NME
21 JUNE 2014

Reinventing
La Roux
The BIG comeback interview

Nick Cave
Lost feature from 1984

▶ **GLASTO SECRETS**
One week to go:
Eavis spills the beans

Kasabian

On the road and in the trenches with the UK's band of the summer

"Sh*t is about to get real"

Lana Del Rey
Parquet Courts
Lorde
Arcade Fire

"I'm a rider at the gates of dawn and I take no prisoners" RIK MAYALL, *THE YOUNG ONES*

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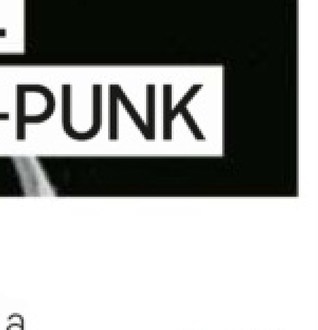

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Dan Stubbs
News Editor
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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Ben Hewitt

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LETTER OF THE WEEK

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DEAD EXCITING

Death Grips are the most unpredictable band in music these days because they truly don't care, in spite of alienating critics and fans alike. Right from the first Exmilitary mixtape, MC Ride and Zach Hill refused to pay dues to genre purists on either the hip-hop or punk side of the music. Years later, after several leaked (by themselves, of course) albums, Death Grips are still undoubtedly making the music they want to make – how else did the most recent release wind up with (of all people) Björk on every track? In the emergence of ridiculous mass-marketing strategies (Jay Z's album released through an app?) Death Grips remain among the few willing to drop an album with no date, no fanfare, no warning, and unlike the experimental bands who rely on shock value over quality music, each Death Grips release is still a masterclass in how an avant-garde sound can evolve to stay fresh, years after the initial buzz has faded.
George Probert, via email

Ben Hewitt: You, George, are bang on the money. Death Grips might make music that sounds like your head has been split open by a pneumatic drill, and then release it in the most punk and DIY ways possible, but they've shown it's possible to get attention or shake things up if you're very bloody good and prepared to take a bit of a risk. Whenever you meet the next dullard who yaps endlessly about how there's no spirit or adventurism in bands any more, remind them of this.

SOME KIND OF MONSTER?

Metallica is made up of four men who are entitled to lives and interests outside the band. Does it matter that Kirk is a fan of horror movies and collects them? Does it matter that Robert likes to surf and that he plays in other bands? No, it doesn't, because it's not a part of Metallica nor is it any of my business. If people don't like their interests, their views, their hobbies, ignore them, and put the focus back on the music where it belongs. Simple as that.
Brian Brehmer, via email

As much as I oppose hunting of any kind, I do feel that the recent controversy surrounding Metallica's James Hetfield and his involvement in narrating a documentary on bear-hunting is little more than a storm in a teacup. Rock bands are not, and will never be, role models to their fanbase. Controversy is par for the course in the game. Would bourgeois Glastonbury festival-goers have called for Fleetwood Mac to be banned for their excessive drug-taking in the '70s, had they been the headliners?
Robert Williams, via email

BH: We've had a lot of letters about the controversy surrounding Metallica this week. On one hand, I don't think anyone should feel embarrassed for caring about animal welfare. Because let's be honest: killing a bear for the lols is a bit of a shit thing to do, isn't it? On the other, James' narration of a bear documentary is a legitimate interest for him: it might be distasteful and disagreeable to some but it's not illegal, and it seems slightly tyrannical to demand people are removed from festivals because their worldviews don't chime identically with our own.

PRAISE THE LORDE

I am a huge fan of Lorde and her unique pop music. 'The Love Club' EP was excellent and 'Pure Heroine' was a masterpiece. The strength of these two releases and the supremely entertaining performance of her live show have me eagerly anticipating her second LP. As much as I like 'Pure Heroine', however, I do realise that a change in direction is needed for her next record. I think that the new album would benefit from the presence of more actual instruments. She already has a drummer in her live act, and we've seen how incredible having a guitar on 'A World Alone' was. A more organic or rock-oriented sound would be an unexpected departure from the cold, synthesized textures of the first LP. Seeing as how Lorde is a fan of punk bands like The Replacements and The Cramps, it would be fascinating to see these influences manifest themselves in an attempt to make a real rock record.
James Olsen, via email

BH: One of the main reasons that Lorde is such an ace pop star is because she's unafraid to do what she wants, how she wants it. So out of the many, many things that I worry and sweat about everyday – the housing crisis, my hair, terrorism, the rise of Ukip, global warming, what's going to happen next in *Orange Is The New Black*, the morals of bear-hunting – Lorde's second album is definitely not one of them.

MOSHING: THE PITS

It seems you can't go to any gig these days, regardless of the genre, without being thrust into a moshpit against your will. Don't get me wrong, I'm more than willing to get in on the action, but the genre and demographic of the crowd has to be right. I've seen Skindred (metal) and The Orwells (well, you cover them enough to know all about their shows) recently and the very nature of the music makes moshing a perfectly normal thing to do. However, when you're watching The Strypes or, god forbid, The 1975 (I've been told of imbeciles moshing at their shows) why do you feel the need to go pounding hell for leather into one another? If it's a means of expression, it's a bloody stupid one.
Tom Hancock, via email

BH: I'll answer your question with another question, Tom: have you ever actually heard The 1975? And if the answer's yes, here's another one: why on earth would you go to watch them live and not mosh? If I ever find myself being at one of their shows I'll be trying to a) inflict as much bodily harm on everyone else in the venue as possible and b) hoping to bash my own brains out to bring a merciful end to the misery. When faced with a none-more-mediocre indie band, comrade, sometimes the only thing you can do is try and mosh yourself into blissful oblivion.

LOOK WHO'S STALKING

I went to see Temples in Cardiff. We met James and Adam at the merch stand. They were lovely and friendly – Temples are now my favourite band.
Molly, Chepstow

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ON REPEAT

NME TRACK OF THE WEEK

1. Fat White Family
These Hands

Hands down the roughest track in this week's selection – but let's face it, that's not too surprising given who wrote it – this Fat White Family album offcut still has a certain charm. Lyrically it's a cousin of their post-watershed, fucked-up gem 'Is It Raining In Your Mouth?', and concerns a pair of "*terrible*" hands that have no doubt done things we don't even wanna start thinking about. Business as usual for London's messiest, then.
Matt Wilkinson, New Music Editor

2. Mozart's Sister
Enjoy

"*One, two, three, don't fuck with me/I'm sick and tired of thinking*", sings Caila Thompson-Hannant, aka Mozart's Sister. 'Enjoy' is the first taste of new music from the former Miracle Fortress member since 2013's 'Hello' EP. Skittering along on staccato rhythms and swampy drum pads, there's a lot going on here, but it's all tied together with wit, fun and emotion, demonstrating an exciting new boldness from the Montreal musician.
Lucy Jones, Deputy Editor, NME.COM

3. Death Grips
Have A Sad Cum

'Have A Sad Cum' is the drilling, abrasive zenith of Sacramento rap scrappers Death Grips' latest surprise internet release, 'Niggas On The Moon'. Powering to conclusion in a spasm of violently contorted Björk vocal samples, dub rumbles and broken-sounding electronics, it sounds like two copulating *Transformers* robots howling to orgasm. A nasty metaphor, but then again that's MC Ride and co: nasty, noisy and utterly vital.
Al Horner, Assistant Editor, NME.COM

4. Menace Beach
Tennis Court

With Wimbledon days away, the cheerful, Leeds-based fuzz-pedal fans issue the second-most-topical sporting tie-in of the summer in 'Tennis Court'. Evoking the sound of '90s slackerdom and the nonsense wordplay of that era's iconic lyricists (Stephen Malkmus, Bob Pollard), they sing near-unintelligible lines like "*I'm a tennis court with nothing in it*". Perfect fodder for slots at summer indie festivals Tramlines, Y Not and Cribs gigs.
Dan Stubbs, News Editor

5. Summer Camp
Beyond Clueless

It had to happen – Summer Camp are sound-tracking a teen movie. In fact, 200 of them. They've recorded 12 tracks for Charlie Lyne's *Beyond Clueless* doc about coming-of-age movies, and the first finds Elizabeth Sankey toasting tween trysts between the "*stone-cold fox*" and the "*class president*" over baggy beats, shoegaze guitar and a piano vamp straight out of Katy Perry's 'Roar'.
Matthew Horton, writer

6. SBTRKT (feat. Sampha)
Temporary View

A bit like Batman and Robin reunited, SBTRKT and Sampha have come back together for this lush joint. Reassuringly, the chemistry is just as alluring as it was on 'Heatwave' and 'Hold On'. "*Imagery stairs/And I'm here on the edge*", coos the London singer over a darting beat. Whets the appetite for SBTRKT's second album, due out later this year.
Greg Cochrane, Editor, NME.COM

7. Santigold
Kicking Down Doors

Santigold's latest is part of Pepsi's 'Beats Of The Beautiful Game' compilation – a gathering of musical minds including Janelle Monáe and Timbaland and designed, essentially, to cash in massively on the World Cup. 'Kicking Down Doors' is all repeated beats and electro squelches courtesy of Skrillex-affiliated producer Yogi, adorned with Santi's almost unintelligible, rap-style vocal about something to do with a "*posterior*".
Lisa Wright, writer

8. Chlöe Howl
Disappointed

Chlöe Howl leapt into the spotlight last summer with the straight-up, gritty pop of her debut single 'No Strings'. Evoking memories of a teenage Lily Allen combining frilly dresses with trainers and plenty of attitude, Howl's latest track suggests you'd be ill-advised to make her "*mad as hell*" like the cheating swine who's at the centre of the lyrics. He might have been a disappointment, but it looks like Chlöe's debut album won't be.
Emma Snook, writer

9. Jessie Ware
Tough Love

Jessie Ware had *zero* expectations for her debut album, 2012's 'Devotion'. But then all the doors opened, leading to hook-ups with massive stars A$AP Rocky and Miguel. This divine, downtempo first taste from her soon-come second album is the result of a chilled-out writing stint in New York with PMR label buddy and old pal Two Inch Punch, one half of production duo BenZel. The other half? Hitmaker Benny Blanco. That's Jessie. Reaching for the stars but never far from her roots.
Eve Barlow, Deputy Editor

10. Broods
Mother & Father

Seems it's not just a producer that Kiwi duo Broods share with Lorde. Latest single 'Mother & Father' possesses the same apprehension about ageing, singer Georgia Nott lamenting, "*Ever since I left my mother, it's much harder to know/How to make my own life here, how to make my own home*". Backed up by glistening synths and clipped beats courtesy of her older brother Caleb, it's a beautifully sad return after the siblings' debut EP.
Rhian Daly, Assistant Reviews Editor

DAN KENDALL, GETTY

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ESSENTIAL NEW TRACKS

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11. Gerard Way
Action Cat

With a chugging riff and anthemic chorus, Gerard Way's solo debut is not exactly a million miles away from his days as leader of goth superstars My Chemical Romance. Those hoping for a radical reinvention may be disappointed, then, but anyone looking to fill the MCR-shaped hole in their heart will lap up this pop-rock banger, especially when Way sings, "*Do you miss me? 'Cos I miss you*".
David Renshaw, News Reporter

12. Shuttleworth (feat. Mark E Smith)
England's Heartbeat (Brazilian Ambush)

Having written the most vicious song about football tribalism ever in 'Theme From Sparta FC', Mark E Smith's World Cup offering is a surprisingly laidback affair. Backed by the duo Shuttleworth, rather than his own ferocious Fall, this Brazilian reworking is even more sun-kissed than the four-year-old original. Still, Smith's angry query "*When will the inventors of the game get justice?*" couldn't be better timed given FIFA's current rank venality.
Kevin EG Perry, writer

13. The Wytches
The Holy Tightrope

The Wytches' debut album 'Annabel Dream Reader' isn't out 'til August 25, but before that there's a limited seven-inch release of 'Wire Frame Mattress' on July 7. This is the sinister-sounding B-side, atmospherically not a million miles from The Cure's 'Killing An Arab', and it shows the Brighton-based trio must have songs to burn.
Andy Welch, writer

14. La Roux
Tropical Chancer

Amid chatter about what caused the departure of former La Roux collaborator Ben Langmaid (see page 50), Elly Jackson has released a song touting a suggestive chorus. But as she repeatedly breathes, "*Didn't know he was a tropical chancer*", you won't be thinking about gossip. The track bounces along with a beach-bar-ready reggae motif and a backside-wobbling low end. Ahead of Jackson's long-delayed second album, it's a welcome flash of strictly musical intrigue.
Ben Homewood, writer

15. Alvvays
Next Of Kin

On the back of the swooning 'Archie, Marry Me', this Toronto girl-and-guy gang are making cardigans and hair slides sexy again. Like Belle & Sebastian and Camera Obscura before them, Alvvays have a sumptuous way with a giddy jangle, and on 'Next Of Kin' they manage to make a song about a drowning boyfriend sound both sweet and seductive. "*I lost his hand in the current*", trills Molly Rankin, innocently. Deadly.
Leonie Cooper, writer

16. A$AP Mob
Hella Hoes

Rocky's here, Ferg's here, Mobbers is here, Nast's here, Twelvyy's here, and yeah, they've got themselves "*hella hoes*". You know how it is. Aside from its unfortunate title, this is a fine example of the bladder-tickling menace this New York rap crew are capable of creating with a few gunshots, a bit o' bass, a xylophone-made-of-bones jangle and some vocal tics from Mob members that flit between Neanderthal grunts and unhinged howls.
Tom Howard, Assistant Editor

17. Superfood
Right On Satellite

This first hint of what a full Superfood album might sound like harks back to a simpler time. 'Right On Satellite' is as chirpy as a Supernaturals chorus and as bouncy as a Supergrass bassline. Sounding exactly – *exactly* – like Longpigs' Crispin Hunt, frontman Dom Ganderton leads a shoutalong chorus that goes, "*Keep it real! Get high! You're my satellite!*" that's every bit as whimsical as anything found on 'Shine' compilations 6 through 9.
JJ Dunning, writer

18.The New Pornographers
Brill Bruisers

The US indie supergroup (featuring Neko Case, singer-songwriter AC Newman, Destroyer's Dan Bejar and more) return with their sixth studio album, 'Brill Bruisers', in August. It should be an exuberant listen if the title track is any indicator – a joyous roll through rousing indie-pop, full of "*bah-bah-bah*"s and a whole load of heart.
Rhian Daly, Assistant Reviews Editor

19. Dan Michaelson & The Coastguards
Burning Hearts

Dan Michaelson has labelled his new single a "misleadingly upbeat" introduction to his next album, 'Distance'. Over brisk Americana (think Real Estate with rougher edges), he sings about the anticipation he shares with his lover, in his low-hanging grey cloud of a voice. First, it's for the chorus in the song they got married to, then the needle skipping on the record... and then the moment their love fades to nothing. *Relatively* upbeat, then, but indisputably lovely.
Laura Snapes, Features Editor

20. The Knife
For Alla Namn Vi Inte Får Använda

This is the first track from the duo's "anti-national cabaret" – a collaboration with art project Ful that focuses on Sweden and the EU's immigration policies before an election there this year. A lesson in how to bring politics into art with a smooth R&B bassline and rik-a-tik percussion, it's a natural post-cursor to 'Shaking The Habitual"s bouncing 'We Share Our Mothers' Health'.
Jenny Stevens, Deputy News Editor

TheWeek

▶EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Enter soundmen

As Glastonbury approaches, we head down to Worthy Farm to find out how the party of the summer is shaping up

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"This is the best time of my life, the build-up and the enthusiasm and the energy," says Michael Eavis, cranking his blue Land Rover into first gear to ascend a steep hill. "Well, until the festival starts – then it becomes a bit of a nightmare..."

We're at Worthy Farm, home of Glastonbury festival, where there are just over two weeks left until the world's most famous music event springs to life. Alarmingly, much of it hasn't been built yet. The Park Tower has a fancy new Bedouin-style top, made of local wood, but it's sat on the floor next to the structure and the ribbons aren't in place. The underground piano bar has yet to be dug and the Pyramid Stage is missing its PA stacks. The late-night playground of Shangri-La is just a bunch of plywood and the vast new Arcadia field is empty. The Left Field Tower – painted pale blue and renamed the Tony Benn Tower in honour of the late politician and Glastonbury regular – lies in two sections on its side. "He'll be missed this year," says Eavis as we drive past. "He really captured the spirit of the festival, the sense that people can make a difference."

It's a scene that's set to change day by day as, in the next fortnight, thousands of workers assemble the tents, stalls, stages and toilets for this year's festival. "It's like watching a huge city being built," says Emily Eavis up at the farmhouse. "It's a real buzz on site this time of year – everyone's arriving and building." Eavis Jr seems remarkably carefree, given the fact that 170,000 people will soon be invading the family land. For her, the stressful bit is keeping the line-up under wraps, and fielding the reaction to it when it's revealed. This year the full announcement came later than usual, on May 8.

"We're always quite excited and slightly nervous about the big reveal because we spend so much of the year planning it that we sort of get lost in it," she says. "The constant speculation from festival-goers is brilliant, but it's quite hard to explain to some bands that it's like a national pastime. Every year, the same bands are rumoured, so we spend quite a lot of time saying, 'Oh no, no, this isn't coming from us, this is just what people do!'"

