despair. But unless you improve your situation, you can't escape. And how do you do that? I made music that never went anywhere, and it just seemed to go on and on."

Formed in 2006, Sleaford Mods began after Williamson began experimenting with verse over a local heavy metal act's demo on a loop. Then he began creating his own beats from samples. He produced a few demos to no recognition. "Two or three times I almost packed it in," he admits. In 2010, he met Fearn DJing at a nightclub. "I asked him what he was playing and when he said it was his own stuff I just knew it would work."

Fearn, a seasoned musician, had also been scarred by the music

The story so far

Art rock and office work feature on the Notts duo's CVs

Jason Williamson

AGE 42
CURRENT OCCUPATION Singer and council worker
PREVIOUS EXPERIENCE Factory worker, barman, barista, retail salesperson, office worker, security guard
PREVIOUS BANDS A student band that sounded like The Wonderstuff; Meat Pie (a mod-rock/hair-metal act); Stone Cold Williamson (solo project, folk and deep groove); a short-lived project with Tony and Kev who later joined Spiritualized
OTHER INTERESTS Running

Andrew Fearn

AGE 40
CURRENT OCCUPATION DJ and home carer
PREVIOUS EXPERIENCE Various
PREVIOUS BANDS Several untitled projects; an improvised art-rock band who jammed all their songs (so they didn't actually have songs); Extnddntwrk, a cross-genre electronic music project that mixed dub, glitch and grime and spawned 14 albums
OTHER INTERESTS Fishing

"What I try to do is channel all my anger into a song to vent some frustration"

Jason Williamson

industry: signed in the early 2000s, things went sour when the label screwed him for royalties. A succession of menial jobs interspersed with periods of unemployment beckoned, while he continued to produce as Extnddntwrk – an eclectic project with 14 fantastic records to its name, in which he skilfully mixes glitch, grime, dub, house and sound art. Few people ever heard them, though. "Music was the only thing they couldn't take away from me," he says. "When you're like that you don't have a voice, you don't have any strength, which is why it's great to have Jason there to vocalise things, shouting for your corner."

Drawing on Fearn's extensive personal music library for loops, they eventually created 'Austerity Dogs', a stylistic and thematic precursor to 'Divide And Exit', both of which feature lots of lyrics about bodily functions. On recent single 'Tied Up in Nottz', for example, Williamson rants about a "*piss station*", a "*giant cracked toilet*" and "*shit in my sock*" – grotesque imagery he develops in 'Liveable Shit', an allegorical song about work and defecation. "*So I got in this morning and I went to the loo, and I got out the cubicle and it fucking stunk*", he sings, before going on to talk about the "*pacifying*" office air-conditioning forcibly relieving the foul odour of his job.

"For a long time work and shit were synonymous for me," he says. "In the same way people don't like talking about going to the toilet, they also normalise the effect work and money has on your life, as if it's not really real. So what I wanted to do with those lyrics was to remove myself from that unthinking position, and place myself in one where I was able to ridicule and critique it, kind of like a diluted form of what the Situationists were doing."

Although not the only influence on Williamson's writing ("I'm wary of over-relying on political critique, 'cos it can go nowhere," he says), the Situationist International, an avant-garde artistic and intellectual group from Paris that existed between 1957 and 1972, are one useful reference for understanding his lyrics. In the Situationists' most famous treatise, *The Society Of The Spectacle*, founder Guy Debord extends Karl Marx's thoughts on capitalism, arguing that in the 20th century our experience of life had become entirely mediated by the mass media and advertising, thereby reinforcing capitalist values – particularly the 'virtue' of labour – and preventing anyone from questioning it.

One of the Situationists' reactions against this was détournement, a technique in which the logic of capitalism is turned against itself by inserting crude satirical gestures into images appropriated from everyday life in order to disturb capital's cultural dominance. That's what Williamson does too, painting scenes from his working life in hues of piss and shit.

Fearn's fierce beats act in a similar way. A broken hybrid of rap and post-punk, they transform the familiar into something new: 'You're Brave' nods towards early Nas, while 'Rags To Richards' – a fable about the mutability of fame and fortune – is worthy of Gang Of Four, the huge leaps between sounds hinting at the infinite possibilities that exist beyond genre restrictions. All of which is a refreshingly original approach. But what do Sleaford Mods stand *for* exactly?

"Politics isn't our only standpoint," says Williamson. "There are other things to talk about. I'm certainly not trying to romanticise being working class. There's nothing romantic about being oppressed. And yeah, I'd rather Labour got in at the next election than the Tories, but that's also probably evidence of how much even I'm brainwashed. What we want to do is express the truth. Whether that's about politics or someone that's pissed you off – that's far more interesting. That's the name of the game."

Currently, the duo are crafting their next album while Williamson continues his job at Nottingham County Council and Fearn works part-time while caring for his mother, who has just had a hip operation. "We want to strike while the iron is hot," says Fearn, as Williamson shows off a list of songs he's been writing with titles like 'Game Of Arseholes' and 'Bellend Britain'. In the meantime they've got an EP coming out on A Recordings, one of Brian Jonestown Massacre founder Anton Newcombe's labels, and Williamson is due to marry his partner the day before they play Tim Burgess' stage at the Isle Of White Festival.

So with all this success, are they ready to leave their troubled past behind?

"It's weird," says Williamson. "You get guilt. It's like, 'Oh, I'm actually happy now. How did that happen?' But the recognition is good." It happens when you're a band the nation needs in such times of crisis; a time when mods become gods... ■

We are the Mods

The records that influenced the Sleafords

Crass
The Feeding Of The 5000
(Crass Records, 1978)
Andrew: "It's just such a powerful and urgent album. Penny Rimbaud's drumming is superb and just so raw – it sounds like he's ushering in the apocalypse."

Wu-Tang Clan
Wu-Tang Forever
(Loud/RCA, 1997)
Jason: "Like most people, I didn't get this record at first, but today it's my favourite Wu record. People say it's too slick and overproduced, but if you listen closely it's even harder than '36 Chambers...!'"

The Business
Suburban Rebels
(Roadrunner, 1983)
Jason: "The way Micky Fitz sings on this was a big influence. I just love the simplicity and yobbery of it. In many ways it's quite crap, but that's also the appeal."

Flying Beechcraft
Bugger Off
(The Thing From The Crypt, 1981)
Andrew: "I heard this track on a mix recently [Flying Beechcraft's 'Bugger Off' and 'Frog Girl' appeared on the 1981 comp 'The Thing From The Crypt', re-released in 2013 on Dark Entries], but it's amazing. They were part of that whole minimal wave scene, and it's just such a cold, angular, cool record."