This year, the most persistent rumour was that Prince would play, on the back of his ongoing Hit & Run tour. Eavis won't be drawn into how far negotiations with him got ("Every year we do have conversations about it," she says), but she does have one clear message: "Prince is not coming." The big story on revealing the line-up was the presence of Metallica. Eavis can now confirm that the delay in naming the third headliner (alongside Arcade Fire and Kasabian) was because they were "tied into another festival over here [Sonisphere] so there were some conversations about that", but she says she's 100 per cent happy with the ↦

JENN FIVE

Michael Eavis in one of the pre-erected tents at Glastonbury festival's Worthy View campsite, June 9, 2014

"IT'S LIKE WATCHING A HUGE CITY BEING BUILT. IT'S A REAL BUZZ"

Emily Eavis

Clockwise from above: Emily Eavis in the family garden, the new compost bogs, new area The Spike

booking. "They are an incredible live force and we're totally up for it," she says. "I'm fully aware that people are trying to create a bit of debate but I think it's great putting a metal band on the Pyramid Stage – it's what it's all about."

Unexpected protest came from an online campaign to have the metal titans banned from the site because of James Hetfield's narration of a controversial documentary about bear-hunting. Emily refuses to be drawn in. "I don't really want to get involved with it, in terms of official comments," she says. "Every year we have people campaigning. Last year we had Tyler, The Creator; we had Beyoncé anti-fur; we had Jay Z and guns; we have this. We can't get involved in other people's politics. If we did that we'd rule out most bands in the world."

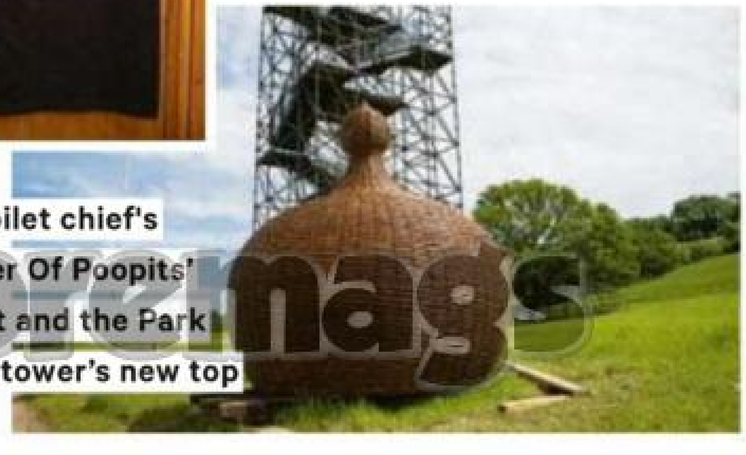
Metallica-mania seems to have taken over Glastonbury HQ: a jeep in the driveway has a Metallica spare-tyre cover, and Jane Healy, the new chief of Glastonbury's toilets, has a 'Master Of Poopits' T-shirt hanging by her desk, a play on the band's 1986 'Master Of Puppets' album. Her first year in her new role marks the start of a new regime: there will, for the first time, be no plastic Portaloos. Instead, there are brand new composting toilets that, essentially, have you unloading into a wheelie bin beneath the seat. The result becomes next year's fertiliser.

"I promise you, they don't smell," Healy says.

Back on the site, Michael Eavis parks up by one of the new additions to the site: a small decked area opposite The Glade called The Spike. It's a leafy, wooded arena with a bandstand and room for shade-seeking revellers. Eavis reckons shade is something we'll need plenty of – he's even investing in new shelters from the sun's rays. Call it farmer's intuition. "We've got a month of this, I think," he says, pointing at a bright blue sky. "It was oak before ash this year – the oak trees came out before the ash trees, which is a very good sign."

Aside from The Spike, the changes to this year's site are small compared to previous festivals, the main reason being that the site is already chock-full. "Adding something new means we've got to take something away," explains Eavis. That's not to say there won't be surprises: the artist behind last year's fire-breathing Pyramid stage phoenix is working on "something special", and there will, confirms Eavis, be secret sets happening across the site, including some Thursday-night entertainment in the William's Green tent.

In the meantime, though, life on the farm goes on. Eavis is busily working on a birthday party for her two-year-old and Michael is fixated on a farming award he's up for. "We were shortlisted for the last six for Best UK Dairy Farmer, which is a huge thing for us, because we're thought of as hippies," he says. "The judges came round last week and we delivered a fantastic exhibition of our excellence. They weren't really interested in the festival as such. You know, we won Best Festival at the NME Awards this year, but Dairy Farmer Of The Year really is the best thing." In fact, they're so confident, they've already printed a mock front page of the festival newspaper celebrating a win. The quote? "Michael Eavis: 'Nothing else matters'". Looks like we can expect Mootallica puns aplenty on the last weekend in June. ■ DAN STUBBS



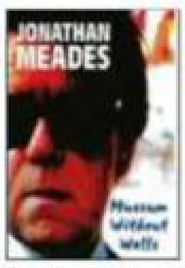
The toilet chief's 'Master Of Poopits' T-shirt and the Park Stage tower's new top

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

John Cooper Clarke

Punk Poet



BOOK
Museum Without Walls by Jonathan Meades

"He's got a very unique take on neighbourhoods. The first chapter is called 'There's no such thing as a boring place', which I agree with."

BOXSET
The Simpsons

"It's the funniest show on the TV. I don't see how it can ever run out of steam as long as it continues to adapt the way it does to society. I think it's stupendously fabulous TV."

FILM
Villain

"It was made in the early '70s and it starred Richard Burton and Ian 'Lovejoy' McShane as a mother-fixated sadist. It's the first of those gritty, British gangster movies."

GAME
Three card brag

"It's a completely hare-brained, stupid card game to get involved with. You could lose your house in 10 minutes. When I was a teenager they wouldn't even let you play it in the pub. It leads to violence in every case."

HOME COMFORT
A handkerchief marinated in Chanel No 5

"It reminds me of my wife. It's just a little ritual I have."

▶ **John Cooper Clarke's tour begins on July 18 in Hereford**

AS TOLD TO LISA WRIGHT PHOTOS: DEAN CHALKLEY, MOVIESTORE

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Noel Fielding: "Rik Mayall was a post-punk comedian"

The late star of The Young Ones and Bottom was a huge influence, says The Mighty Boosh man

Rik Mayall as Rick in *The Young Ones*. (Below) NME, 7 November 1981

Rik Mayall isn't dead. Great comedians don't die, they live on in your memory, and when you think about them you start to smile.

I'll remember Rik Mayall for his insane energy, dancing around like an electric eel in red trousers pulled really high. I think about the way he speaks, not being able to pronounce his 'r's. I think about his extreme eyes, and I think about how sexy he was for a comedian. When I was growing up, there was nobody funnier or more radical or brilliant than Rik Mayall. He had everything.

Kids and teenagers are usually the first to pick up on new comedy trends. I was eight years old when *The Young Ones*, written by Mayall with Ben Elton and Lise Mayer, first appeared on TV, and it changed everything. Centred around a group of students who lived in squalor in a decrepit house, it was the first post-punk comedy, and a complete changing of the guard. It had an amazing cast, but for me it was all about the relationship between the pompous anarchist Rick (played by Mayall) and his punk housemate Vyvyan (played by Ade Edmondson). So violent, so rude and so funny.

The Young Ones was a huge influence on *The Mighty Boosh*, for both Julian [Barratt] and myself. I loved the insane plots: digging for oil in their cellar, a bomb landing in their kitchen, and them appearing on *University Challenge*. I also loved the puppets, the ice-skating carrots, talking statues and Buddy Holly hanging from the ceiling. But Rik Mayall always stole the show with lines like "Shut up Neil, I'm trying to stir my coffee" and "Hands up who likes me?"

I wish I could have seen them live at The Comedy Store when Rik and Ade started out as The Dangerous Brothers. There's an amazing story about them when they were at Manchester University, hanging two pink duvets from a ceiling, getting inside them and pretending to be God's testicles arguing with each other. Genius! They later went on to do *Bottom* together – some episodes of that were like mini Beckett plays.

There aren't many truly great comedy partnerships in the world, but Rik and Ade were definitely one. I know that now that Rik Mayall has passed away, Ade will feel like he's missing a limb or an organ. If it was an episode of *Bottom*, it would be Ade's penis that had gone missing, and Rik would spend the episode haunting Ade, taunting him with his own penis and doing disgusting things with it.

When Rik Mayall died we lost a great comedian. But like I said, Rik Mayall isn't dead. He's dancing around, flicking Vs and picking his nose somewhere in your mind. Think about him for a moment and I bet, like me, you'll break out into a huge smile. ■ NOEL FIELDING

THE ANARCHIST KING OF COMEDY

Mayall's most iconic roles

▶FULL NAME Richard Michael Mayall ▶BORN March 7, 1958 ▶DIED June 9, 2014

The Young Ones
▶CHARACTER Rick
▶BEST QUOTE "Neil, the bathroom's free. Unlike the country under the Thatcherite junta"

Blackadder
▶CHARACTER Lord Flashheart
▶BEST QUOTE "Hey! Any girl who wants to chain herself to *my* railings and suffer a jet movement gets *my* vote!"

The New Statesman
▶CHARACTER Alan B'Stard
▶BEST QUOTE "Remember my friends, God is dead. Marx is also dead. But the market lives. The market must become your new God"

Bottom
▶CHARACTER Richard
Richard (left)
▶BEST QUOTE "May I say, what a smashing blouse you have on"

THE MINI INTERVIEW

Paul Weller

You recently released the 'More Modern Classics' compilation; does that draw a line under the latest phase of your career?

"I don't think so. It's all a work in progress, just a continuation of what I've always done. I find it hard to think of my work in phases, I just try to get better at what I do."

How were the small shows you played to promote it?

"They were fun but extremely hard work, which I'm not averse too, but yeah... cramped for space, sound limitations, the rest of it. Our rehearsal space is like Wembley fucking Stadium in comparison."

How far into a new album are you?

"Half of it is done, I guess, but I can't do any more 'til September when all the live stuff is done. Then that will be us finishing the album until the end of the year."

How's it sounding?

"It's early days but what I've got so far is great. What we've got is more groove-based and funky, but still good melodies. Dark tunes as well. Shaping up well but early days."

What are you listening to at the moment?

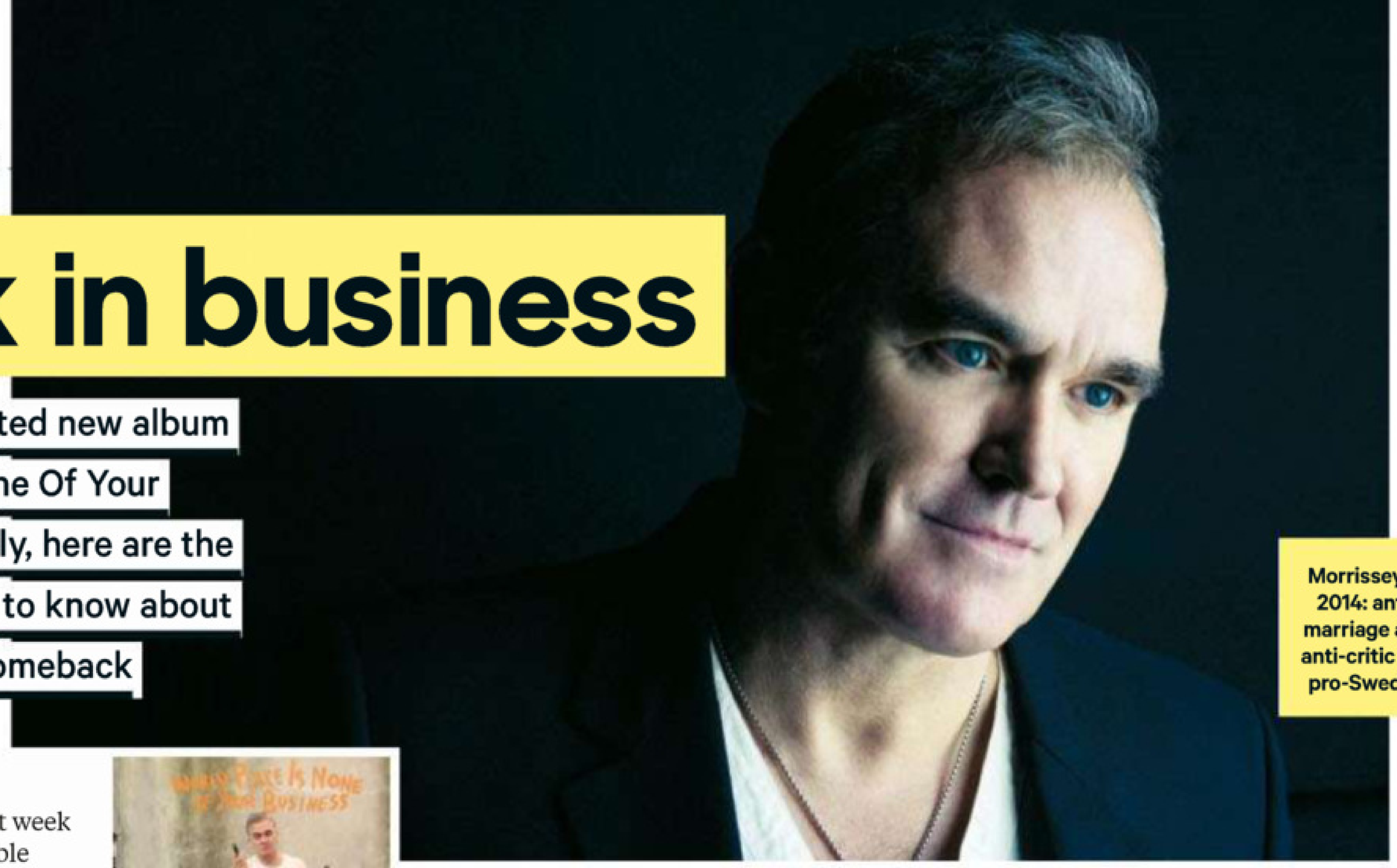
"Lots of good records. Villagers. Goat are fucking great. Paolo Nutini's record is great too. His voice sounds mega."

■ ANDY WELCH

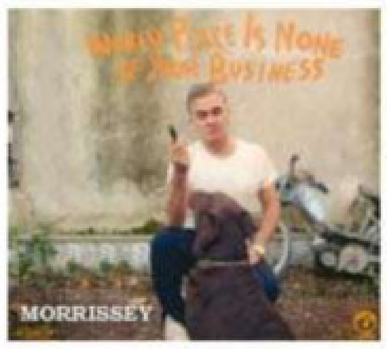
REX, ANTON CORBIJN, RETNA, CAITLIN MOGRIDGE

Back in business

With hotly anticipated new album 'World Peace Is None Of Your Business' due in July, here are the 10 things you need to know about Morrissey's 2014 comeback



Morrissey in 2014: anti-marriage and anti-critic but pro-Sweden



He's not very well

Morrissey's US tour was last week called off "with unimaginable sorrow" owing to an "acute fever" that required hospital attention. When the first show was cancelled in Atlanta, Moz pointed the finger at support act Kristeen Young, who had complained the night before in Miami of "a horrendous cold". Asked to "step down" from the immediate dates, Young instead quit the whole tour, claiming her illness had been nothing but an allergic reaction.

He's gone global

Totting up the first-day sales of recent single 'World Peace Is None Of Your Business', Moz-endorsed fan website True To You noted that he was charting in 20 countries, from Peru to Romania to Costa Rica to Israel. He was particularly popular in Sweden and Azerbaijan.

He won't be playing the media game

Two days after saying he was "fascinated" by an offer to make a cameo appearance in Radio 4's long-running rural soap *The Archers*, Morrissey released a statement declaring that the Twitter account @itsmorrissey was not his. "I would like to stress that I do not have either a Twitter or a Facebook account," he stated before commandeering and deleting the rogue handle.

World issues are some of his business

'Istanbul' concerns a father's search for his son through the ganglands of the Turkish capital; one track on the album's Deluxe Edition is called 'Scandinavia'; and 'The Bullfighter Dies' takes Morrissey's animal-rights concerns to the Spanish bullring: "*Hooray, hooray/The bullfighter dies/And nobody cries/Because we all want the bull to survive*".

He's not quite rapping

For 'World Peace Is None Of Your Business', 'The Bullfighter Dies' and 'Istanbul', Moz has released spoken-word videos of himself in formal attire reciting the lyrics accompanied by piano and trombone or a crackling antique record player.

He's not exactly pro-marriage

Premiered live in Boston, new track 'Kick The Bride Down The Aisle' might have a title that suggests a comedy knees-up romp, but is in fact a downbeat warning to a prospective groom not to wed a woman who'll only bring him misery. "*Kick the bride down the aisle in a mudslide of gloom/She'll order you to tidy your room*".

He's still flirting with camp legends

Despite having "disappointed" Cliff Richard by cancelling his Brooklyn Barclays Centre gig with Sir Cliff in support, Moz has invited Nancy Sinatra and Pamela Anderson to guest in his spoken-word videos.

He's warming to the Nordic countries

If we're to take the string-smothered funeral pound of 'Scandinavia' literally, Moz (or his protagonist) once hated the place so much he'd happily sing, "*Let the people burn/Let their children cry and die in blind asylum*". Until, that is, he met someone sexy from there, and now "*I kiss the soil, I hug the soil/I would eat the soil... uncomplainingly I'd die in Scandinavia*".

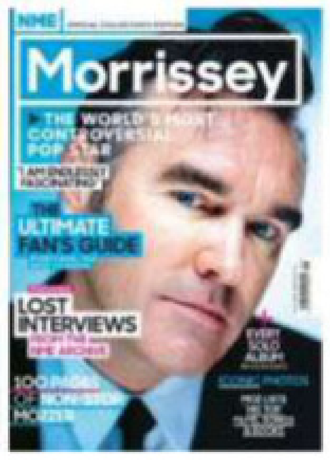
He's not warmed to the critics

Another of the Deluxe Edition tracks to have been played live, 'Art-Hounds' is a scathing attack on critics of art, food, film and culture, painting them as as friendless, talentless twazzocks with tiny penises. Fair points all.

He's been reading Kerouac

With only the title of the track 'Neal Cassady Drops Dead' to go off, we can only guess at the song's meaning, but Cassady – a beat poet associate of Kerouac and the model for the Dean Moriarty character in *On The Road* – died after trying to walk the length of a train track from one town to another, drugged out of his box after a wedding party in Mexico in 1968.

■ MARK BEAUMONT



▶ *NME Special Collector's Edition: Morrissey* is available now, priced £5.99

MICHAEL MULLER, HAMISH BROWN

The Family business

Put your pens away, record execs – Fat White Family are setting up their own label. Good news for new bands and out-of-print blues artists...

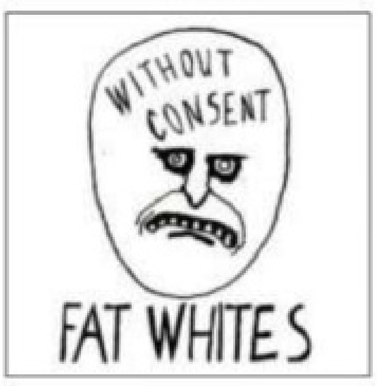
Nathan Saoudi has picked a bad week to move house. Days after Fat White Family launched their new record label, Without Consent, the organist is wired, sleep-deprived and knee-deep in boxes. "It's a busy week, man – the label's happening, I'm having trouble with my place and I've been up all night on those Lucozade tablets," he sighs.

It's been a trying couple of weeks for the band – singer Lias, Nathan's brother, was hospitalised following an illness, causing them to cancel support slots with Black Lips. "He's got pneumonia and he's anaemic, but he's not got HIV," reports Nathan. "Very good news. He's better, I fed him some steak earlier. It was scary when he started spitting blood at a gig in Paris, though."

"IT WAS SCARY WHEN LIAS STARTED SPITTING BLOOD IN PARIS"
Nathan Saoudi

Without Consent will come under the umbrella of PIAS Cooperative, which helps smaller indies with publicity and distribution. Starting with a single this summer, Fat White Family will release their own music, sign new artists and reissue "old blues albums". It means they've ended the label scramble for their signatures and secured "artistic freedom" in the process. "We were offered major deals, but PIAS offered independence. There's less money, but more space to do what you want," says Nathan.

First on the list of jobs was coming up with name for their label. Nathan doesn't remember the conversation that yielded the dubious result, but – in line with a post on their Facebook page – he denies that it has any connotations of sexual assault. "It's mystifying why people would assume it's about rape," he says. "If people do, it's their own mind. The only thing I've done without consent is steal a Mars bar from Tesco. We're not taking the piss – lots of other people are. It's a reflection on how we've had little financial support. If you're doing something without consent from authority or 'the norm', then it's not that crazy a coupling of words."



Although they have artists in mind for the reissues and a series of split seven-inch singles featuring "new bands that are already known", Nathan is not dropping any names just yet.

Their top priority is the next Fat Whites album: the follow-up to 2013's 'Champagne Holocaust' is in progress. "We've got five or six songs and we're gonna isolate ourselves in the countryside in a couple of months and do it, with our strict work ethic," he says, laughing. "We're too disciplined, if anything. We should ease off. It's been too much recently, waking up at eight, going to bed at four. Lias has to stop eating chocolate. Too much chocolate and Lucozade pills, you go crazy!" ■ BEN HOMEWOOD

"I'M NOT AN ACCOUNTANT..."

Fat White Family are one of Britain's most exciting live bands, but would you trust them to run a business? Nathan Saoudi explains the mechanics of Without Consent

There'll be an office...
"There'll be one somewhere, I'm not too sure. I don't get concerned about where it'll be, but I'm pretty sure we'll be organised somehow."

Each band member will have a role...
"We've been assigned roles, of course. What's mine? Er, helping organise it. Picking artists, making sure we organise things. Typical label things."

They won't be hiring anyone...
"I don't know what a CV is. If we hired someone they'd have to have good taste and not be a total idiot. But I'm not in a position to employ people, you know?"

Being part of the music industry machine won't change them...
"Change to what? If you've got a set of characters who've maintained what they are for such a long time, I doubt it."

But they don't know if they'll make any money...
"Making people come onto music that isn't the same typical bollocks is enough. Does that leads to financial gain? I'm not an accountant, I can't tell you what's going to happen with the books."

ROGER SARGENT

Noel Gallagher meets Tony Blair at Downing Street in 1997. (Right) Eliza Doolittle and PM David Cameron

FORGET DAVID CAMERON'S 'COOL BRITANNIA' PARTY – HE'S THE ENEMY OF THE ARTS

BY **JENNY STEVENS**

If the PM really wants to support our creative sector, he should stop destroying it with budget cuts

At the end of this month, Prime Minister David Cameron will host a "reception for the arts" at 10 Downing Street, with a roll call of guests including, according to reports, Emma Watson, Benedict Cumberbatch, Daniel Craig, Eliza Doolittle and Katherine Jenkins. The aim of the event, according to a source, is a bid to champion "the best of Britain's creative industries" and find the Tories "new backers for next year's general election".

In reality, it's nothing more an attempt to recreate Tony Blair's 1997 so-called 'Cool Britannia' reception. The image of Noel Gallagher shaking hands with a newly elected Blair was a clear sign that New Labour had tapped into the cultural zeitgeist. While the love-in was short-lived, even the dumbest goldfish in the Westminster fishbowl knows that the electoral whack of a rock star turning up at your party is something no party donor can buy. But the gall of Cameron asking artists to eat his vol-au-vents when he's spent four years destroying grassroots creativity with a savage cuts agenda is exactly the kind of piss-takery that's alienated credible cultural icons from the political sphere.

Only last week, his Culture Minister Ed Vaizey attacked arts organisations outside London struggling to raise private funds, branding them "pathetic". Justice Minister Chris Grayling, meanwhile, has decided to ban prison inmates from receiving books or owning steel-string guitars – vital creative lifelines for rehabilitation.

While many look to the Labour Party to provide opposition to the Tory agenda, it struggles to reach out to young people with any genuine offer of change. Its councillors in Camden have even busied themselves introducing fines for unlicensed buskers. At least shadow culture secretary Harriet Harman has something sensible to say about her party's fears that the arts are becoming "the prerogative of a metropolitan elite", as budgets are cut to projects that help open the wider worlds of music, film, theatre and literature to people who didn't grow up in households with Proust on the bookshelves.

The lack of any genuine youth-culture figureheads at Cameron's knees-up reflects a world of politics desperately disengaged from the cultural champions of this country. Detachment breeds apathy, which is why Ukip galloped into European Parliament and local council seats on a mandate of far-right buffoonery, warm ale and the scapegoating of Eastern European immigrants. Cameron should be focusing on saving the grassroots arts organisations that our major creative industries grow from. Instead, he's destroying them. Little wonder only the likes of Eliza Doolittle (offspring of elite theatre-school founder Sylvia Young) are willing to line up next to him. ■

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

LOST ALBUMS #34

Big Star
#1 Record (1972)

Chosen by Jamie MacColl, Bombay Bicycle Club

"Big Star are a band who I've got into a lot recently. We've started covering 'Thirteen' at a few acoustic sessions – it's a good song for us to sing as a group, because there are a lot of nice harmonies on it. People should check out the album it comes from, '#1 Record' – I don't think it went to Number One, but at least they had that aspiration! I discovered them through my dad, but also through 'Thirteen' – it's a song that I'd heard a few people cover, and a few people have stolen melodies from it for other songs. That was my route into it."

▶THE DETAILS

▶**RELEASE DATE** June 1972
▶**LABEL** Ardent
▶**BEST TRACKS** The Ballad Of El Goodo, Thirteen, In The Street
▶**WHERE TO FIND IT** Reissues on CD and vinyl in all good record shops
▶**LISTEN ONLINE** On Spotify

PA, GETTY, DANIEL HARRIS, REX

Eugene McGuinness in producer Dan Carey's south London studio, June 2, 2014

Post-touring ennui and a break-up shaped the Londoner's set of '60s-influenced songs that "celebrate mundane life"

Eugene McGuinness

"The machine stops, then suddenly you're back home with your dick in your hand," says Eugene McGuinness with a sigh. For the 28-year-old Londoner, returning home after months spent touring his second solo album, 2012's 'An Invitation To The Voyage', was tough. Sprawled on his sofa in pants and socks, he drifted, rudderless. Recording 'Chroma', its follow-up, couldn't have been further from his mind: "You temporarily forget you're a musician. It feels pretty crap, but it always happens."

A former member of Miles Kane's touring band, Eugene tried to stop the boredom with "running, football, going out and forgetting to come home". After all that failed, he realised his new record wasn't going to write itself. "It came after weeks of complete normality, with nothing on the horizon. I started to write like I'd always done and it worked."

Confident in a batch of new songs that "celebrate mundane life" like those of The Kinks, Eugene booked time at the studio of Dan Carey (Toy, Franz Ferdinand), and the in-vogue producer brought in bassist Tom Herbert and drummer Leo Taylor of The Invisible. Disillusioned by "punk and krautrock-influenced new bands too concerned with being cool", Eugene was raring to realise his vision of a streamlined, vibrant guitar album, but before the February sessions he clocked up more time on another settee first – a boozy festive period at his parents' house that yielded six more songs. In fact, Eugene wrote 'Godiva', 'Chroma''s thrusting lead single, sitting in his pants (again) in his old bedroom before watching *Sherlock* on New Year's Day. 'Amazing Grace', the zippy, La's-influenced story of a one-night stand, and the Motown-tinged 'Deception Of The Crush' were written drinking coffee in the lounge. "To me, the potency of my identity in those songs is undeniable," he says.

On day one with Carey, the excitement of finally getting around to recording the songs took a knock: Eugene and his girlfriend broke up. "I was distraught, like anybody else would be," he remembers. "When I see musicians moaning about this stuff, I think, 'Get a grip.' But the best thing to do is work, so recording was great." Now, sitting outside the Streatham bolthole that became an escape from his love-life drama, he reflects that the split "definitely made the record better". He became "less of a diva" than usual, allowing Carey to shape the album according to his understanding of Eugene's rattling, '60s-influenced sound. "It has the spirit of my demos, which usually gets lost in the studio," he says. "It was about me being between album cycles and alone, so we honed in on that."

'Chroma''s breezy and taut tunes maintain a rolling pace, bar dreamy ballad 'All In All'. Lyrically they veer from "stories everyone can relate to" ('Amazing Grace') to "an irrational desire to own a Mustang" ('Black Stang'). Recorded in two weeks, it was crafted with the universal, easy appeal of classic albums by The Beatles and Oasis in mind. "I thought about things everybody likes. It's a faceless record with songs you can really enjoy, rather than some flashy pop singer," Eugene explains, and with 'Chroma' he's aiming to prove he's anything but. Using his good friend Miles Kane as an example, he smiles, "I've got to be myself. If I turned up in a zebra-print suit, people wouldn't have it." ■ BEN HOMEWOOD

"I THOUGHT ABOUT THINGS EVERYBODY LIKES. IT'S A FACELESS RECORD, SONGS YOU CAN REALLY ENJOY"
EUGENE McGUINNESS

▶THE DETAILS

- ▶**TITLE** Chroma
- ▶**RELEASE DATE** July 7
- ▶**LABEL** Domino
- ▶**PRODUCER** Dan Carey
- ▶**RECORDED** Dan Carey's studio, Streatham, London
- ▶**TRACKS INCLUDE** Godiva, Amazing Grace, I Drink Your Milkshake, She Paints Houses, Immortals, The Crueler Kind, Deception Of The Crush, All In All, Black Stang, Heart Of Chrome, Fairlight
- ▶**EUGENE McGUINNESS SAYS** "I was stuck in my flat discovering the basic essence of what I'm about musically."

DAN KENDALL

ANATOMY OF AN ALBUM

"WE LIVE BY A CODE OF ETHICS"

Chali 2na

THIS WEEK...

Jurassic 5: Jurassic 5

The LA hip-hop collective's classic 1998 debut brought positivity back to concrete schoolyards everywhere

THE BACKGROUND

When LA's Jurassic 5 released their debut in 1998, the mood in hip-hop was stormy, riven with the feuds that had culminated in the violent deaths of 2Pac and Notorious BIG. Lyrical rancour and an emphasis on getting rich at all costs had left the scene gasping for a shot of positivity and simplicity, and Jurassic 5 provided it. Formed when Rebels Of Rhythm and Unity Committee decided to cut joint single 'Unified Rebelution' in 1995, Jurassic 5 – rappers Chali 2na, Akil, Zaakir and Marc 7even, plus beatmasters Cut Chemist and DJ Nu-Mark (yes, there were six of them) – had one mission: to "*take you back to the concrete streets/ Original beats with real live MCs*". 'Concrete Schoolyard' was their manifesto, 'Jayou' was their flute-looping party tune, and these effervescent singles switched the world on to the Jurassic age.

◀ STORY BEHIND THE SLEEVE

Designed by Jason Arber at Public Art using logos by Chali 2na and Keith Tamashiro, the sleeve's unflashy denim backdrop was unashamedly old-school, but as a reaction to the Cristal-popping, leather-and-jewels image of reigning hip-hop king Puff Daddy, it felt fresh again.

FIVE FACTS

1 The band's name (and the album title) was a satire on their retro leanings. The mum of Chali 2na's son said the group "sounded more like the Jurassic Five instead of the Fantastic Five".

2 'Lesson 6: The Lecture' samples the jerky funk of Led Zeppelin's 'Houses Of The Holy' track 'The Crunge', also filleted on Seal's 1990 single 'Crazy' and Fatboy Slim's 1996 club hit 'Going Out Of My Head'.

3 The album started life as 'EP', released in October 1997. Four tracks were added a year later for the long-play version, including single 'Improvise', which was also reworked for 2000's major-label debut 'Quality Control'.

4 Initial tracks for the album were laid down at Cut Chemist's house. He and Nu-Mark would play beats for the MCs on the front porch, and once the rhymes were nailed they'd go inside and record them.

5 Chali2na and Cut Chemist divided their time between Jurassic 5 and Latin hip-hop crew Ozomatli. The latter's bassist Will-Dog Abers plays the loping groove on 'Concrete Schoolyard'.

LYRIC ANALYSIS

"Playground tactics/ No rabbit in a hat tricks/ Just that classic rap shit from Jurassic" – 'Concrete Schoolyard'

"Run-DMC showed that you don't have to be dressing in all those sequin suits," said Zaakir in an early interview, emphasising the Jurassic need to strip away all the glam and get back to basics.

"We kick the old school like Julio Iglesias" – 'Action Satisfaction'

Massive in the 1980s (and dad to Enrique), Spanish crooner Julio Iglesias is an unlikely hip-hop touchstone, but he also gets a namecheck on Raekwon's 1995 single 'Criminology'.

"My style is packed quick like cocoa in Swiss Miss" – 'Improvise'

In the quickfire exchanges of 'Improvise', Marc 7even pays homage to US hot chocolate brand Swiss Miss. Essentially, he spits as fast as you can make a Nesquik.

WHAT WE SAID THEN

"Say, kids, what time is it? Round Jurassic 5's house, the clocks stopped somewhere around 10 years ago. Revivalist bands can often be, at best, a guilty pleasure. Jurassic 5 take the pain out of living in the past." John Mulvey, *NME*, June 6, 1998

WHAT WE SAY NOW

Jurassic 5's reanimation of old-school hip-hop was so precise that it feels like an early-'80s artefact now, as raw and seminal as its influences. The delight the frontmen take in blending their lines, harmonising as if they were doo-wop singers, is still palpable too.

FAMOUS FAN

"They have a Run-DMC-style approach to microphonology – MC Akil jumps to the fore and Chali 2na's instantly recognisable bass delivery is pleasant to hear."
Chuck D, 2014

IN THEIR OWN WORDS

"We are just people who record the stuff that we like and we live by a code of ethics that we received from being fans of hip-hop."
Chali 2na, 2003

THE AFTERMATH

Mainstream rap stayed tough, with the darker tropes of Eminem and 50 Cent shifting the big units, but Jurassic 5's sunshine template still struck a chord with the hip-hop community and beyond. The band split in 2007 when Cut Chemist threw himself into solo work, but returned last year in time for warm receptions at Coachella and Manchester's Parklife Weekender. They'll be at Glastonbury's West Holts on Friday, June 27 and are soon to release their fifth album.