RONIKA

Wheels in motion

Four years on from her first single, Ronika – Britain's best new pop star – is finally releasing her debut album. Laura Snapes rejoices

PHOTO BY JENN FIVE

Against the tired beige walls of a British cream-cake shop with French pretensions, Ronika sticks out like – well, a pop star in a tearoom. Striding up the stairs of this Soho patisserie, her long curly hair is bleached grey-white, her lips are the piercing magenta they use to print newspapers, and her shredded leggings are definitely comprised of more hole than trouser. She's a few minutes late, but considering that four years have elapsed between the release of her excellent first EP ('Do Or Die/Paper Scissors Stone') and her excellent debut album, 'Selectadisc' – think early Madonna produced by The Human League – it's a mere trifle.

The best pop stars have past lives, spells that let the grit and empathy in. In the last four years alone, Ronika – real name Veronica Sampson – has had several. Accordingly, she's one of the most exciting British pop stars (or producers, as she'd rather be known) in years. Tired of living in Nottingham, she moved to Barcelona to enjoy a life of sun and skateboarding, before she promptly fell off, broke her arm, and had to spend two months sitting on the beach in a sweaty cast. She came back to the UK and her job – leading music programmes with young offenders and people with learning difficulties – while trying to make her own album at the same time. Her next-door neighbour got stabbed, and someone shot at her in the back of a cab. Then last year she nearly died of pneumonia and pleurisy, which she contracted as a result of taking immune-suppressing drugs to try and combat an extreme and unrelenting digestive condition. 'Believe It', a groove-heavy, soulful song that sounds like the comedown hour at Studio 54, deals with her diagnosis: "*Sun rises in the sky/This pain blocks out the light*", she sings in the verse, before breaking into a moment of characteristic optimism. "*Something's stirring, makes me feel alright/ There is love around us all the time*".

"When I first got diagnosed, I thought, 'Is this it – is this over for me?'" she says. "'Am I still going to be able to do what I want to do?' And I thought, 'You know what, I just have to work with what I can do. I'm not gonna stop.'"

She's not kidding. Kidney stones are a side-effect of her medication: at one stage she had 20 of them, but played a gig regardless on a cocktail of painkillers and adrenalin. She doesn't drink anyway, but couldn't if she wanted to, and the glitzy array of cream buns on offer at the counter is her insides' worst nightmare. "It just makes me realise that life's very short and you should do everything you can," she says breezily. "It makes you come to terms with your own mortality, it makes you care a lot less about what people think. If anything, I think it helps with the music. I don't see a ceiling because of it at all. Luckily, even if you're really sick, you can still make music on your laptop in bed – I made 'Search

Ronika in Victoria Park, London, June 2

Siren' when I was up all night in pain, then finished it in hospital."

With her health and life out of her hands, when it came to her debut album, Ronika took the opportunity to exercise complete control; it's unsurprising that she cites Janelle Monáe as a pop star who's Doing It Right. In the interim years between releasing her 2010 EP and finishing her debut album, Ronika had been approached by several labels, but turned them all down in order to do everything herself – from production to artwork and videos – another reason for its slow arrival. 'Selectadisc' (named after Nottingham's dearly departed record emporium) is coming out on her own label, Record Shop, and a large chunk of its songs are entirely self-produced; she started going to a local recording studio as a young teenager in love with Aphex Twin, Carl Craig and the Pet Shop Boys to learn how things worked, before studying sound engineering at university in Nottingham and working as a live sound engineer at a local venue.

"I want it to be my vision, exactly how I want it to sound," she explains. "I wanted to make sure that at least half the tracks had a solo female credit. That was important. Along the way, everybody wanted to take that away from me and get me to work with other people. I was like, 'I don't need to – I can do this! I got this.'"

She mimes zipping her lips shut when asked how old she is, and declines to make up a pop star age, but the aesthetic on 'Selectadisc' may offer a few clues as to her personal golden era of pop: Tom Tom Club, Prince, Chaka Khan, The Sequence and acid house all loom large over the record, although it's much smarter than a neat pastiche. Rather than reduce the '80s to an era of cheap C90s, skater caps and grainy VHS *TOTP* clips on YouTube, she recognises the decade as the crunch point between Tin Pan Alley songcraft and cheap dance music technology. This is where Ronika's at, drawing heavily from the past while sounding like a clear and present pop danger, and balancing her supreme pop impulses (the glittery, tumbling chorus of 'Only Only'; the vogueing chaos of 'In The City') with sophisticated dance nous, at the expense of neither.

"I am nostalgic, but I definitely don't think the best stuff was made in the past – I think the reason I'm drawn to the '80s is that you had such far-out lyrics," she says, referencing synthpop band Landscape's 1981 hit 'Einstein A Go-Go' as an example, which sounds like Devo with recorder solos and contains lyrics sung from the perspective of a megalomaniac who's going to harness Einstein's brainpower to destroy the world in punishment for humanity's sins. A classic of the form, then. "There's so much creativity and non-conformity in that period, and new technology, new sounds, and quite intellectual lyrics, which I also like."

"I'm nostalgic but I don't think the best stuff comes from the '80s"

Ronika

Her own lyrics aren't quite as zany, setting her and her friends' humdrum Nottingham experiences in escapist musical costumes. (One of the best is 'Video Collection', where a pile of "*good for nothing*" VHS tapes acts as a classy metaphor for the transience of life and disposability of culture.) The grind of the nine-to-five is a recurring theme: working constantly, living in a depressing part of town, "the drudgery of life, really," as she puts it. Her work with young offenders took her to some "godforsaken places", teaching kids how to produce their own grime, hip-hop and dubstep, and watching it turn their lives around.

"It's so much fun, and a real privilege, although now of course everyone's job's up in the air because of the government cutting the arts, [penalising] people who are disadvantaged and poor," she says angrily. "I don't know *why* they're cutting funding – they think it's going to save money, but *this* is how you transform people's lives so you don't end up paying for them in prison or whatever. It's so shortsighted, in my opinion. It's the sign of a very backward culture, not to think of the arts as a necessity."

If 'Selectadisc' makes money, Ronika wants to start releasing other artists through Record Shop, but admits that it can be hard to make plans "because I don't have the same amount of control over my life as other people", she says. "It's about weighing up every day as it comes." But, right now, for the first time in a while, she gets to have her cake and eat it. ■

RONIKA THE SELECTOR

The influences behind 'Selectadisc'

Italo Calvino

"I love surreal poetry and literature," says Ronika, citing the 20th century Italian journalist and author Italo Calvino as an influence. As an agriculture student during World War II, Calvino fought for the Italian resistance as part of a secret communist group. One of his best-known works is *Cosmicomics*, a collection of short stories, each constructed around a scientific fact.

The Sequence

From 1979 to 1985, The Sequence blazed a trail for women in hip-hop, signing to Sugar Hill records after meeting on the cheerleading squad at school in South Carolina. Their biggest hit was 1979's 'Funk You Up', the first record to be released by a female hip-hop group, which was later sampled by Dr Dre on 'Keep Their Heads Ringin''.

The Gap Band

One of the earliest incarnations of Tulsa, Oklahoma's The Gap Band included St Vincent's uncle, Tuck Andress, though ultimately they slimmed down to a trio comprised of brothers Robert, Ronnie and Charlie Wilson. Playing electronic funk and quiet storm slow jams, they dominated the Billboard R&B charts for years before finding success in the charts proper.

StoreMags

Jack and Meg tied up together on the streets of Detroit, October 2001

PIETER M VAN HATTEM

FROM THE VAULTS

White's bloody cell

NME, 3 November 2001

Fifteen years on from The White Stripes' debut album, we look back to 2001 and the day when John Mulvey got his foot through the door of Jack White's Detroit home-cum-taxidermy museum

Open the front door to Jack White's house in southwest Detroit, and the first thing you notice are the giant stuffed heads of antelopes and elks lying on the floor, slightly fusty, their stitching beginning to fray. These, Jack pronounces proudly, are new. That one's called Aquinas, that one O'Brien, the one next to the two old jukeboxes? Onion.

Since he bought them the other day – from a guy who told him they'd been worked on by hunting-mad '70s rocker Ted Nugent's personal taxidermist – Jack hasn't had a chance to put them on his walls. And where would they go, anyway? Next to the tiger's head with broken teeth? Between the rusty sculptures made out of bits of car? Beneath the large collection of old alarm clocks, or the photograph of bluesman Charley Patton's gravestone?

A man may jealously guard his privacy, but sometimes he can't stop himself from showing off his trophies. This is the way with Jack White, the boyish, hyperactive half of Detroit's astounding White Stripes. Myths and misinformation cling to Jack and drummer Meg White, the woman introduced as his sister but who's the subject of much more complicated rumours. Plainly, the Whites love to play with ambiguities. They're aware the stories that have clustered round them since their extraordinarily received British debut in July serve to protect the truths of their lives.

There are many things that make The White Stripes the most remarkable rock'n'roll band to emerge in years: the taut brilliance of their songs and performances; the clean simplicity of their ideas and image; the way they use the raw materials of tradition to make something new and madly exciting. But there's something else, too, a gift bestowed on the very best bands which allows us to see the simple power of rock'n'roll through fresh, clear eyes.

Besides all that talent, it's their enormous drive that sets them apart; the energy that has seen them release three albums in less than three years and already have enough new songs for a fourth. That has compelled

"If a girl goes out with me, she's going out with the band"

Jack White

them to spend almost all of the last year on the road, visiting the same cities again and again, pulling in bigger crowds each time. Spreading their music in a way that's more time-consuming but far more satisfying than being trumpeted as "the best thing since Hendrix" by a few confused (if unusually alert) British newspapers.

If all the interest had kicked off around the time of their first album, Meg reckons, "it would've really freaked us out".

"Not to speak as if we were some super-experienced band," says Jack, "but it scared me when we went to England and everybody was saying The Strokes' name 20 times a day. I was worried for them because it was their first record. God, what pressure. At least we did three albums. It would be really hard if you did one album and all of a sudden there was this sophomore jinx where you have to deliver. I'm worried about that for bands."

"We were scared of getting too much hype," considers Meg.

"Yeah, but we could have worse problems," Jack smiles.

In spite of the phenomenal amount of stories written about them in Britain in the summer, it's worth remembering The White Stripes only actually gave two proper interviews – to *NME* and, later, *Dazed & Confused*. In the absence of the usual big press campaign, then, facts were replaced by misheard and half-understood stories, waves of disinformation and Chinese whispers gleaned from the internet. Most notoriously, Jack and Meg were not, apparently, brother and sister, but a divorced couple. Jack's real name was Gillis, and he had borrowed his ex-wife's surname. Now he was going out with one of the girls from The Von Bondies or, brilliantly, Winona Ryder.

All of this is plausibly denied. Watching them together, they have the offhand affection you'd expect of a brother and sister. If it were an act, we'd be forced to applaud an amazing performance. Nevertheless, they both delight in playing with the myths that surround them, in smudging the facts about their private lives. ↦

Fooling around in Jack's junk-littered Detroit residence

"I really respect Bob Dylan," begins Jack, namechecking someone whose early interviews were riddled with self-mythologising. "Maybe I wanna know what he has for breakfast, but then I don't wanna know what he has for breakfast. I respect him for not being interviewed on MTV every week. I don't like to see people dissected and obliterated so you feel you know 100 per cent."

So how much of what you tell people is true?

He looks incredulous: "It seems that everything I do is true. I don't sit around spinning yarns or anything. I always thought it was funny when white rappers always claimed they were from the ghetto. I don't have to pretend – you've seen where I live. I've never made up anything about all that stuff. I just don't think everyone needs to know everything about everybody. If you say, 'My name's Bob Dylan', they'll say, 'The artist Bob Dylan (whose real name is Robert Zimmerman)'. Why do you have to write than in parentheses? What is the point? If he tell you he's Bob Dylan, he's Bob Dylan."

Jack White (whose real name is John Gillis) is the youngest of 10 children and grew up in the house he now owns. His father and mother worked for the Catholic church ("He was in maintenance and she was a secretary"), and his brothers and sisters are several years older than him save Meg, who's one year older. Now 25 and 26, the pair aren't particularly religious but continue to credit God on their album sleeves because, says Jack, "I think it's egotistical not to give some sort of credit to something."

Having only two members makes The White Stripes slippery and highly mobile, giving them an advantage over most bands that's "almost unfair". It also allows them to sneak into places like the Hotel Yorba, book a room for 65 bucks a week, and record the B-sides to the new single amid what Meg describes as "urine-soaked carpets and towels that are bar towels". They tried to shoot the song's video there, too, until the management got suspicious of all the coming and going, waved a hammer at them and barred Jack for life.