▶THE DETAILS

▶RECORDED 1997–98 **▶RELEASE DATE** December 1, 1998 **▶LENGTH** 37:13 **▶PRODUCERS** Cut Chemist, DJ Nu-Mark **▶STUDIO** Red October Chemical Storage Facility, Hollywood **▶HIGHEST UK CHART POSITION** 70 **▶UK SALES** 100,000 **▶SINGLES** Jayou, Concrete Schoolyard, Improvise **▶TRACKLISTING** ▶ 1. In The Flesh ▶2. Quality Control Part II ▶3. Jayou ▶4. Lesson 6: The Lecture ▶5. Concrete Schoolyard ▶6. Setup ▶7. Action Satisfaction ▶8. Sausage Gut ▶9. Improvise ▶10. Blacktop Beat ▶11. Without A Doubt ▶12. Lesson 6 (Reprise) ▶13. Action Satisfaction (Dub)

WORDS: MATTHEW HORTON PHOTO: GETTY

NEWS DESK

THE NUMBERS

8

Number of posthumous Michael Jackson albums reported to be in the works

£1m

Mel B's reputed fee for joining the *X Factor* judging panel alongside Simon Cowell, Cheryl Cole and Louis Walsh

Feb 25

The date confirmed for next year's Brit Awards ceremony, which is being held at London's O2 Arena

11

Demos shared online by Lily Allen. She said she posted them "for LOLs"

BIG MOUTH

"It's no longer fun. On the contrary, it's just shit and kills all my creativity. But it's difficult to stop. My past is a fucking mess, a real mess"

PETE DOHERTY takes stock of what drugs have done to his life

THE BIG QUESTION

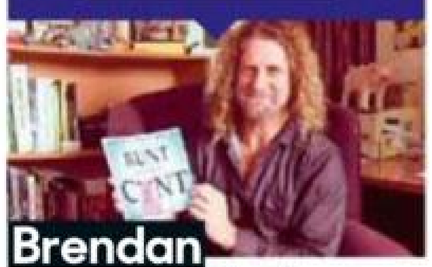
PEACE HAVE QUESTIONED ARCTIC MONKEYS' INDIE CRED. DOES IT MATTER?

Kieran Shudall
Circa Waves
"The word 'indie' has so many connotations now, it's irrelevant. Obviously their sound has developed but that's a good thing and a bit of a non-point really."

Rhian Daly
NME Assistant Reviews Editor
"In the grand scheme it's not really important, but Harry Koisser makes a good point about the term 'indie' having lost meaning since Arctic Monkeys' debut."

Larry Bartlett
NME reader
"Arctic Monkeys are established enough to brush aside comments from young bands like Peace. They just come across as bratty, indie upstarts... which is probably intentional."

WHO THE FUCK IS...



Brendan James Kelly

This is the Australian children's author who also happens to be Iggy Azalea's dad.

Not many rappers have authors for dads..

No, but Kelly isn't like most children's authors. His new series of books includes *The Perfect Poo* and *The Runt Who Said C#nt*. Apparently one title contains illustrations of erect and flaccid penises, and foul language is common throughout his work. The third book is titled *The Ugly Dickling*.

So they're for 18+ kids then?

Not so. Kelly says he has "always thought it better to educate a child about the world rather than shield them from it".

GOOD WEEK ↔ BAD WEEK

Klaxons

Klaxons are heading out on "the world's first 3D-printed tour". Everything you see on their UK tour later this year – including instruments, lights and amps – will have been made using the latest 3D-printing technology.

Lana Del Rey

Lana has revealed her own deathwish. Citing Kurt Cobain and Amy Winehouse as her heroes, she told *The Guardian:* "I wish I was dead already," adding, "I don't want to have to keep doing this... but I am."

AND FINALLY

They're in fashion

Swim Deep have posed for designer Paul Smith as part of his autumn/winter campaign. The Brummie band can be seen in next season's garments online now.

Lars attacks

Lars Ulrich has become the latest drummer challenged to a drum-off by Red Hot Chili Peppers' Chad Smith and comedian Will Ferrell. Winner plays Glastonbury?

Unidentified flying opera

Sarah Brightman has paid £30 million to visit space and become the first person to sing live on the International Space Station. Bet Matt Bellamy's well pissed off.

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JUNE 15, 2014

01

Lazaretto
Jack White XL

The former White Stripes frontman follows up his first solo album, 2012's 'Blunderbuss', with a second that's equally eccentric and full of black humour. 'Lazaretto' tops the Record Store Chart this week.

NEW	2	Stay Gold	**First Aid Kit** COLUMBIA
NEW	3	48:13	**Kasabian** COLUMBIA
■	4	Ghost Stories	**Coldplay** PARLOPHONE
NEW	5	Distant Satellites	**Anathema** K SCOPE
▼	6	Led Zeppelin	**Led Zeppelin** RHINO
▼	7	Led Zeppelin 2	**Led Zeppelin** RHINO
▼	8	Led Zeppelin 3	**Led Zeppelin** RHINO
▲	9	A Perfect Contradiction	**Paloma Faith** RCA
▲	10	Turn Blue	**The Black Keys** NONESUCH
▼	11	In The Lonely Hour	**Sam Smith** CAPITOL
NEW	12	Blue Smoke – The Best Of	**Dolly Parton** MASTERWORKS
NEW	13	Whispers	**Passenger** BLACK CROW
■	14	Caustic Love	**Paolo Nutini** ATLANTIC
▼	15	Sunbathing Animal	**Parquet Courts** ROUGH TRADE
▼	16	More Modern Classics	**Paul Weller** ISLAND/VIRGIN
NEW	17	Great Western Valkyrie	**Rival Sons** EARACHE
▼	18	Going Back Home	**Wilko Johnson/Roger Daltrey** UMC
NEW	19	Zaba	**Glass Animals** WOLF TONE
▼	20	Are We There	**Sharon Van Etten** JAGJAGUWAR
▼	21	Xscape	**Michael Jackson** EPIC/MJJ
▲	22	AM	**Arctic Monkeys** DOMINO
▼	23	Breakfast	**Teleman** MOSHI MOSHI
▼	24	If You Wait	**London Grammar** METAL & DUST
NEW	25	Stockholm	**Chrissie Hynde** WILL TRAVEL
▲	26	Jake Bugg	**Jake Bugg** MERCURY
NEW	27	Beauty And Ruin	**Bob Mould** MERGE
NEW	28	Liquid Spirit	**Gregory Porter** BLUE NOTE
▲	29	Definitely Maybe	**Oasis** BIG BROTHER
▼	30	La Petite Mort	**James** BMG RIGHTS/COOKING VINYL
▼	31	Lost In The Dream	**The War On Drugs** SECRETLY CANADIAN
▼	32	National Treasure – Ultimate Collection	**Vera Lynn** DECCA
NEW	33	Quadrophenia – Live In London	**The Who** UMC
NEW	34	Out Among The Stars	**Johnny Cash** COLUMBIA
▼	35	A Letter Home	**Neil Young** REPRISE
NEW	36	Luck	**Tom Vek** MOSHI MOSHI
NEW	37	Wildest Dreams	**Wildest Dreams** SMALLTOWN SUPERSOUND
NEW	38	Everyday Robots	**Damon Albarn** PARLOPHONE
▼	39	What Have We Become	**Paul Heaton & Jacqui Abbott** EMI
NEW	40	Nabuma Rubberband	**Little Dragon** BECAUSE MUSIC

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

KRISTINA RECORDS LONDON

FOUNDED 2001

WHY IT'S GREAT Kristina is dedicated to vinyl and limits the amount of stock on sale in a bid to keep the quality high and the store easy to navigate.

TOP SELLER LAST WEEK
Theo Parrish – 'Footwork'

THEY SAY "Friendly, clued-up service in a clean, modern space from people who love music."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: RICHARD JOHNSON, DAN KENDALL, JORDAN HUGHES, PA

SOUNDTRACK OF MY LIFE

EMF

The Rocky Horror Picture Show

Courtney Barnett

Singer-songwriter

THE FIRST SONG I REMEMBER HEARING
'Peter And The Wolf' – Sergei Prokofiev

"I was probably at pre-school, but mum and dad listened to heaps of classical music too. I know there are different versions of it, but one of the more kiddie versions says, '*the sound of the wolf is the bassoon*' – the wolf is scary, dark and deep-sounding. It's an amazing introduction to music for kids."

THE FIRST SONG I FELL IN LOVE WITH
'Manic Depression' – Jimi Hendrix

"My brother's friend made us mixtapes and that's how I heard Jimi Hendrix for the first time. I fell in love with the song 'Manic Depression'. When I was an early teenager I slightly identified with it. Or I wanted to. Or I thought I did. Everything about him is pretty loveable. Just the way he plays guitar – he doesn't even have to say anything."

David Bowie

THE SONG THAT MADE ME WANT TO MAKE MUSIC
'Shivers' – The Birthday Party

"It's one of the first songs I learned to play on guitar. I watched *Dogs In Space* – it's great, an Australian film with Michael Hutchence from INXS, set around Melbourne. There's a version of 'Shivers' on the soundtrack sung by a girl, Marie Hoy. That version is awesome."

"EVERY TIME, 'PERFECT DAY' KILLS ME A LITTLE"

THE FIRST ALBUM I EVER BOUGHT
'Nevermind' – Nirvana

"I still have it! I was about 10 when I bought it – that would have been four years after Kurt died. I keep thinking back to try and remember if I knew he was dead or not and I don't think I did. I loved it. It's probably the thing I've listened to the most in my life."

THE SONG I WISH I'D WRITTEN
'Perfect Day' – Lou Reed

"Every time I hear it just kills me a little bit. I got into Lou Reed fairly recently, just from meeting other musicians and them introducing me to stuff."

THE SONG I CAN NO LONGER LISTEN TO
'Good Riddance (Time Of Your Life)' – Green Day

"It's another song I learned how to play on guitar at high school. It's not like it's a bad song or anything, but I've listened to it a lot! I was a 'Dookie' fan too, we had that album when I was growing up – it's great."

MY KARAOKE SONG
The Rocky Horror Picture Show medley

"The last time I did karaoke was in a Tasmanian pub. I hate karaoke – it terrifies me. *Rocky Horror* is one of my favourite movies. The first time I watched it I was in late primary school and I was at a sleepover with friends, and the next day one of my other friend's mums found out we watched it and she cracked the shit, because it was, like, inappropriate."

THE SONG I CAN'T GET OUT OF MY HEAD
'Unbelievable' – EMF

"I don't know why, but that song always gets stuck in my head. I don't even know who they are! I heard the song on a mixtape from my friend and neighbour Nick – he introduced me to Nirvana and all that stuff. He had an American stepdad who'd bring CDs home and make tapes for us."

THE SONG THAT MAKES ME WANT TO DANCE
'Let's Dance' – David Bowie

"Most of the stuff he does makes me want to dance. He knows how to write a good song and everything he does is kind of funky. I normally do a little bit of the twist – a subtle twist."

THE SONG I WANT PLAYED AT MY FUNERAL
'Here Comes The Sun' – The Beatles

"I can't say 'Perfect Day' again! There's 'Ripple' by the Grateful Dead... Or 'Here Comes The Sun' – it's so peaceful. I don't really know what the lyrics are about but it's just so gentle. I want to make people feel sad."

THE SONG THAT REMINDS ME OF MY FIRST UK TRIP
'Panic' – The Smiths

"I always get The Smiths stuck in my head when I'm in London – that one line, '*Panic on the streets of London*'. I'm a Smiths fan, but on a very surface level – I hardly know anything about them. I just get so lazy sometimes, trying to learn about bands."

THE SONG THAT MAKES ME THINK OF MELBOURNE
'The Chapter In Your Life Entitled San Francisco' – The Lucksmiths

"They're very Australian. They write these beautiful pop love songs that are clever and well written – I think the songwriter is an English teacher."

AS TOLD TO: LEONIE COOPER PHOTOTS: GETTY, JENN FIVE, WIREIMAGE, REX

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NEWMUSIC

Gengahr

Horror-film-obsessed Londoners mix the creepy with the catchy

We meet Gengahr outside a north London pub, just a few days after they have wrapped up a boozy month-long UK tour with Wolf Alice and Superfood. Still bleary-eyed from those gigs, nothing much raises an eyebrow for the four-piece now.

Take drummer Danny Ward, who breezily recalls the Newcastle show where he accidentally dislocated his shoulder just before taking to the stage – yet still managed to play. One-handed. "That was the first time we'd properly gone out drinking on the tour," he shrugs by way of an excuse.

Ward met singer Felix Bushe and bassist Hugh Schulte at school, the trio tinkering around aimlessly in various projects until virtuoso guitarist John Victor entered the fold last year. *Radar* caught the band live, along with a heavy smattering of music-industry bigwigs, at Guildford's Boileroom in April, where it was clear just how galvanised the band are by John's octopus-like fretwork and reverb-bleached riffs. He's a fresh-faced Graham Coxon – only even *more* intense. "John does guitar, keyboards and synth, but at the same time!" laughs Felix.

Peppered with Felix's falsetto whoops, songs like 'She's A Witch' are woozy affairs on record; beautifully executed guitar jams in the Unknown Mortal Orchestra mould. But there's an underlying tension that gets unleashed when the band play live, with Felix and John's squalling guitars entwined to create a mass of early-Blur-meets-Yuck energy.

Even more interesting are the songs' subjects, many of which stem from an obsession with old horror films. "Most of them are little stories or fragments of fantasy," Felix says, with torch song 'Fill My Gums With Blood' apparently "a love story about a little boy who falls for a girl vampire". Appropriately its video has been directed by and stars Nico Smith, who is just nine years old.

New tracks such as 'Powder' and 'Bathed In Light', which are vying for inclusion on the band's forthcoming debut single, look set to continue this otherworldly theme. Stick your bets on Gengahr serving up some of the creepiest, catchiest tunes of the summer. ■ DAN CARSON

▼ ON NME.COM/NEWMUSIC NOW
▶An interview with Nico Smith – Genghar's young video director

▶THE DETAILS

▶**BASED** London
▶**FOR FANS OF** Unknown Mortal Orchestra, Yuck
▶**SOCIAL** facebook.com/gengahrband
▶**SEE THEM LIVE** Glastonbury (28 June), Latitude (17–20 July)
▶**BELIEVE IT OR NOT** The band previously went by the name of RES, a tribute to Cardiacs man Tim Smith – "Our first producer, mentor and child therapist," says Felix

JENN FIVE

MORE NEW MUSIC

Fever The Ghost

Prom

Formed by members of Parlour, Sissy & The Blisters and now-defunct Cambridge psych-pop group Carousel, Prom come out howling on their debut track 'Cry Baby Cry'. "*Open up and speak to me*", instructs leading lady Angela Won-Yin Mak with a gutteral urgency as sleazy, sludgy riffs give her demands a dark and foreboding power.

▶SOCIAL @nopromno

▶HEAR HIM soundcloud.com/promuk

Elli Ingram

Brighton might just have a new star in Elli Ingram. In her early twenties and signed to Island Records, the songstress set it off by unveiling her bluesy, smoky soul cover of Kendrick Lamar's 'Poetic Justice' last year – which was followed by debut EP 'Sober' and a Mobo award nomination for Best Newcomer. Her tone and 'tude have elicited comparisons to Adele and Amy Winehouse, but there's a rawness in her delivery that couldn't be more unique.

▶SOCIAL @ElliIngram

▶HEAR HER soundcloud.com/elliIngram

NME BUZZ BAND OF THE WEEK

Fever The Ghost

MGMT gone cinematic? Foxygen on shrooms? US four-piece Fever The Ghost say they come from somewhere called Moat Eel, which might explain their capacity for mad visuals (just check their picture above) and mind-bogglingly warped sound odysseys – like 'Calico', their next single. Heavenly Records are releasing their EP this September, with a full album due early next year.

▶SOCIAL @fevertheghost

▶HEAR THEM soundcloud.com/fever-the-ghost

Leather

This Tokyo four-piece have been caught ogling The Libertines' Hyde Park line-up on Twitter recently, but their lo-fi marriage of surf, The Strokes and The Jesus And Mary Chain would surely trump the likes of The Enemy and The View. It's a shame, then, that 6,000 miles will separate them on the day; with their stiking name and a logo that recalls vintage motor-racing stickers, these guys would go down a storm.

▶SOCIAL facebook.com/leathertheband

▶HEAR THEM leathertheband.bandcamp.com

These Ghosts

London trio These Ghosts are being hailed in some corners of the blogosphere as Britain's answer to Animal Collective. It's not a wholly inaccurate comparison, as new single 'Coat Of Feathers' demonstrates. The wistful euphoria is there, but These Ghosts serve it up on a platter of melancholic guitars akin to early Radiohead. It's the first single from upcoming second album 'Still The Waves'.

▶SOCIAL facebook.com/theseghosts

▶HEAR THEM soundcloud.com/theseghosts

The Provincial Archive

These Canadians formed six years ago but had a tough time trying to leave Canada. Having completed their first string of UK dates this May, they've managed to make an impact on the British indie consciousness. 'Daisy Garden' is their best track, a cunning and layered song with a contagious chorus that's lyrically reminiscent of Elliott Smith.

▶SOCIAL facebook.com/theprovincialarchive

▶HEAR THEM soundcloud.com/the-provincial-archive

Prom

Oxbow Lakes

A recent performance by Torquay four-piece Oxbow Lakes at Peckham's Montague Arms was a masterclass in intricate musicianship, with sprawls of winding, convoluted melodies reaching peaks equal to those of Mogwai and Godspeed You! Black Emperor. Latest single 'Geiger' is a beautiful and terrifying spectacle of outstanding craftsmanship.

▶HEAR THEM soundcloud.com/oxbow-lakes

The New Hellfire Club

Naming your band after a group of lordly rakes from the 18th century naturally conjures images of chaos and debauchery. Northampton's New Hellfire Club are more together than that though, as songs like 'WeAreNotWhatWeAre' and 'Brahma Kamal' attest. The psychedelic soundscapes belie what's essentially a snarky rock band with touches of baggy-era Primal Scream.

▶SOCIAL facebook.com/thenewhellfireclub

▶HEAR THEM soundcloud.com/thenewhellfireclub ↦

BAND CRUSH

Noah Kardos-Fein

Yvette

Alan Watts

"Our US labelmates are a trio of singularly focused electro beat heads. They're tight without forcing it, gritty without mucking it up and powerful without being pedantic. 'Ara', their latest on Godmode, is just the kind of dark, industrial synthy stuff we love."

NOËL ALVARENGA

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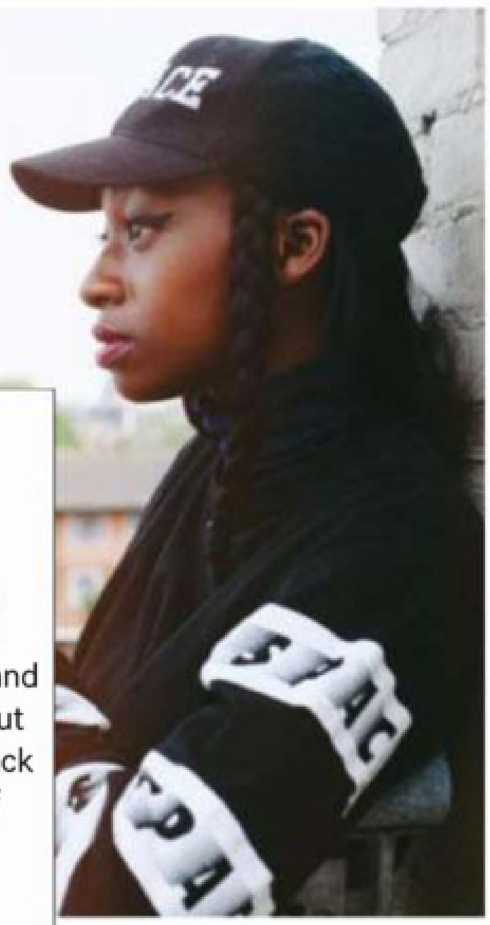


Little Simz

School

The latest in a long line of exciting bands to emerge from Gothenburg, Swedish four-piece School are putting their own infectious stamp on the lo-fi dream-pop genre. With a sound that borders on the sweetly naive, debut single 'So Long' has all the youthful charm of Beach Fossils; its marriage of delicate guitar and bouncy Smiths-like bassline could see the band become the next big Scandinavian export.

▶SOCIAL facebook.com/schoolmusik

▶HEAR THEM soundcloud.com/s-c-h-o-o-l/

Eaux

ATP Recordings released Eaux's techno-inspired debut LP 'Plastics' this month, and lead track 'Head' set the pace – a hit of euphoria building from a base of dark, swathing ambience. Sian Ahern's distant vocal calls hold it all together, before bassy synths drench everything with heavy colour. Erupting with a bell loop that recalls Orbital's masterpiece 'Belfast', Eaux reach a zenith that's way above their station.

▶SOCIAL facebook.com/eauxmusic

▶HEAR THEM soundcloud.com/alltomorrowsparties/eaux-head

▶SEE THEM LIVE Iceland ATP Festival (July 12), London Jabberwocky Festival (August 16)

The Watchmakers

The Watchmakers are a band on a mission to put the strut back into psych. Latest track 'Illumination' may be full of sonic arabesques, but the driving motorik rhythm is more than a little like desert-era QOTSA.

▶SOCIAL facebook.com/pages/the-watchmakers

▶HEAR THEM soundcloud.com/thewatchmakers

Little Simz

North London's Little Simz stormed the net with her 'Blank Canvas' EP in 2013, which led to her performing at SXSW and sitting in studio sessions with Dizzee and Joey Bada$$ producer Chuck Strangers. If things continue to go her way, you can be sure that Simz won't be little for much longer.

▶SOCIAL @LittleSimz

▶HEAR HER soundcloud.com/littlesimz

Shy For Shore

The bleeding, synthesized introduction of 'Love, Again' is moody invitation to Shy For Shore's "painful pop",

Shy For Shore

and there's no doubt that the Scandinavian duo have a somewhat bleak outlook in their music. "*Never gonna love again*", repeats Mari Hartvedt Nordén, but there's also plenty of punch in the midst of their gloomy '80s electro. Channelling Grimes, and more recently Pawws, Shy For Shore's soft synthesis is an alluring spell.

▶SOCIAL facebook.com/shyforshore

▶HEAR HIM shyforshore.bandcamp.com

Bloom

With an early demo like 'Ready To Run', Cardiff's Bloom seem destined for great things. Their admiration of The Stone Roses, Joy Division and Television gives them a sound that's potentially viral, and new track 'Slow Evil' proudly maintains their consistency.

▶SOCIAL facebook.com/cruel.bloom

▶HEAR THEM soundcloud.com/cruel-bloom

Nudes

Coming out of Art Is Hard's Pizza Club stable, Nudes are a London outfit comprised of members of Playlounge, Saturday's Kids and Breathe Out. First track 'Crush' is a burst of thrashing alt-rock with shades of Hüsker Dü and The Wedding Present. If the trio keep this up, they'll easily rise to the precedent set by their other bands.

Radar NEWS ROUND UP

Meanwhile

MIDI COMPLETES LINE-UP

France's Midi Festival has announced its full line-up, featuring a myriad of must-see new acts including Gengahr, John Wizards, Adult Jazz and Eyedress. Taking place in Hyeres on July 25–26, Childhood, Merchandise and former Wu Lyf man Francis Lung are also on the bill.

MEANWHILE JOIN LA ROUX

Singer, producer, film composer and devoted Prince disciple Meanwhile has been hand-picked by Elly Jackson to support La Roux on tour this winter. The news comes off the back of his recent signing to Fiction Records and the release of second single 'Bigger City'.

RADAR LAUNCHES APP

We've launched an app (left) to highlight the best new British bands of 2014. With exclusive tracks from Fat White Family, Royal Blood and more, it's also totally free! To download, head to the app store and search for NME's Best New British Bands Of The Summer, supported by Gola.

NOVELLA BOND WITH MAZES

London's White Sands have formed as the newest project from Male Bonding's John Webb. With Novella's Sophy Hollington and Mazes' Conan Roberts completing the line-up, debut single 'Years' is a flurry of lo-fi American post-punk in the vein of Hüsker Dü and Sonic Youth.

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

WORDS: MATT WILKINSON, JOSEPH JP PATTERSON, JAMES BALMONT, JAMES CUNNINGHAM, TIM HAKKI, RHIAN DALY, TOM HOWARD
PHOTOS: LUCY JOHNSTON, KEVIN MOROSKY, DANIEL TOPETE

Eaux

▶SOCIAL facebook.com/pages/nudes
▶HEAR HIM soundcloud.com/separatedbymotorways/nudes-crush

Death And Vanilla

Swedish duo Death And Vanilla call their sound psychedelic dream-pop, but album 'Vampyr' points towards a more genre-pushing direction. Recorded as a live accompaniment to a screening of the similarly titled 1932 horror classic, it showcases the band as purveyors of the uniquely bizarre. Nowhere is that more evident than on 'Vampyr Theme', a labyrinth of exotic sounds that hints at something truly dark.
▶SOCIAL facebook.com/pages/Death-And-Vanilla
▶HEAR THEM soundcloud.com/death-and-vanilla

Radar LABEL OF THE WEEK

Double Denim

▶FOUNDED 2010, by Hari Ashurst and Jack Thomas
▶BASED London
▶KEY RELEASES Christian AIDS – 'Stay +' (2011), 'Systems EP' Empress Of (2013), 'Performance' – Outfit (2013), 'But Blood' – Hockeysmith (2014)
▶RADAR SAYS Releasing what they call "crucial pop music in times of click bait", Double Denim have become one of the UK's most frequently brilliant new labels since their launch four years ago. The likes of Hockeysmith and Bayou look set to help them continue the trend.

Arêtes

Behold: psych-folk dream-makers with political bite. Initially formed in 2011 by pals Brian Semple and James Grisbrook, Arêtes are now a south London five-piece whose debut album 'Mission Creep' is dreamy, dishevelled and all about what lies beneath. It's named, says Semple, after a term "used to describe something that's got out of hand because of greed or incompetence, or because it was a front for something more sinister", and tracks like 'Climbing Up And Chucking Rocks' and 'I'm So Sober' float like butterflies, sting like bees.
▶SOCIAL @AretesMusic
▶HEAR THEM soundcloud.com/aretesmusic

Eighteen Nightmares At The Lux

These Londoners rock the kind of fucked-up cabaret look that arouses curiosity in anyone searching for an outrageous band to follow. Their 'Pig' EP is loaded with glorious Cramps references, while opener 'Sally's Bedtime' is its smutty crown jewel. New EP 'Mouth To Mouth' is expected in August, and with it a hefty injection of Kyuss-style riffing.
▶SOCIAL facebook.com/eighteennightmaresatthelux
▶HEAR THEM soundcloud.com/enatl

Vomitface

Enter Vomitface, a band with a portmanteau filthy enough to make Mudhoney cower. This New Jersey trio borrow plenty of tropes from the grunge pilgrims and their contemporaries Nirvana, Melvins and Fugazi, and a recent self-titled EP was printed on "puke-coloured green marbled vinyl" to harbour such fearsome riffs as the drawling 'Sloppy Joes'. They've also recorded a post-hardcore Kate Bush cover, indicating that this erratic bunch have some colourful ideas, to say the least.
▶SOCIAL facebook.com/vomitfaceband
▶HEAR THEM soundcloud.com/vomitface

NEW SOUNDS FROM WAY OUT

This week's columnist
JONO MA
Jagwar Ma

THE WIZARDS OF OZ

Motorik isn't quite a band or an artist, it's a way of life. The Motorik collective is a group of Sydney electronic artists who run a label, a music studio, output techno, design stuff and throw crazy warehouse parties. They've had a bunch of releases by **CSMNT61**, **Fingerprince**, **Wordlife**, **Jensen Inceptor** and loads of others. Their real fingerprint on the Sydney scene is probably the monthly parties they hold, the likes of which I imagine would rival some of the most authentic warehouse raves from back in the bad old days. I had the pleasure of DJing at one of their parties when we were on the Laneway Festival tour, and it was such a delight to return to my hometown and see my pals throwing proper parties with proper soundsystems and proper dance music. Pat and Andrew (the Santamaria brothers) who make up CSMNT16 are mates from my previous band Lost Valentinos, and they are like family to me. Pat also worked on our 'Howlin' album artwork. So again, Motorik are yet another branch from the same seed as Jagwar Ma and they're holding the fort back home.

Seekae

Moving on, I first met **Kirin J Callinan** (pictured above) years ago when I replaced him on guitar in the Valentinos. We met up so he could familiarise me with his guitar parts, and what would have otherwise been an awkward exchange turned out to be the beginning of long-standing friendship – a musical relationship, in fact, that would see us start our own band together (FLRL) and endless collaborations that continue to this date. He's one of the most talented and unique guitarists around and possesses an odd, mischievous wit that shines through in his music. The only way to really understand him is to see him play in the flesh! He's somehow quintessentially 'Aussie' and yet very much a bold statement against the regressive, conservative and culturally ignorant country that Australia is in danger of becoming.

"Motorik's finger-print on the Sydney scene is the monthly parties they hold"

I also want to talk about **Seekae**. They've been kicking for a while and have a fairly solid underground following in Australia, but since we moved to the UK I've not heard about them. But they just unveiled some new tunes, which has brought them back to my attention, and I recently bumped into them rehearsing in London. They're pottering around here at the moment, playing shows around Europe. It's exciting, watching from afar – another Sydney-based group slowing perfecting their craft! ■

Next week: Jack Savidge, Friendly Fires

StoreMags.com

Reviews

Lana Del Rey
Ultraviolence

The follow-up to 'Born To Die' is full of knowing winks to the singer's public persona. But the joke soon wears thin

Like Morrissey, Lana Del Rey has mastered song titles that perpetuate her reputation with a knowing wink. The tracklisting of her second official album could form her manifesto: 'Sad Girl', 'Pretty When You Cry', 'Money Power Glory', 'Fucked My Way Up To The Top'. Rather than the mea culpa that Authenticity Bores would like it to be, the latter is a territorial, if mournful, bitch-slap: "*I'm a dragon, you're a whore/Don't even know what you're good for/Mimicking me's a fucking bore... to me*", she glowers.

It's hard to know who she's referring to, especially because mimicking Lana Del Rey would be hard. On 2012's 'Born To Die' she was an idea among icons. As she said recently, "[My persona] literally has nothing to do with me." It's either smart postmodern mythmaking or an equally smart get-out-of-jail-free card.

Produced by The Black Keys' Dan Auerbach, 'Ultraviolence' attempts to define Del Rey's musical identity. Most of these 11 songs are stately ballads that swap her old hip-hop affectations and hiccuping-baby vocals for languid desert rock. The pace is unwavering: her powerful voice reaches piercing highs before evaporating, like steam rising from hot coals, while Auerbach punctuates his reverb-filled sandstorms with occasional guitar solos. Even though the silliness of 'Born To Die' was key to its appeal (the way she spread out the word "*py-y-y-tho-o-on*" on 'National Anthem'), the classy 'Ultraviolence' sounds like a better capital-A album, putting Del Rey first in line to helm the next Bond theme.

Where the first album was full of submissive, 'I'd die without you' pouting, 'West Coast' – the Chris Isaak-indebted lead single from 'Ultraviolence' – suggests

ILLUSTRATION: JIMMY TURRELL

Del Rey is seeking independence: "*I get this feeling like it all could happen/That's why I'm leaving you, for the moment*", she sings, from a rare position of power. But it doesn't last: elsewhere she's in thrall to rote, druggy bad-boys who treat women like dirt.

Much of 'Ultraviolence' conforms to a feminine ideal forged in 1959, the year Nina Simone released 'The Other Woman' (about a mistress, from the point of view of a spouse), which Del Rey covers here. Her 2014 equivalent, 'Sad Girl', sounds like an awkward supper-club seduction and concerns a besotted prostitute whose only power is vaguely threatened indiscretion. The ragged edges of 'Pretty When You Cry' evoke early Cat Power, but without any of her searing anguish: Del Rey's lover treats her terribly because she looks cute when she's upset. She exalts a violent man on the title track, referencing The Crystals' 'He Hit Me (And It Felt Like A Kiss)'. It's harder still to listen knowing that Del Rey claims these situations are all true to life. Eighty-five per cent of domestic-violence victims return to their abusers, submission is an ancient peccadillo, and there's no accounting for taste. But she conjures them with a surface-level sadness that swiftly wears thin if you have no time for one-dimensional cads.

'Ultraviolence' is a funny second album for the way Del Rey makes jokes at her own expense, inhabiting roles that critics have imagined for her based on the malleability of her early references. She's a bohemian dimwit on 'Brooklyn Baby', and reaches a state of semi-religious ecstasy at the thought of the titular attributes on the excellent 'Money Power Glory'. The line between self-aware irony and tragically conforming to type is thin, though, her knowing winks getting stuck in a tangle of false eyelashes, and ultimately undermining what had the potential to be a powerful artistic statement. ■ LAURA SNAPES

6

'ULTRA-VIOLENCE': THE REFERENCE POINTS

Freedomland ('Brooklyn Baby')
After Disneyland California's chief developer, Cornelius Vanderbilt Wood, was fired, he started his own theme park, Freedomland USA, in the Bronx. It opened in June 1960, but closed four years later.

Golden gods ('West Coast')
'West Coast''s lyrics include a nod to the moment, also referenced in Cameron Crowe's *Almost Famous*, when Led Zeppelin frontman Robert Plant reportedly stood on a Sunset Strip balcony and declared, "I am a golden god!"

Nino Rota ('Old Money')
'Old Money' borrows and builds around the theme from Franco Zeffirelli's 1968 film adaptation of *Romeo And Juliet*, written by Italian composer Nino Rota.