"We were just a little too respectable to be getting a room," claims Jack "so they thought we were doing a drug deal there or something, who knows?"

The weirdest part of the 'Hotel Yorba' video, however, takes place in some woods, where Jack is pictured holding hands with an adoring Pre-Raphaelite beauty, only for the camera to pan back and reveal that he's leading Meg around on a rope behind them.

Meg laughs nervously: "Well, I thought it suited the video. It's like I'm his little sister and when you're a kid you have to drag your little sister around wherever you go, though you're trying to live your own life."

That's not the interpretation most people will have.

"No, I know."

"It was an inside joke for me and Meg," intervenes Jack, "about me being protective of her, because I'm an extroverted personality and she's really shy, yet she's my older sister."

"It wasn't," he cackles, "a *bondage* joke."

You must be aware people are going to read that into it, though.

"I don't think so. It can mean a lot of different things. But I thought it meant to this girl that everything I'm involved with is coming along."

"Reality, basically, is tied to him," summarises Meg.

"Try to have a relationship when you're gone seven months out of the year," he continues. "If a girl goes out with me, she's going out with the band."

How do your girlfriends feel about the way women are portrayed in your songs?

"I think they like it. I guess they realise I'm as concerned as anybody about what I'm trying to do in relationships. It's better than being some cocky rock'n'roller who thinks he knows better and sings about some sort of sexual relationship with a girl. It seems egotistical to me to say you're some all-knowing beast of a person who knows exactly what to do and how to handle the situation. It's wholly stupid."

So your songs aren't ever about sex?

"No. It might sound like that, but I don't think I've ever written about that."

What about songs like 'I'm Finding It Harder To Be A Gentleman'? Don't your girlfriends think that feeling obliged to behave like a 'gentleman' towards women is a little patronising?

"I dunno. I always thought that song was picking on myself. I'm not doing what I'm supposed to be doing – it really does feel like that sometimes. The only other point I was trying to make in that song was that it takes two people to make a relationship, and I think girls put a lot of stress on what guys are supposed to be doing, while they don't have to live up to anything. I didn't feel that was patronising. I just felt that if I have to live up to something, then so does she."

What do you think, Meg?

There is a polite silence: "I don't know about that one."

In many respects, Jack White is a man out of time. He rails against computers and mobile phones as the type of things that kill culture, and mourns the loss of local identity that makes most cities in America (save Detroit, perhaps) seem identical. Hip-hop, far from being the modern equivalent of the blues he loves, is dismissed as novelty music about "women, money and cars, where every other word is bleeped out. It seems so meaningless".

Do you ever worry about living in the past?

"I don't know... Hmmm, it's hard to say, maybe I should. It's very hard when you look around at modern music to find five things that are amazing, when in the 1930s or the 1960s they were all around. It's hard not to look back and say, 'Wow, those were the good old days.'" ■

"I'm protective of Meg, yet she's my older sister"

Jack White

WHAT HAPPENED NEXT

Hits, worldwide fame and the eventual split

THE '...ARMY' RISES

Jack and Meg followed up 'White Blood Cells' with their biggest album 'Elephant', hitting Number One and spawning the monster hit 'Seven Nation Army'. It was self-produced in a fortnight in the antiquated surroundings of Liam Watson's Toe Rag studios in east London.

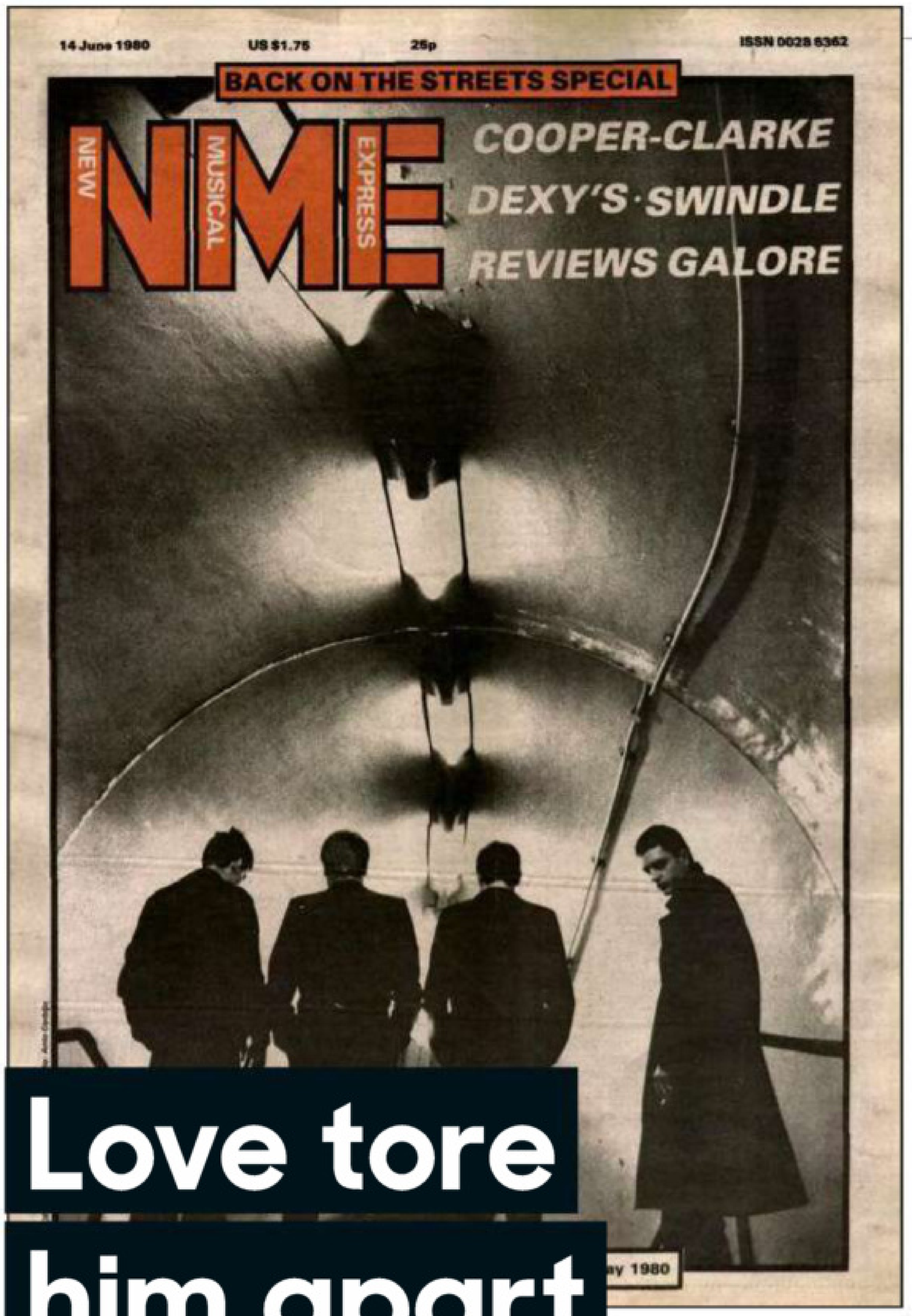
THE BONE MACHINES

Having branched out into actual basslines on 'Elephant', The White Stripes further expanded their palette on 2005's 'Get Behind Me Satan' and 2007's 'Icky Thump' to include marimba, trumpet and bagpipes. By 'Icky Thump' the band were taking an unprecendented three weeks to make an album.

THE BREAK-UP

In 2011, having not performed for two years, The White Stripes announced their split "to preserve what is beautiful and special about the band". Jack White has since released two acclaimed solo albums, continues to work with The Dead Weather and The Raconteurs, and helms Third Man Records.

THIS WEEK IN 1980



Love tore him apart

After Joy Division's Ian Curtis is found hanged at the age of 23, *NME* looks back at the band's legacy

On May 18, 1980, four days before Joy Division are due to begin their first American tour, Ian Curtis commits suicide. He is 23. In a special issue, Paul Morley and Adrian Thrills pay tribute: "Joy Division make art. Joy Division achieve something unique. Joy Division are not merely a hip new wave group on a fashionable independent label." The pair tell the story of the band's last-ever show at the University Of Birmingham on Friday, May 2, which took place four days after the filming of the video for new single 'Love Will Tear Us Apart'. They perform with "frightening intensity", as Bernard Sumner "picks out the purest improvised guitar solos". The new track "accentuates the delicate side of the group" but Curtis "stumbles from the stage before the end of the song, totally exhausted and showing signs of strain". He is a deeply romantic, highly emotional and acutely sensitive man. Morley and Thrills conclude that "the value of Joy Division is the value of love".

ANTON CORBIJN

HONEST JOHN

John Cooper Clarke's 'Snap, Crackle & Bop' is "the best album this year" according to *NME*'s Danny Baker. Two hours late for their meeting, the first thing the punk poet does is ask his press officer if he has any spare slimming pills. He admits there's been pressure on him for this record: "I was feeling it alright. Every time I asked someone for money, it never came through. My name was shit."

GETTING IGGY WITH IT

Iggy Pop is in the UK, recuperating after touring recent album 'Soldier' and feeling good about life. "Rock breeds pessimists, it breeds a bleak outlook. The drugs, the travel, the hotel rooms, the monotony... clothe me, wash my body, feed me, undress me, say my name, sell my T-shirt... But it's made me strong. It's made me an optimist."

REVIEWED THIS WEEK

Devo – 'Freedom Of Choice'

"Do you really believe that Devo's madness lacks the most stringent of methods? They are already looking back on this decade with a nostalgic smirk. This is the perfect Devo record."

■ ANDY GILL

ALSO IN THIS ISSUE

▶*The Great Rock 'N' Roll Swindle* film, directed by Julien Temple, is reviewed. "Only John Lydon has emerged out of the ranks to breathe anything other than fetid air," says Ian Penman.

▶It's announced "a number of volunteer servicemen" in the US army were using "mind-altering LSD" in the '60s as part of the "Porton Down warfare experiments". The story adds: "Little of any consequence was learned from the programme."

▶There is an apology, on page three, for the "non-appearance of the last six issues of *NME*" owing to a journalists' strike.

NME

NME EDITORIAL (Call 020 3148 + ext)

EDITOR Mike Williams
EDITOR'S PA Karen Walter (ext 6864)
ART DIRECTOR Mark Neil (ext 6885)
EDITOR, NME.COM Greg Cochrane (ext 6892)

DEPUTY EDITOR Eve Barlow (ext 6854)
DEPUTY EDITOR, NME.COM Lucy Jones (ext 6867)
ASSISTANT EDITOR Tom Howard (ext 6866)
FEATURES EDITOR Laura Snapes (ext 6871)
NEWS EDITOR Dan Stubbs (ext 6858)
NEW MUSIC EDITOR Matt Wilkinson (ext 6856)
DEPUTY NEWS EDITOR Jenny Stevens (ext 6863)
ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)
NEWS REPORTER David Renshaw (ext 6877)

DEPUTY ART DIRECTOR Tony Ennis
DESIGNER Dani Liquieri
DIGITAL DESIGNER Jon Moore

PICTURE EDITOR Zoe Capstick (ext 6889)
ONLINE PICTURE EDITOR Emily Barker (ext 6852)

PRODUCTION EDITOR Tom Mugridge
SENIOR SUB-EDITORS Kathy Ball, Alan Woodhouse
SUB-EDITORS Nathaniel Cramp, Mike Johnson, Anthony Pearce

PRODUCER, NME.COM Jo Weakley
VIDEO PRODUCER Andrew Rawson

WITH HELP FROM JJ Dunning, Adam Gordon, Neelam Khan, Sarah Anderson, Jack Dennehy, Becky Redman

ADVERTISING
5th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
CREATIVE MEDIA DIRECTOR Matt Downs (ext 3681)
CREATIVE MEDIA DIRECTOR'S PA Tribha Shukla (ext 6733)
HEAD OF CREATIVE MEDIA – MEN & MUSIC
Rob Hunt (ext 6721)
DEPUTY HEAD OF CREATIVE MEDIA
Neil McSteen (ext 6707)
DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)
ACTING DISPLAY AD MANAGER Stephane Folquet (ext 6724)
CREATIVE MEDIA MANAGERS
Adam Bulleid (ext 6704)
Matthew Chalkley (ext 6722)
LIVE & LABELS SENIOR SALES EXECUTIVE
Emma Martin (ext 6705)
DISPLAY & ONLINE SALES – RECORD LABELS
Stephanie McLean (ext 6723)
CREATIVE MEDIA PROJECT MANAGER
Elisabeth Hempshall (ext 6726)
DIRECTOR OF INSIGHT
Amanda Wigginton (ext 3636)
REGIONAL BUSINESS DEVELOPMENT MANAGER
Oliver Scull (0161 872 2152)
AD PRODUCTION Laurie King (ext 6729)
CLASSIFIED SALES MANAGER
Laura Andrus (ext 2547)
CLASSIFIED SALES EXECUTIVE
Tom Spratt (ext 2611)
CLASSIFIED AD COPY Rosanne Hannaway (ext 2506)
SYNDICATION MANAGER Lisa Hagenmeier (ext 5478)
SUBSCRIPTIONS MARKETING EXECUTIVE
Kaye Benfield (ext 6296)