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Polydor ▶**PRODUCER** Dan Auerbach ▶**LENGTH** 51:24 ▶**TRACKLISTING** ▶1. Cruel World ▶2. Ultraviolence ▶3. Shades Of Cool ▶4. Brooklyn Baby ▶5. West Coast ▶6. Sad Girl ▶7. Pretty When You Cry ▶8. Money Power Glory ▶9. Fucked My Way Up To The Top ▶10. Old Money ▶11. The Other Woman ▶**BEST TRACK** Money Power Glory

MORE ALBUMS

Human Hair
My Life As A Beast And Lowly Form
The state51 Conspiracy

On this debut record of ruthless sonic battery, London-via-Nottingham five-piece Human Hair come across as a violent but intelligent bunch. Opener 'Party Size' is built around a Pavement-style guitar riff, and 'Worldly One' drifts into the throes of Sonic Youth's 'Kool Thing'; these artists form the basis of Human Hair's sound. From here, 'My Life...' builds into a whole weatherfront of gale-force guitars and vocal assaults, the latter exemplified by frontman (and former furniture salesman) Jack Lenton's incensed yelps on 'Happy Birthday' and the shrill and screeching 'Nail Biter'. There's a lack of dynamic range, though, that makes it a wounding rather than rewarding listen. ■ JAMES BALMONT

6

Greys
If Anything Carpark

Any band that names a song after Fugazi guitarist Guy Picciotto is wearing its punk patches with pride. Greys erupted from the same Toronto noise scene as Metz, and they've learned well, if the serrated, slurring 'Pretty Grim' and the severe stop-start of 'Use Your Delusion' are anything to go by. Elsewhere they borrow Fidlar's pent-up goofiness and, on 'Chick Singer', attempt to steer it into a parody of regressive attitudes to female musicians. Of course, for all its honourable intentions, it still paints a picture of 100 dudes in a basement yelling the refrain, "*She's good for a girl*". But when they aren't committing feminist faux pas, Greys stand on the verge of leading a new generation of punk. ■ ROBERT COOKE

7

How To Dress Well
What Is This Heart?

Tom Krell flexes his R&B muscles but is better when he sticks to his chilltronic roots

Though Tom Krell, aka HTDW, is fiercely 'credible', he's also pop. The American namechecks Spiritualized, Mark Kozelek and Lou Reed, and even recorded this chilltronic third album – where else? – in Berlin. But since the sonic mist from his neo-soul 2010 debut 'Love Remains' cleared, his elastic-tonsilled R&B voice has aligned him closer to R Kelly than James Blake, no matter how many minimalist chimes, fuzzy synths and potting-the-black beats he slavers onto 'What You Wanted'. His attempts to stretch the borders of R&B are admirable, but it's only when he tranquilises his inner Usher for the downbeat piano throb of 'See You Fall', the spectral orchestration of 'Pour Cyril' and the acoustic minimalism of '2 Years On (Shame Dream)' that he achieves the subtlety and invention of, say, Sufjan Stevens. For the rest, he's just another hipster with a laptop. ■ MARK BEAUMONT

5

▶THE DETAILS

▶**RELEASE DATE** June 24 ▶**LABEL** Weird World ▶**PRODUCER** Rodaidh McDonald ▶**TRACKLISTING** ▶1. 2 Years On (Shame Dream) ▶2. What You Wanted ▶3. Face Again ▶4. See You Fall ▶5. Repeat Pleasure ▶6. Words I Don't Remember ▶7. Pour Cyril ▶8. Precious Love ▶9. Childhood Faith In Love (Everything Must Change, Everything Must Stay The Same) ▶10. A Power ▶11. Very Best Friend ▶12. House Inside (Future Is Older) ▶**BEST TRACK** See You Fall

Taffy
Plus+++ Club AC30

As Britpop celebrates its 20th anniversary, here comes a reminder of the era's far-reaching influence. Tokyo four-piece Taffy's 2012 debut 'Caramel Sunset' took its cues from Noel, Damon and Jarvis as well as the pre-Cool Britannia era. Though that record was light and airy, this B-sides and rarities compilation is for diehard fans only. Those who invest will be rewarded with the assured melodies of 'Tune In A Jar' and the scuzzed-up feedback of 'Uriseas', but nothing else here exactly begs the question 'Why was this not your lead single?' If nothing else, 'Plus+++' shows that even after 20 years, Britpop's half-life has yet to reach background levels. ■ DAVID RENSHAW

6

NATURAL BORN WINNERS

In the search for the best new talent around, Sheffield band Algiers come out tops in Gola's Born In Britain project

It's not just us here at *NME* who are obsessed with bringing you amazing new music. Gola's Born In Britain campaign has unearthed some of the country's most exciting emerging bands this year, which is why we've teamed up with them to produce a one-off iPad magazine featuring the best new British bands of 2014 – including Sheffield newcomers Algiers.

Currently recording their second album, Algiers' drummer John Goodwin says that for him and frontman Will Anderson it's all about being loud, tight and *not* complacent.

Having formed in 2011 from the ashes of various other bands (Will was in Dartz!, while John drummed in The Maple State), Algiers came to fruition after the duo crossed paths in a bar and found out they were fans of each other's music. Within weeks they'd come up with enough material to start gigging properly, soon coming to the attention of the Big Scary Monsters label.

Now on Xtra Mile Recordings, they released debut album 'You're The Captain' earlier this year. It's a record that cemented that early promise enough to alert Gola, who crowned them champions in the Born In Britain competition, which seeks out the best new talent the country has to offer.

"I doubt first-time mothers have reached the escalated heights of private euphoria we each experienced," laughs John about winning the prize, which has helped raise their profile further. "We didn't expect to be on our second album," he adds, before confirming that they're putting together songs for 'You're The Captain''s follow-up.

What they're keen to avoid is becoming too entrenched in the music scene that surrounds them in Sheffield. "Too many people prioritise haircuts over songs and ability," John says, although he admits it's not all bad (fellow Steel City act Toucans and David Broadhurst of Magpies are both on his iPod). "We're trying new things and not being too complacent," he enthuses. "Not reinventing the wheel – just having fun with structures and melodies." Which is *exactly* what Algiers are doing. ■

"I DOUBT FIRST-TIME MOTHERS HAVE REACHED THE ESCALATED HEIGHTS OF EUPHORIA WE EXPERIENCED"

JOHN GOODWIN, ALGIERS

▶THE DETAILS

▶**WHO'S WHO** Will Anderson (vocals), John Goodwin (drums)

▶**WHAT THEY'RE LIKE** Intricate yet anthemic indie that's DIY but aiming for the big league

▶**HEAR THEM** Debut album 'You're The Captain' is out now

▶ *NME*'s Best New British Bands Of The Summer, Supported By Gola, is available to download for free from the app store

Gola CLASSICS

Martyn
The Air Between Words
Ninja Tune

Like Hyperdub's Kode 9, Washington-based producer Martyn runs a label (3024) and specialises in progressive bass music. This third LP is jumpy and beat-driven and banishes the memory of the dubstep scene he emerged from. Opening with the watery 'Forgiveness Step 1', it immediately changes pace: 'Glassbeadgames', which features Four Tet and is propelled by a UK garage kick, is claustrophobic. The unforgiving techno of 'Empty Mind' and the disorientating 'Drones' maintain an exhilarating pace, while 'Forgiveness Step 2' is equally hard and fast. 'Lullaby', which ends with the pop and roll of a skateboard trick, offers brief respite before Martyn's bruising journey ends with 'Fashion Skater' – a final bowel-loosening assault.

■ BEN HOMEWOOD

8

Beverly
Careers Kanine

Beverly's indie-rock debut is a joint effort by honey-voiced guitarist Drew Citron and former Dum Dum and Vivian Girl Frankie Rose. Citron's own musical CV includes The Pains Of Being Pure At Heart, while another career nodded to in the album's title is Kim Deal's. 'Madora' is the direct offspring of Pixies' 'Velouria', and the feedback-riddled 'Planet Birthday' could be an outtake from The Breeders' 'Last Splash'. Although the pure pop harmonies of 'All The Things' and 'You Can't Get It Right' equal anything on Rose's own albums, she's already moved on, leaving Citron to take charge of this alluring project.

■ STUART HUGGETT

7

Klaxons Love Frequency

A catchy but conservative third outing from the New Cross stargazers

Listening to Klaxons' third album, a disquieting thought recurs: is this really how the former MDMA sages of New Cross Gate imagined their own near future to sound? The trio have spent almost three years recording 'Love Frequency' with a cast of 'computer music' luminaries including James Murphy, Erol Alkan, Gorgon City and Tom Rowlands of The Chemical Brothers. Yet the end result scales back the space-rock excess of 2010's 'Surfing The Void', itself a dialled-down version of the madness they originally intended to follow their Mercury-winning debut with.

There's something just as perverse about parting ways with your major label only to make the album you always hoped you would. 'There Is No Other Time' and 'Show Me A Miracle' were no Eurodance bait-and-switch: Klaxons have long claimed to be a pop band at heart, and this is the closest to an outright pop record they've ever made. In many ways, it's a successful one – had it been released five years ago, 'Love Frequency' would have consolidated the success of 'Myths Of The Near Future' instead of undoing it. Despite the claim that no drugs were involved in its making, there's an unmistakable first-pill purity about 'Children Of The Sun' and 'Invisible Forces', with its unapologetically cheesy Italo-house piano riff, that suggests Klaxons have finally learned to embrace that side of themselves without couching it in irony.

Still, the subversiveness of old is missing. The arcane literary references, the cabalistic philosophies, the thrilling sense of a band who never quite knew what the hell they were doing... all that stuff has been sidelined in favour of something more easily digestible, and a few songs – 'Rhythm Of Life' and 'Out Of The Dark' particularly – are a bit too generic to hold your attention. While 'Love Frequency' is maddeningly catchy in places and well put together, its defining characteristic is a conservative streak that sits strangely with this most anarchic of bands.

■ BARRY NICOLSON

7

▶THE DETAILS

▶RELEASE DATE June 2 **▶LABEL** Akashic Records/Sony Red **▶PRODUCERS** James Murphy, Tom Rowlands, Erol Alkan, Gorgon City **▶LENGTH** 46:07
▶TRACKLISTING ▶1. A New Reality ▶2. There Is No Other Time ▶3. Show Me A Miracle ▶4. Out Of The Dark ▶5. Children Of The Sun ▶6. Invisible Forces ▶7. Rhythm Of Life ▶8. Liquid Light ▶9. The Dreamers ▶10. Atom To Atom ▶11. Love Frequency **▶BEST TRACK** There Is No Other Time

Phox
Phox Partisan

Phox are a six-piece folk-pop band from Baraboo, Wisconsin. This, their debut, was recorded in neighbour Justin Vernon's studio, though the emphatic 'Shrinking Violets' and Laura Veirs-esque 'Satyr And The Faun' are the only moments that threaten to get near the quality of Bon Iver's output. Too often they veer dangerously into acoustic whimsy, the kind you'd find on an advert for a software giant who couldn't get clearance for the original song and consequently commission a homeopathically diluted cover. 'Slow Motion', complete with ukulele, whistling and clarinet solo, is most guilty of this. What saves that song, and indeed the album as a whole, is Monica Martin's honeyed voice; it's full of soul, even when the arrangements aren't.

■ ANDY WELCH

6

Remember Remember
Forgetting The Present
Rock Action

Remember Remember aren't easily forgotten. The Glaswegian group are the brainchild of Graeme Ronald, who started off writing songs using the contents of his cutlery drawer. Since then, things have developed into a six-piece collective whose musical horizon is apparently boundless. Like the previous two, their third album is as rich and dense as a lesser royal, with songs like 'Magnets' and 'Frozen Frenzy' breezing past the nine-minute mark by taking a simple riff and expanding ever outwards from it. The obvious comparison lies with label bosses Mogwai, but Remember Remember are more about awe than aggression, and resolutely their own thing: this is music to lose yourself in, rather than to.

■ BARRY NICOLSON

8

Reviews

Luke Abbott
Wysing Forest
Border Community

Norwich producer Luke Abbott's last album, 2010's 'Holkham Drones', was a triumphant blend of psychedelia, electronica and acid house. 'Wysing Forest' has abandoned structured rhythms for an improvised approach, and sounds like krautrock legends Cluster trying to play 'Druqks' by Aphex Twin. Opening with ambient lament 'Two Degrees', it builds through noise-techno epic 'Amphis', ascends the icy peaks of 'Free Migration', pauses during the squeaking thrum of 'Tree Spirit', spasms in the static feedback of 'Snippet' and finishes with a slow, euphoric reprise of 'Amphis'. There are few British producers creating such brilliantly odd pieces of music as this. **8**

■ HUW NESBITT

Freeze The Atlantic
Freeze The Atlantic
Alcopop!

British rock is a bustling industry – even when you think it's in a lull, there's always something happening behind the scenes. Farnborough-based rockers Freeze The Atlantic are one such bunch, delivering melodic, accessible rock full of integrity. Formed by two members of Reuben and one of Hundred Reasons – though founder member Jon Pearce, ex-Reuben, has departed since their 2012 debut 'Speakeasy' – the five-piece's self-titled second album packs 13 intelligent, emotionally heavy punches into its 44 minutes. Of those, the restrained surge of 'You Drove Me To Taxidermy' and the soaring, crunching riffs of 'Bound' are best, but the whole album is an impressive demonstration of grit and grace. **7**

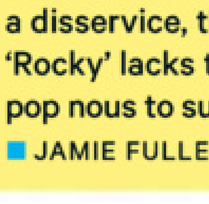
■ MISCHA PEARLMAN

Mastodon
Once More 'Round The Sun Reprise

Atlanta's Mastodon have been very loudly getting on with the business of being the world's most inspired alternative/progressive metal outfit since the turn of the new century. 2011's 'The Hunter' marked a shift away from the overarching narratives of goblins fighting their way up bloodied mountaintops that had come to define their records, in favour of remarkable standalone anthems like 'Curl Of The Burl'. In 'Asleep In The Deep', this sixth record contains their grooviest, most accessible number ever, while the title track and the single 'High Road' are further indomitable classics-in-waiting. Musically, 'Once More 'Round The Sun' is equivalent to having several tons of hot molten lava poured into your eye sockets for about an hour. Behold! **8**

■ JEREMY ALLEN

Wonder Villains
Rocky No Dancing



Derry four-piece Wonder Villains – made up of two boys and two girls, including a brother-and-sister pair – certainly look as though they're having fun on their Tumblr, goofily beaming down from bunkbeds. Their debut album is similarly chirpy: an unashamedly poppy rush of sugary synths that continually grasps for melodies that belong in a primary-school disco. They namecheck Weezer on '33' and have toured with They Might Be Giants, but stylistically the cartoonish bouncing of 'Blonde' and 'Zola' should be filed closer to Katy Perry. That's really to do the 'Firework' singer a disservice, though; 'Rocky' lacks the pop nous to succeed. **4**

■ JAMIE FULLERTON

The UK hardcore punks' debut is antisocial and exhausting, but teems with compelling ideas

Möngöl Hörde

Möngöl Hörde

It's the umlauts: that's how you can tell Möngöl Hörde are meant to piss people off, and not just because their debut album contains the lyric "*Straight out of Ulan Bator/A crazy motherfucker called Genghis*". Add the presence of divisive frontman Frank Turner into the mix and you've got a recipe for making a certain kind of person just... sigh. Thing is, though, that this debut is a wolf in a slightly-less-scary-wolf's clothing, a brilliant record which knows that in order to seem dumb, you have to be really clever.

Because that's what it used to be like: when hardcore punk spat itself out of southern California in the late '70s, it was – for the briefest of times, cf Black Flag and Dead Kennedys – as shocking for its deployment of ruthless intelligence as it was for sheer violence. While some of hardcore's best moments come from pure aggression, when wit is effectively added to snot, great things happen.

And much of 'Möngöl Hörde' is great: 'Weighed And Found Wanting' and 'Casual Threats From Weekend Hardmen' are as nasty as they are noisy. On the heavier side of things, 'Your Problem', ("*And your problem is you're all c***s*") is a gut-punch soundtracked by colossal riffs, and the breakneck 'Winky Face: The Mark Of A Moron' starts off like a Refused B-side from 'Songs To Fan The Flames Of Discontent' and ends up an excellent homage to the likes of NYHC legends Madball and Terror. There's so much going on, and so many ideas expressed, that it takes a few listens just to hear through the clatter.

Elsewhere, 'Stillborn Unicorn' is just flat-out creepy, and deals with the sort of weirdness drummer (and former Million Dead cohort) Ben Dawson's other band – Palehorse – specialise in. 'Staff To The Refund Counter' covers some very complex ideas about death and society, appropriately wrapped in some very MD-like atmospherics.

It's antisocial and exhausting, and if 'Möngöl Hörde' were a person, it'd set your bin on fire every single night. Not everyone finds that appealing. But as an album, this is both horrible and vital. **8**

■ BEN PATASHNIK

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Xtra Mile ▶**PRODUCER** Derya Nagle ▶**LENGTH** 35:30 ▶**TRACKLISTING** ▶1. Make Way ▶2. Weighed And Found Wanting ▶3. Tapeworm Uprising ▶4. Casual Threats From Weekend Hardmen ▶5. Staff To The Refund Counter ▶6. The Yurt Locker ▶7. Stillborn Unicorn ▶8. Winky Face: The Mark Of A Moron ▶9. Weak Handshake ▶10. Your Problem ▶11. How The Communists Ruined Christmas ▶12. Blistering Blue Barnacles ▶13. Hey Judas ▶**BEST TRACK** Winky Face: The Mark Of A Moron

FILM

Mistaken For Strangers

A funny and moving documentary about Tom Berninger, brother of The National's frontman Matt

Mistaken For Strangers might sound like a documentary for fans of The National, but it isn't really about the New York band at all. It starts out with an interviewer saying to frontman Matt Berninger that he's the one guy in the band who doesn't have a brother. "I do have a brother," Matt replies. "He's more of a metalhead. He thinks indie-rock is pretentious bullshit."