INNOVATOR – INSERT SALES
Emma Young (ext 3704)

PUBLISHING
GROUP PRODUCTION MANAGER Tom Jennings
PRODUCTION CONTROLLER Lisa Clay
DIGITAL MARKETING & EVENTS EXECUTIVE
Benedict Ransley (ext 6783)
MARKETING ASSISTANT
Charlotte Treadaway (ext 6779)
INTERNATIONAL EDITIONS
Bianca Foster-Hamilton (ext 5490)
PUBLISHER Ellie Miles (ext 6775)
PUBLISHING DIRECTOR Jo Smalley
PA TO PUBLISHING DIRECTOR Zoe Roll (ext 6913)

© IPC Inspire
Reproduction of any material without permission is strictly forbidden

IPC | INSPIRE recycle

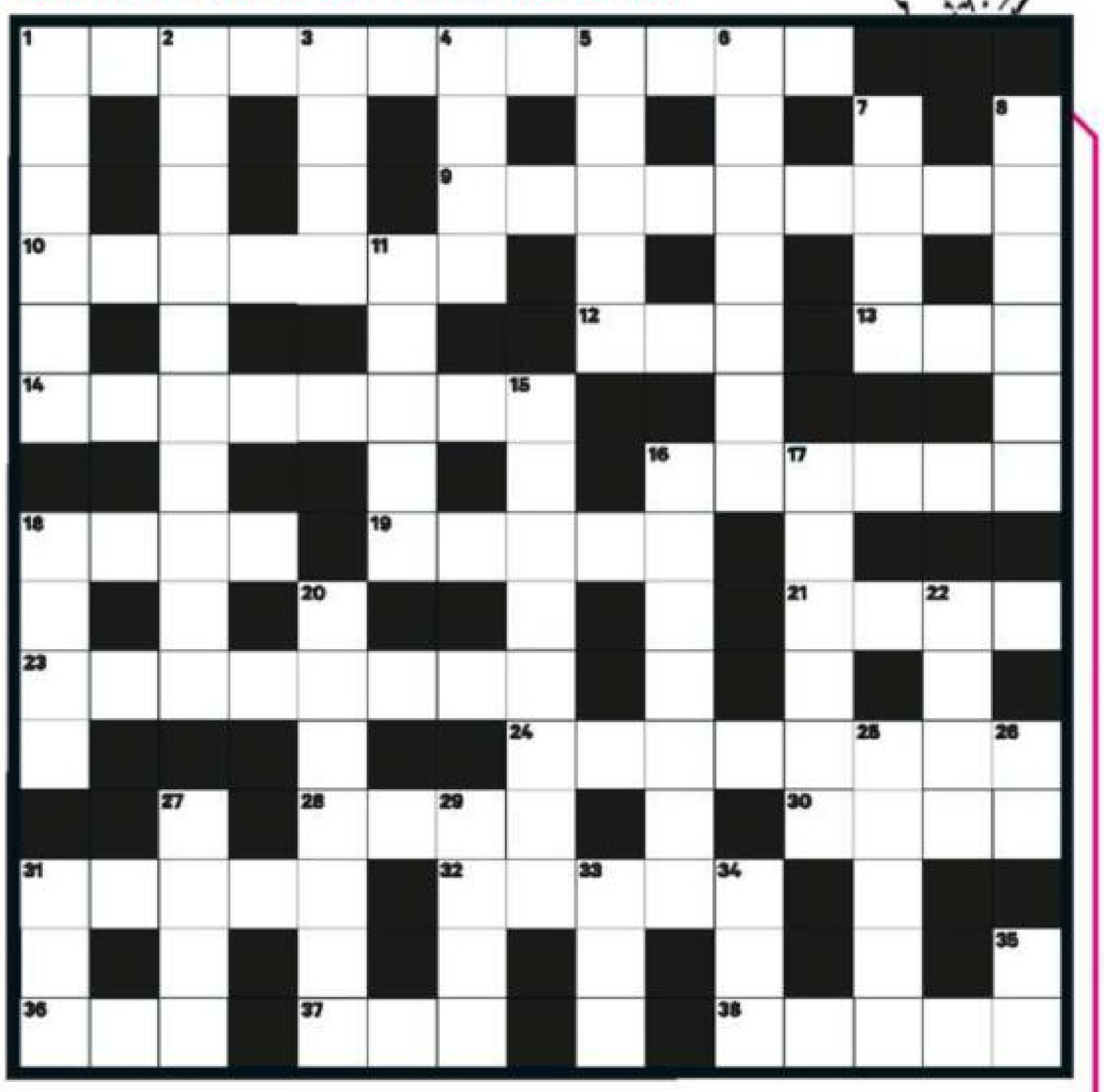
SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €184.40; United States (direct entry) $233.15; rest of North America $307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd). Credit card hotline (UK orders only): 0844 848 0848. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3PS. All enquiries and overseas orders: +44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), email ipcsube@quadrantsube.com. Periodicals postage paid at Rahway, N.J. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WU. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by IPC Inspire, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce.
© 2014 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

THINK TANK

NME CROSSWORD

■ Compiled by TREVOR HUNGERFORD

WIN £50 WORTH OF SEETICKETS VOUCHERS



CLUES ACROSS

1 Twin Atlantic combine an organ beat with some black music (5-3-4)
9 Someone who loves to have a Richard Hawley single and a Roy Harper album (9)
10+23A Disobedient disposition of US rappers (7-2-6)
12+13A Reef get right into a strange yodel on this number (3-3)
14+21A A strangely odd piano we're getting on a classic Triffids song (4-4-4)
16 (See 11 down)
18 Eighties boyband name-checked by Wolf Alice (4)
19 Unable to swallow this LP by The Beautiful South (5)
21 (See 14 across)
23 (See 10 across)
24 (See 5 down)
28 Hoping Iran takes in one of Swans (4)
30 Trip-hop pair who got a roasting for their act? (4)
31+3D Torn up the poster of one of Bob Marley's Wailers (5-4)
32+4D A big hit for The Village People that left them all at sea (2-3-4)
36 In need of a drink with PJ Harvey (3)
37 Someone from Suede gets down on the floor (3)
38 Record label that took on The Rolling Stones but rejected The Beatles (5)

CLUES DOWN

1 Why Eno remixed this London Grammar song (3-3)
2 And now tour goes wrong for The Kooks (6-4)
3 (See 31 across)
4 (See 32 across)
5+24A *"Sent to me from heaven, _____ _____ you're my world"*, 1987 (5-8)
6 (See 20 down)
7 Her full name is ____ Florian Cloud de Bounevialle O'Malley Armstrong (4)
8 Welsh band who spent 'Seven Days In The Sun' (6)
11+16A Rapper who founded The Outlawz (5-6)
15 Not a single person is able to name this number by old prog rockers Marillion (2-3-3)
16 Albums '_____ Tree' by Goldfrapp or '_____ Son Of A _____ Son' by Iron Maiden (7)
17 Kate Bush album received on high (6)
18 An immature recording from Tribes (4)
20+6D *"Bolton, Barnsley, Nelson, Colne, Burnley, Bradford..."*, 1991 (3-4-2-5)
22 Pink Floyd album '____ Heart Mother' (4)
25 Hey presto, Coldplay produce yet another number (5)
26 Natasha Bedingfield briefly made note of her own album (1-1)
27 Remain where you are, Lewis Watson is about to perform (4)
29 Trio reform for Paramore album (4)
31 US nu-metal band appearing in The Hippodrome (1-1-1)
33+34D Doors song that finished up in the movie *Apocalypse Now* (3-3)
35 Killing Joke had a quick laugh recording this live album (2)

MAY 10 ANSWERS

ACROSS 1+5A New York Morning, 9+10A White Noise, 11 Who, 12 OK Ken, 13 Seekers, 14 Anysound, 19 Down, 20 Engine, 22 Time, 24 High, 26+32A Red Eyes, 27 Yes, 28 Lulu, 29+35A Let It Be, 31 Jet, 33 Lyla, 36 Stage, 37+5D Iron Maiden, 38 Muse, 40 Gals **DOWN** 1 Now You Are Free, 2+17D Whiskey In The Jar, 3+18A One In Ten, 4+25D Kings And Queens, 6 Reeves, 7 It Wasn't Me, 8 Groovin', 15 Oh No, 16 Doris, 21 Godless, 23+39A Melting Pot, 24 Hell EP, 30 Este, 34 Lit

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 24, 2014, to: Crossword, NME, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

StoreMags.com

QUIZ

■ Compiled by ALAN WOODHOUSE (answers on page 67)

1 In 1992, which British band released 12 singles (one a month), all of which reached the UK Top 30?

2 True or false: Elvis Presley had a twin brother who was delivered stillborn?

3 Whose 2008 debut single was called 'Evening/ Morning'?

4 In what year did the Leeds leg of the Reading and Leeds festivals start?

5 Which Britpop-era band featured brothers called Robert and Gareth?

6 Which US grunge outfit did Josh Homme briefly become a touring member of in the '90s?

7 Which rapper's real surname is Duckworth?

8 What is the name of the only album Courtney Love has released under her own name?

9 What was the name Kaiser Chiefs recorded under before settling on their current one?

10 In the 2002 movie *8 Mile*, who plays the mother of Eminem's character?

11 Which song was Michael Jackson performing when Jarvis Cocker ran onstage at the 1996 Brit Awards?

12 What were the two 'AM' songs Arctic Monkeys didn't play at their recent shows in Finsbury Park, London?

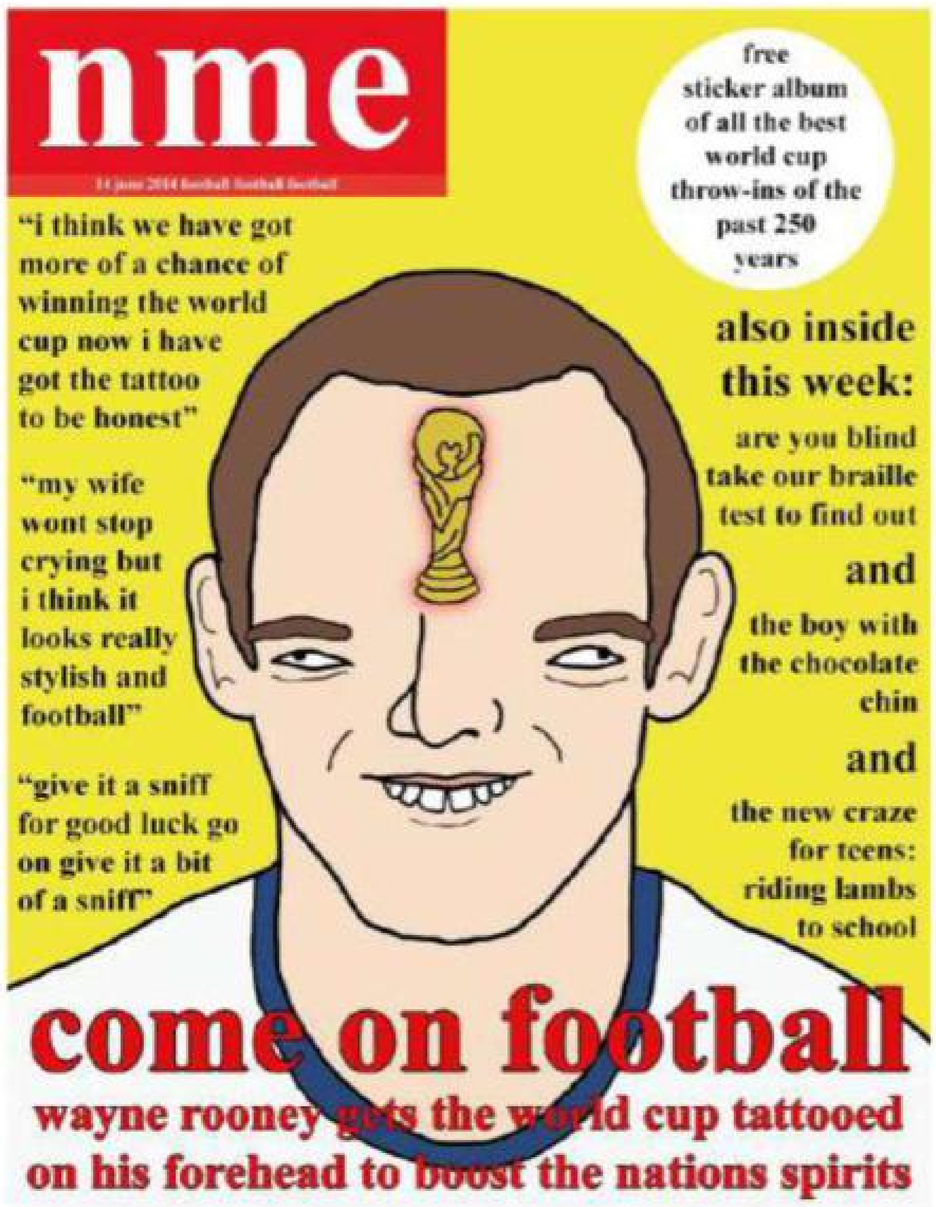
13 Arcade Fire headline this year's Glastonbury – in which year did they previously play at the festival?