Cut to Tom Berninger, nine years Matt's junior, driving with no hands on the wheel in Cincinnati, metal blaring out of the windows. Tom is the unlikely hero of this story: a man so pathetic he puts Matt, who's made a career out of playing the brooding outsider, in a new light as a kind of all-American hero. *Mistaken For Strangers* is more about Tom's struggle to get his shit together than it is about his brother's band.

▶DIRECTOR
Tom Berninger
▶RELEASE DATE
July 14

Matt wants Tom to succeed. He invites him on tour as an assistant manager, lets him bring his camera to shoot a film and gives him repeated chances when he fails at simple jobs. But Matt's patience has its limits. In one scene he sits under a parasol, yelling: "Do you have a notebook? Do you have any questions, or plans, for this film?"

Tom Berninger

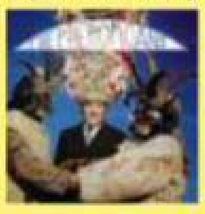
Tom doesn't. He is left with 200 hours of footage and a wall of unordered coloured sticky notes. Eventually he decides to write the movie around his relationship with Matt. The result is a mix of classic rock documentary (concert footage, backstage shots) with spoof *This Is Spinal Tap*-like scenes filmed before Tom really knew what he was making. It shines a light on The National, not ordinarily known for being bunch of clowns, and gives them a chance to laugh at themselves. But its genius is in mining the knotty brotherly love of two men whose lives have taken them in opposite directions.

Fans will love peeking at the band on the road – cleaning their teeth, waiting in airports, the moment before they go onstage – and there's also some archive footage of a young, clean-shaven Matt playing to empty venues, around which he explains that The National's slow rise to fame almost broke him. "When we started putting that tension and anxiety and humiliation into the music, it made us closer to each other, and for the people that did come to the shows, that was the connection," he says.

By focusing on his own fuck-ups and his family, Tom pulls the same trick: he captures his most humiliating moments and turns out something more universal and unusual than a film about a rock band on the road. Instead, *Mistaken For Strangers* is a surprisingly moving portrait of two brothers grappling with the nature of shame and success. ■ HAZEL SHEFFIELD

8

The Pheromoans
Hearts Of Gold
Upset The Rhythm



With its tales of ageing ('Old Curtains'), boredom ('Coach Trip') and thwarted ambition ('The Boys Are British'), 'Hearts Of Gold' finds prolific DIY group The Pheremoans dwelling in some low places. The album's post-punk mesh of musty keyboard patterns and tightly wound guitar twang is only casually in tune, but the electro pulse of 'Chung Said' and the rattling title track are evidence of a honed group-mind behind the raw, one-take approach. Vocalist Russell Walker sounds like he stares defeat in the face: if you can't laugh along with lines like "*Watford had no music scene, depression kicks in just outside Croxley*" (from the ironically titled 'Let's Celebrate') you'd cry. ■ STUART HUGGETT

7

Traams
Cissa EP FatCat

Last year, on their part-pop, part-experimental debut album 'Grin', Chichester trio Traams showed heaps of potential. New EP 'Cissa' is front-loaded with their melody-driven side and marks another step up. The breakneck 'Giddy' sweeps you along with spiky, shrill guitar lines and yelped vocals from frontman Stu Hopkins, while 'Selma' increases the pace further with some double-speed Strokes-esque garage-rock. It's up to the title track to show off Traams' free-thinking nature in the form of a seven-minute-plus spiral of pitch-dark krautrock, Hopkins yelling into the distance as the wall of sound around him builds furiously, growing louder and more intense. Opposites never seemed so cohesive. ■ RHIAN DALY

5

PLAY IT AGAIN

RECENTLY RATED IN NME

Kasabian
48:13
"'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." (*NME*, June 14)
7

Happyness
Weird Little Birthday
"Happyness might have adapted their sonic template from American college/indie rock bands but the wit and lyrical context of their music is all British. Ultra lo-fi but an album stuffed full of arch lyrical observations." (*NME*, June 14)
8

Tomas Barfod
Love Me
"'Love Me' follows up 2012 debut album 'Salton Sea', but edges away from sleek, techno throb towards something more tender and torch song. Definitely lovable." (*NME*, June 7)
7

Glass Animals
Zaba
"That singer Dave Bayley is a qualified doctor perhaps explains their brainiac aesthetic, all intricate beats and time signatures, but their songs have heart to go with the giant brain." (*NME*, June 7)
8

The Phantom Band
Strange Friend
"Intra-band friction is the volatile fuel and it produces the urgent motorik beats and soaring chorus of 'Clapshot' and jumpy acieeed rock of 'Doom Patrol'." (*NME*, May 31)
8

steelmagic.com

Arcade Fire's Win Butler gets up close with the fans

StoreMags

NME GIG OF THE WEEK

Arcade Fire

Earls Court

London

June 7

Mirror suits and joyous anthems ahoy as the Canadians warm up for Glasto

Thanks to all the hoo-ha about whether or not Metallica (and to a lesser extent Kasabian) are suitable bill-toppers at this year's Glastonbury, the festival's third headliners have been overlooked. Tonight, in London, Arcade Fire put on a dizzying sensory assault, taking in a disco-styled stage set and light show, a man in a suit made entirely out of mirrors and a fake 'Arcade Fire' with oversized papier-mâché heads and a multitude of dancers. Throw in a set full of joyous, life-affirming singalong crowd-pleasers ('Wake Up', 'Ready To Start' and 'Rebellion (Lies)' to name three) and tonight's cover of choice, aptly The Smiths' 'London', and you've got the most inventive, enjoyable and mind-bending performance you could possibly imagine. Anyone witnessing this show at Worthy Farm will not forget it in a hurry.

10

ALAN WOODHOUSE

Lorde

O2 Academy Brixton, London
Friday, June 6

The teenage Kiwi pop star gives an assured and defiant performance that justifies the insane hype

Hanging out with David Bowie. Picking up awards at the Grammys. Endorsing her own line of deep-purple lipsticks made by cosmetics giant MAC. All this is just everyday life for 17-year-old Aucklander Ella Yelich-O'Connor, aka Lorde. Tonight she headlines a sold-out Brixton Academy, 25 times bigger than the tiny, 200-capacity Madame Jojo's where she made her UK debut just nine months ago, ahead of the release of her first album, 'Pure Heroine'.

That it's only her third-ever show in Britain says a lot about her stratospheric rise. Onstage, she seems all too aware of the leaps she's made, at first coolly surveying the deafeningly loud audience in front of her before allowing her lips to spread into a beaming grin. From the second the lights drop to the confetti-strewn finale, her fans roar with excitement, greeting every jerk, hair flip and huskily delivered word with fresh enthusiasm.

Fittingly for someone who's built her sound around a sparse but sophisticated minimalism, Lorde starts her show standing in front of a plain black curtain, dressed in a black trouser suit and white shirt. From out of the darkness, the overcast, orchestral luxe of 'Glory & Gore' creeps over the PA and its creator begins to cast a spell over the 5,000-strong crowd, using the endearing arm twitches and spasmodic dancing that accompany every beat of tonight's set.

NOW SHE'S A GIRL WITH THE WORLD IN THE PALMS OF HER HANDS

As the opening track segues into 'Biting Down', from the 'Tennis Court' EP, the curtain behind her shoots up to the ceiling to reveal her backing band – a keyboardist and drummer – and a plush setting that looks like its been taken straight from the lyrics of hit single 'Royals' ("*Everybody's like Cristal, Maybach, diamonds on your timepiece*"). Three gold picture frames hang on a velvet curtain, while a chandelier glitters above Lorde's wild curls. It adds a hint of the elegance that characterises 'Pure Heroine' (the graceful way she sings about draping "*wrists over the steering wheel*" on '400 Lux', the clipped, soft beats that exude finery and pulsate throughout) to the night, but it feels like she could have continued for the rest of her hour-long set isolated in the spotlight, with no glitzy distractions, and still have left the stage at the end with Brixton well and truly conquered.

Later, pink lights dazzling off the light fixture, she launches into a speech about how scared the idea of growing up makes her. "All those reporters were there because they were told to be," she claims of her first UK gig before delivering sincere comments about the joy of meeting her legions of fans. "If this is what being grown up is like," she concludes over the opening drones of 'Ribs', "then I'm not scared any more."

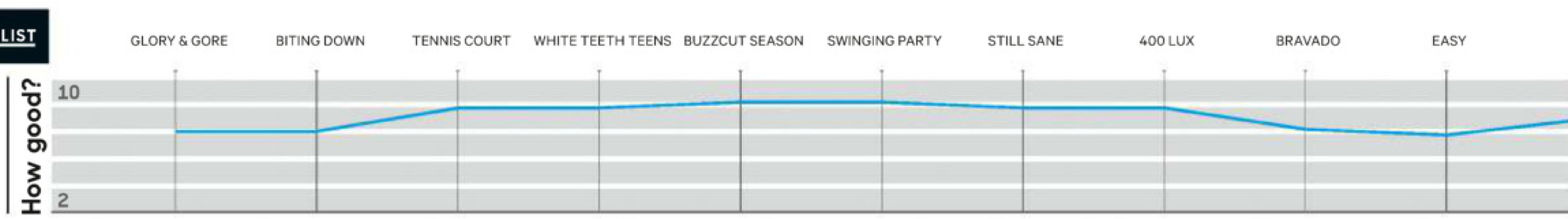
And why would she be? She's no longer the girl she depicts in the song's lyrics, longing for simpler times and enduring teenage troubles. If it wasn't already blindingly obvious, tonight makes it all clear – now she's a girl with the world in the palm of her hands, proven by the excited screams she elicits from the front rows whenever she edges near the front of the stage and the heartening sound of the crowd united in singing every word back at her.

Throughout the night, from the refined cover of The Replacements' 'Swinging Party' to the glittering and poised determination of the 'Tennis Club' EP track, 'Bravado', Lorde excels at completely entrancing the crowd until she pulls out 'Easy (Switch Screens)', her collaboration with NY post-rock musician Son Lux. Its blasts of skronking sax jar with the luxurious and graceful synths and subtle beats that drive the songs that come either side of it, marking the show's only dip in quality.

Her breakthrough track 'Royals' lights up the room, camera flashes glinting in every

DEREK BREMNER, AMY BRAMALL

SETLIST

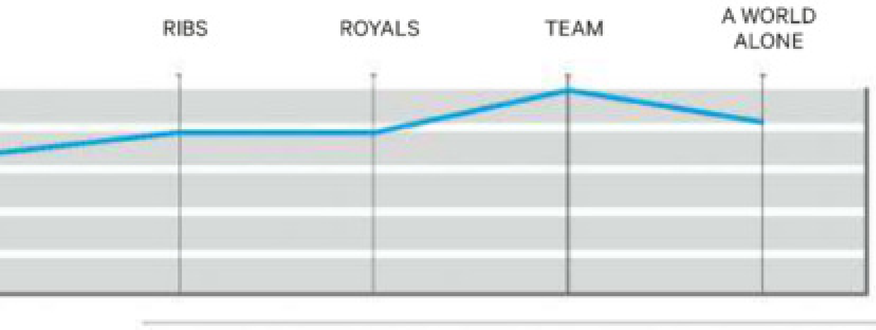


Lorde onstage at London's O2 Academy Brixton

corner of the venue, before 'Team' brings the night's euphoria to a head. As it reaches its climax, white confetti shoots out from either side of the stage, emblazoned with a line drawing of Lorde, as she scampers offstage for a quick costume change. Returning with a gold dress and cape draped over her old outfit, she runs back on to finish things off with a confident version of 'A World Alone'.

For the last nine months, everyone's been talking about Lorde and the icons falling at her feet, fancy ceremonies and products sold in her name. Before things took off for the singer, the words she ends the concert with were merely a premonition of what was to come. Now, as the music thuds to a stop, they feel like two fingers up at anyone talking about anything but Lorde's undeniable talent. As she puts it herself: "*let 'em talk*". ■ RHIAN DALY

9



THE VIEW FROM THE CROWD

Rebecca, 16, Croydon
"I thought she was amazing! I can't believe how good she was. It was the first time I'd seen her. I loved 'White Teeth Teens'."

Sophie, 23, Brussels
"I was really impressed, especially at the beginning when she was just onstage by herself. My favourite song was 'Team', I loved the confetti."

Jack, 17, Reading
"That was the best show I've ever seen. I've never seen her before but it was incredible. 'A World Alone' was amazing."

Daniel, 17, Reading
"I loved all of it, I'm so glad I got to see her. She's incredible!"

MORE GIGS

Sharon Van Etten
London, Koko
Thursday, June 5

Battling through a cold on her biggest ever headline show in the capital, Sharon Van Etten isn't the only one who's reaching for the tissues tonight. "This is a crier," she warns the already emotionally devastated crowd ahead of the grandiose keyboard balladry of new album track 'I Know'. "Go ahead – you're with me now." Add into the mix drums that clomp like a funeral procession through 'Give Out' and the sinister squall of 'Serpents' and the Brooklyn singer is hosting one hell of a wake. Calypso guitar and lilting harmonies on 'Every Time The Sun Comes Up' – which sounds sunnier than on record – provide some much-needed light relief, but it's still a heartbreaking evening. ■ LEONIE COOPER

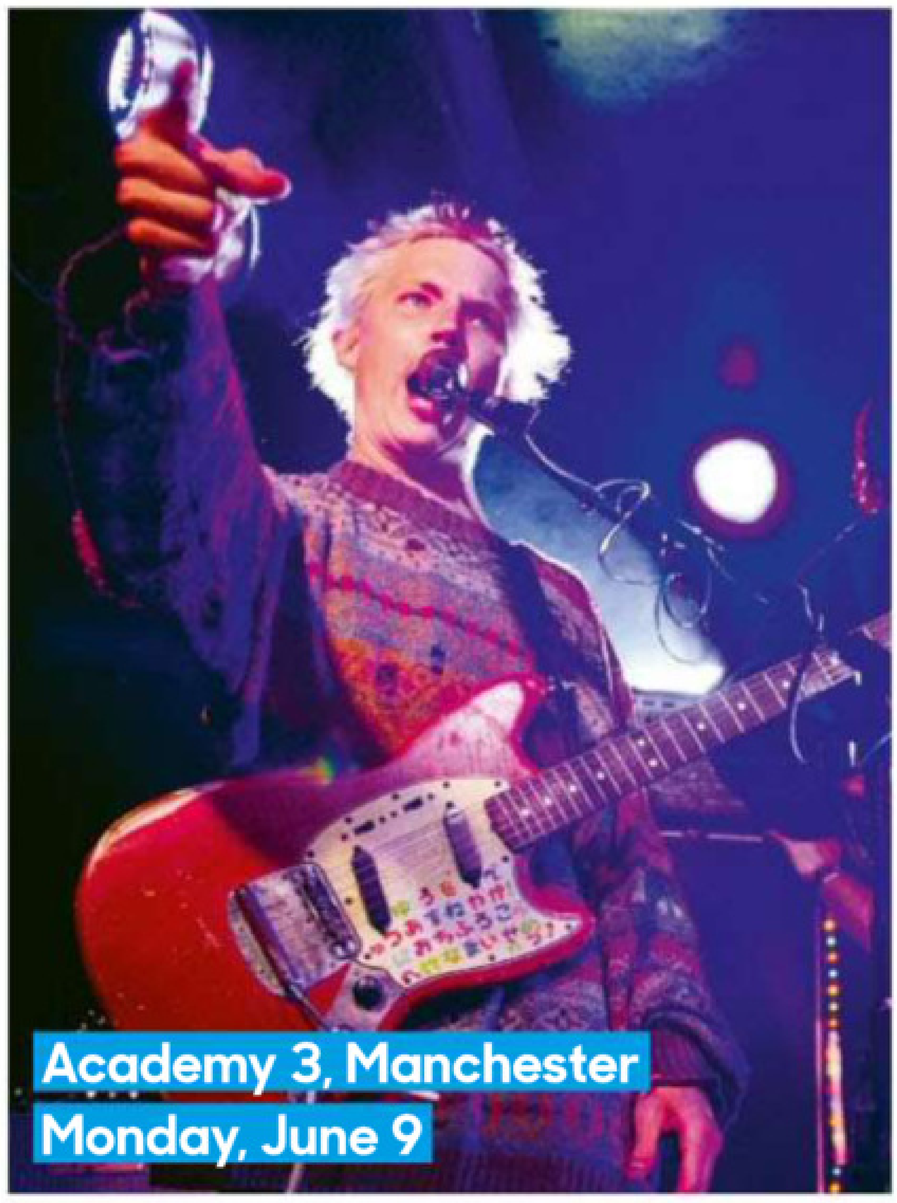
8

Deers
Sebright Arms, London
Monday, June 9

Four gigs in and Madrid four-piece Deers might be regretting playing London so early on. Following their first song, singer Carlotta Cosials informs the crowd she's broken a guitar string. "Are Wolf Solent here? Where are Pink Film?" Neither support act returns her call, so it falls to audience member Freddie Cowan (yup, him) to step in, re-string and save the day. However, they're not without potential. The music recalls the kind of fare Kurt Cobain used to stick on his mixtapes, and almost everything about them seems refreshingly *un*cool. Naive, but thrilling all the same. ■ MATT WILKINSON

8

Pond



Academy 3, Manchester
Monday, June 9

The Aussies deliver a mind-blowing set of intergalactic rock

It's hard to decide which member of Pond looks the most out of place. Is it frontman Nick Allbrook, a pint-sized cross between Bradford Cox and Johnny Rotten who growls, pulls faces and waves his guitar around like he's never seen the thing before? Is it beardy bassist Cam Avery, who bludgeons out every bar like he's auditioning for Death From Above 1979?