14 Metallica's original bassist Cliff Burton was killed when the band's bus crashed in which country in 1986?

15 Which pop star covered Tears For Fears' 'Everybody Wants To Rule The World' on *The Hunger Games: Catching Fire* soundtrack?

THE NME COVER THAT I GONE AND DONE

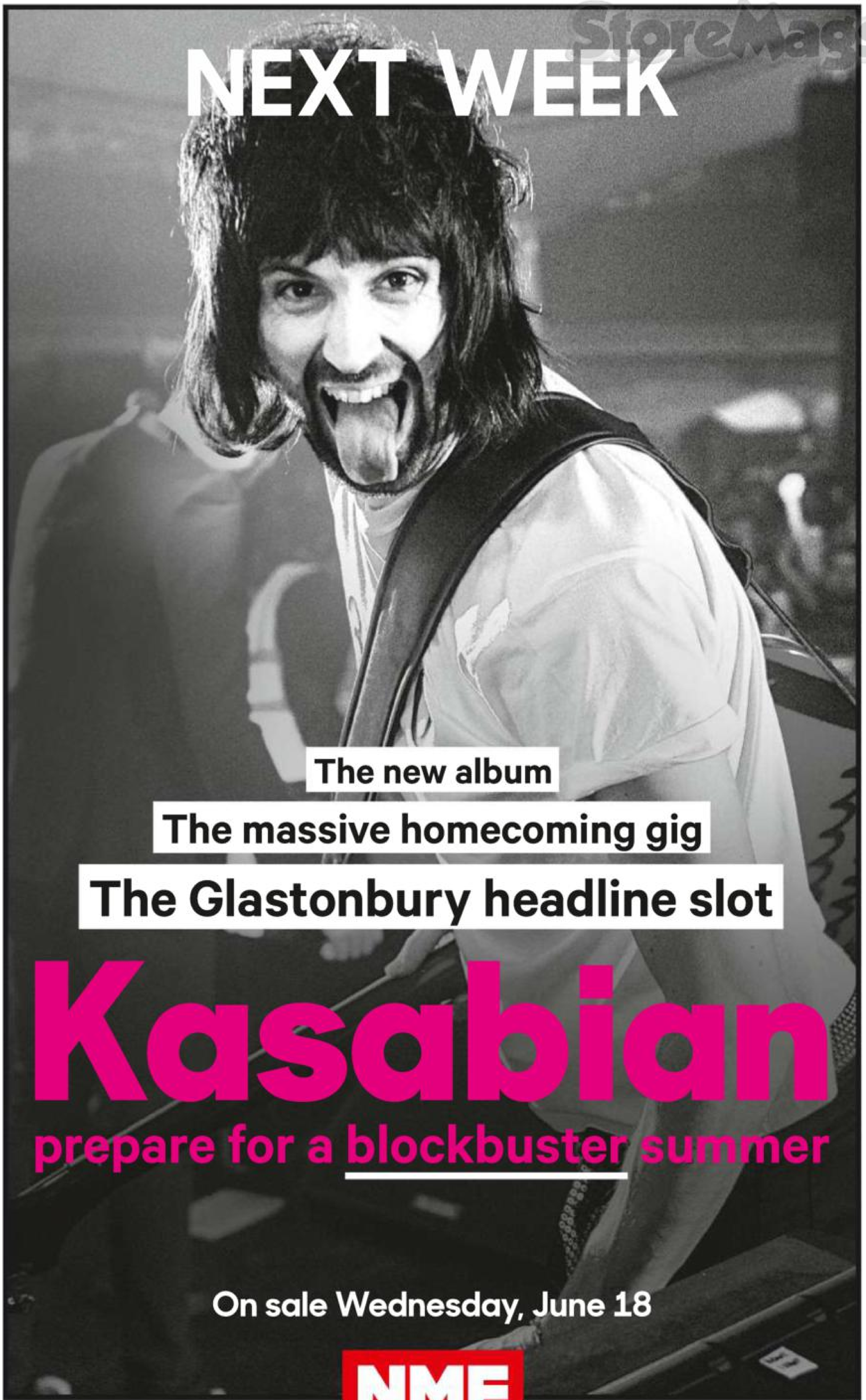
■ by CHRIS SIMPSONS ARTIST



ED MILES, DEAN CHALKLEY, PAMELA LITTKY

StoreMags.com

NEXT WEEK



The new album

The massive homecoming gig

The Glastonbury headline slot

Kasabian

prepare for a blockbuster summer

On sale Wednesday, June 18

JORDAN HUGHES

NME

ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

- Emily and Michael Eavis
- Fat White Family
- La Roux
- Parquet Courts

ALBUM REVIEWS

- Lana Del Rey
- Klaxons
- How To Dress Well
- Mongol Horde
- Mastodon

CAUGHT LIVE

- Arcade Fire
- Lorde
- Pond
- Merchandise
- Razorlight
- Pixies

QUIZ ANSWERS 1. The Wedding Present **2.** 'True' – his name was Jesse Garon **3.** Bombay Bicycle Club **4.** 1999 **5.** Supergrass (Rob and Gaz Coombes) **6.** Screaming Trees **7.** Kendrick Lamar **8.** 'America's Sweetheart' **9.** Parva **10.** Kim Basinger **11.** 'Earth Song' **12.** 'I Want It All' and 'Mad Sounds' **13.** 2007 **14.** Sweden **15.** Lorde

COLUMBIA

KASABIAN

48:13

the new album

09.06.2014

www.kasabian.co.uk