Or is it guitarist Joseph Ryan, with his afro and silver space cowboy jacket, looking every bit like the star of an intergalactic '70s porno? When 'Whatever Happened To The Million Head Collide' slowly struts towards warp speed, you half expect rockets to burst out the soles of his shoes and blast him into the next galaxy.

Pond carry psychedelia in their DNA (three of them have been in Tame Impala at some point or another, after all) but it's their cock-rock riffs rather than their proggy amblings that really excite. 'Giant Tortoise' feels like it could crack the Academy building in two, before 'Xanman' charges from krautrock cool to grooves so hysterical that they could compete with some of Spinal Tap's daftest.

By the end, Pond have got manic topless crowdsurfers flinging their clothes across the room in a frenzy. So never mind that everyone onstage looks like they're in the wrong band – they've got the rest absolutely right. ■ ROBERT COOKE

8

SETLIST

▶Whatever Happened To The Million Head Collide
▶Elvis' Flaming Star
▶Giant Tortoise
▶Heroic Shart
▶Don't Look At The Sun
▶Colouring The Streets
▶Xanman
▶You Broke My Cool
▶Midnight Mass (At The Market Street Payphone)

Spread over two days for the first time, the east London festival is better than ever

Victoria Park, London
Saturday and Sunday, June 7–8

Field Day

Now eight years old, Field Day – east London's annual hipster bash – has overcome the failures of yore (crap sound, crap queues... even more crap queues) and expanded to a become a two-day event for the first time. The sun is shining, the festival's new layout works just fine and, for a generational subset usually characterised as being aloof, preening and hopelessly self-conscious, the vibe on the ground is happier, more optimistic and more blissfully naive than that grinning baby that lives in the sun in *Teletubbies*.

The move to two days is a success. When the time comes to hear Black Francis scream "*You are the son of a motherfucker*" on 'Nimrod's Son' during **Pixies'** Sunday-night, festival-closing headline slot, it's just one last climax of many on this 48-hour, sun-kissed journey. Earlier in the day, **Temples** project their cosmic space dust across Victoria Park, the triumphant roll of 'Keep In The Dark' marching people out of their Sabbath slumber, while 'Shelter Song' tears a wormhole in the sky, from which pour several thousand '60s hippies beamed straight in from Woodstock.

Rewind 24 hours, though, and the spirit of Field Day's eclectic futurism is felt in full force. Saturday's triple-packed, premium XXL line-up is a post-internet, post-everything IRL blogosphere of zeitgeist-surfing sonic possibility that whips you between Syrian wedding parties (**Omar Souleyman**), South Africa-via-Rwanda Afro-jangle (**John Wizards**) and Chester's latest face-smashing contribution to the world of ghetto tech (**Evian Christ**).

Of all the edges cut throughout the day, it's elusive UK (definitely male, possibly Scottish) producer **Sophie** who does the strongest job of carving out the future. Taking to the Red Bull Music Academy stage mid-afternoon, he instantly makes the crowd's heads burst in a glittering mess of smiling, winking, love-hearting emojis as he rolls through a set– including the lip-teasing 'Lemonade' and infectious 'Nothing More To Say' – that recalls Rustie and Hudson Mohawke.

Back on the Main Stage, **Blood Orange** play a soulful, eclectic funk set, with Dev Hynes feeling generous enough to share lead vocals with his girlfriend and Friends singer Samantha Urbani. While perfectly appropriate as the sun beats down, tracks like 'Uncle Ace' never seem to quite go beyond well-meaning pastiche, rather than anything truly new. Still, a cover of Mansun's 'I Can Only Disappoint U' (retitled 'Always Let U Down') dedicated to Mansun singer Paul Draper is a treat.

THE SPIRIT OF FIELD DAY'S ECLECTIC FUTURISM IS FELT IN FULL FORCE

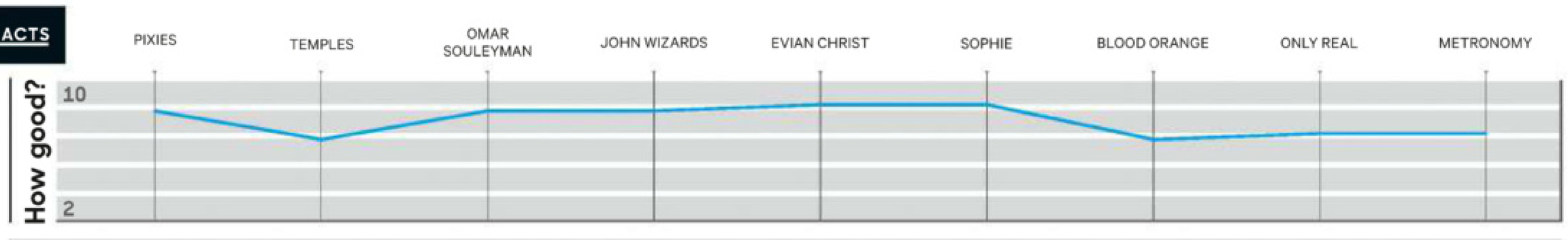
Equally sunny but less overblown, **Only Real**'s chancer tales of life lived somewhere between reality and dream are a tropical-pop cocktail of Jamie T, King Krule and slight dash of Mike Skinner on the Shacklewell Arms stage. 'Cadillac Girl' in particular soaks up the haze.

As the sun draws in and twilight gradually gives way to the heat of the night, along come **Metronomy** to take on their biggest-ever headline set. Dressed in matching white suits against a backdrop of washed-out pink bubbles last seen on the cover of their latest album 'Love Letters', they look like '60s instrumental wizards The Tornados transmitted through grandma's black-and-white tellybox and given a makeover for the future. As the disco ball above the stage spins, they roll through a set that runs from 'Reservoir' to 'She Wants', culminating in what singer Joe Mount calls "the sound of 2006 – a more optimistic time" when they wrap up with the pandemonium of 'You Could Easily Have Me.' Have them? Metronomy, Field Day... we're yours. ■ ALEX HOBAN

9

JORDAN HUGHES, BEN BENTLEY

THE ACTS



Park stars: (clockwise from main) Pixies, Temples and Metronomy

MORE GIGS

Merchandise
Islington Assembly Hall, London
Monday, June 10
With his '90s Leonardo DiCaprio hair, Jack Nicholson smile and early Bono moves, Carson Cox is some kind of evil genius's idea of the perfect rock star. A rival to Future Islands' Samuel T Herring for sheer stage presence, he smirks and snakes his way through 'True Monument' and 'Little Killer' – the standout, slinky new-wave tracks on forthcoming LP 'After The End'. "We appreciate it if you dance!" he teases, whipping the mic lead into the front rows while wearing his tambourine as a crown. "If I can disarm my sarcasm for a moment, it's so wonderful that you came," he grins before the closing, space-jam 'Become What You Are'. Any time, Carson.
9
■ LEONIE COOPER

Razorlight
Electric Ballroom, London
Wednesday, June 4
Razorlight are back in Camden. Up the road from the pub where he once had a dust-up with former drummer Andy Burrows, Johnny Borrell walks onstage to loud cheers. A fundraiser for his folksy Zazou project, this show celebrates the 10th anniversary of Razorlight's debut, 'Up All Night'. Borrell, sporting a hefty George Harrison beard, tears through most of it tonight, to powerful effect. Led by his spiky, urgent voice, 'Rip It Up', 'Vice' and 'Rock'N'Roll Lies' are like a portal to 2004, hymns to drug-fuelled benders, girls and toilet venues. Witnessing him sweat through these songs in NW1 again is a nostalgic thrill.
8
■ BEN HOMEWOOD

THE VIEW FROM THE CROWD

Claire, 26, London
"Ice creams. This really is a festival of ice creams. I've had four already today and I don't see how one more would hurt."

Marc, 24, Walton-On-Thames
"This is actually bliss. I can't believe I'm admitting it, but I think I enjoyed Blood Orange more than when I saw Prince at KOKO. Dev will be happy."

Isabel, 25, Barcelona
"This is the only festival in London that can compete with all the great festivals we have in Spain. Everyone is so beautiful, and so happy!"

Parklife Weekender

Warpaint's Emily Kokal

Heaton Park, Manchester
Saturday and Sunday, June 7-8

Meanwhile, in Manchester, a tangle of rock, rap and dance acts get the party started

Although now removed from Manchester's student village, Fallowfield, the Parklife Weekender remains an undergraduate end-of-year blowout in all but name. Sixty thousand descend on north Manchester, cheap spirits in hand. The result is a Brits-abroad-style ITV4-documented bender on an epic scale, but with sodden fields substituted for Mediterranean streets.

It's good news for those playing; **Factory Floor**'s normally nocturnally suited driving industrial techno, for instance, feels right at home here at 2pm on the Saturday, with a crowd ready to party from the get-go. **Gold Panda** also revels in the madness, his oriental-sounding samples, notably on 'Junk City II', weaving a sinewy web around the Red Bull Music Academy Stage. **Jacques Greene** teases half-recognisable samples amidst his soft-edged house, though without fully revealing them away from the beat.

"Y'all better fucking turn it up!" A late replacement for Kendrick Lamar, **A$AP Rocky** explodes from the dimly lit Now Wave stage into opener 'Long Live A$AP'. With a hyperactive energy stark in contrast to the sleepwalking **Snoop Dogg** later on the Main Stage, the Harlem rapper only drops the tempo mid-set, but soon amps things up again, finishing on a white-hot note with 'Fuckin' Problems' – a writhing mass of bodies in front of him.

A power cut prematurely ends **East India Youth**'s otherwise-absorbing mix of techno and cinematic pop on day two, just as he reaches the peak of 'Song For A Granular Piano''s graceful ascent. On the Main Stage, **Warpaint** offer a respite from the jungle, drum'n'bass and dubstep going on elsewhere. They attempt to get the audience moving, introducing 'Disco//Very' as "our danciest song". 'Undertow' and non-album track 'No Way Out' – built atop a slinking, soulful bassline – show that brooding atmospherics remain their strong suit.

Given the demographic, it's no surprise that a crowd stretching down the field from the Wildlife stage witness **Disclosure**. Backed by a fearsome light show of burning red, the duo offer few surprises, gliding effortlessly between hits including 'White Noise' and 'Latch' at a constant pace that seems to lack dynamic – not that the inebriated thousands care. It's a mellower main stage for **Foals**, though Yannis Philippakis is in no mood to end the festival with a whimper – lurching into the crowd during 'Providence' and howling at them to "release their frustration" during a huge 'Inhaler'. They don't get it here, but Foals are just a perfect festival moment away from being the next big British arena band.
6
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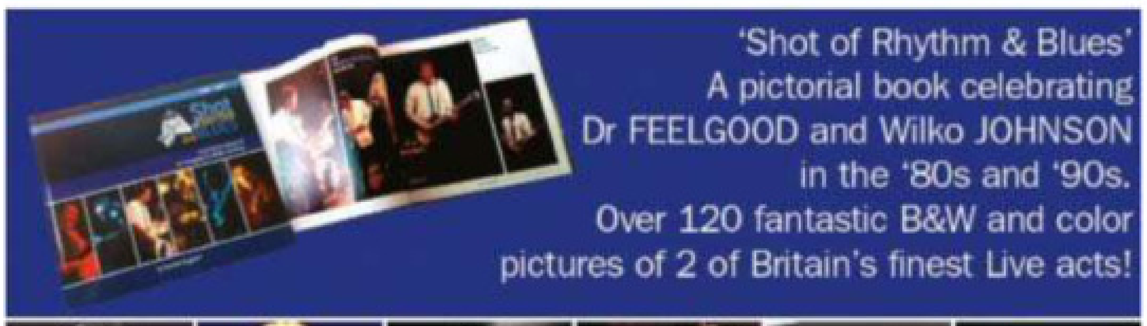

CHAT

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BOOKING NOW

The hottest new tickets on sale this week

Johnny Marr

The former Smiths guitarist releases his second solo album this autumn. He'll play songs from the LP and his 2013 debut 'The Messenger' in October.

You're playing Manchester O2 Apollo on this tour – is that a special venue for you, being in your hometown?
Johnny Marr: "I was brought up two streets away from there. I used to sneak into any show there whether I liked the band or not, so consequently I got to see a lot of really good groups and some terrible ones. I've played there a few times with The Cribs and a few other people, but never solo. We've arranged for it to be on a Saturday night, so it should be a bit of a party."

What have you got planned for the rest of the tour?
"We're gonna play a couple of songs we haven't played in a while. The whole tour is gonna be a mixture of brand new songs and some surprises. When I go to see a group I don't want it all to be totally what I expect."

What new songs are you excited to play live?
"There's one called 'Little King' which we've already played at the warm-up shows at the start of the year – that goes down well. There's one that we haven't played yet called 'Easy Money', which is a bit of a stomper, and one called 'Speak Out, Reach Out'. I think that one's going to be really good live."

▶THE DETAILS

▶**DATES** Lincoln Engine Shed (October 13), Southend-On-Sea Cliffs Pavilion (14), Bexhill-On-Sea De La Warr Pavilion (15), Wolverhampton Civic Hall (17), Cardiff Uni Great Hall (18), Bournemouth O2 Academy (20), Cambridge Corn Exchange (21), London O2 Academy Brixton (23), Bath Pavilion (24), Manchester O2 Apollo (25), Glasgow O2 Academy (27), Newcastle O2 Academy (28), Leeds O2 Academy (29)
▶**SUPPORT ACTS** TBC
▶**PRICE** £24; Manchester £25; London £26
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £4.50–£4.60 booking fee; Bath from livenation.co.uk with £3.50 booking fee; Glasgow from ticketweb.co.uk with £3 booking fee

Alt-J

The 2012 Mercury Prize winners recently announced details of their second album, 'This Is All Yours'. The follow-up to their debut 'An Awesome Wave' will be released on September 22 and the group – now a trio since the departure of Gwil Sainsbury – will take the record out on the road around its release.

▶**DATES** Glasgow Academy (September 18), Manchester O2 Apollo (19, 20), Wolverhampton Civic Hall (22), Brighton Centre (23), London Alexandra Palace (24)
▶**SUPPORT ACTS** TBC
▶**PRICE** £22; London sold out
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2.20–£4.15 booking fee

Klaxons

With a futuristic wardrobe already adopted for their recent shows, the London band are making their technical set-up follow suit. According to the trio, all the instruments, lights and production for their run of autumn dates will be made by a 3D printer, making it the first tour of its kind. See how their boundary-pushing experiment fares later this year.

▶**DATES** Norwich Waterfront (October 25), Leeds Cockpit (26), Glasgow O2 ABC (27), Manchester Academy (28), Brighton Concorde 2 (30), Bristol Thekla (31), Birmingham O2 Academy (November 1), Nottingham Rescue Rooms (2), London O2 Shepherds Bush Empire (4)
▶**SUPPORT ACTS** TBC
▶**PRICE** £13.50; London £16; Glasgow £14
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TOM MARTIN, MATT RICHARDSON, RICHARD JOHNSON, JENN FIVE

Jack White

The former White Stripes frontman released his second solo album as an "ultra LP", a format that includes hidden tracks which play at different speeds. Expect White to be just as eccentric with his live shows in November, including a headline show at London's O2 Arena.

▶**DATES** Leeds First Direct Arena (November 17), Glasgow SSE Hydro (18), London O2 Arena (19)
▶**SUPPORT ACTS** TBC
▶**PRICE** £27.50–£32.50; London £31–£36
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2.75–£3.60 booking fee

Alvvays

The Canadian twee-pop fivesome stole the show at this year's Great Escape festival. The band will return to the UK, after the July release of their Chad VanGaalen-produced, self-titled debut album, to play a one-off date in London. They'll be back again later in the year to support Real Estate.

▶**DATES** London Birthdays (August 5)
▶**SUPPORT ACTS** TBC
▶**PRICE** £5
▶**ON SALE** now
▶**FROM** billetto.co.uk with 50p booking fee

Caribou

Dan Snaith has been concentrating on his side project Daphni of late, collaborating with Four Tet and others along the way. Now, he's switched his attention back to his work as Caribou, and is set to release his first album under that name for four years. 'Our Love' will be released on October 6 and features collaborations with Jessy Lanza and Owen Pallet.

▶**DATES** London KOKO (October 8), Liverpool Camp & Furnace (23)
▶**SUPPORT ACTS** TBC
▶**PRICE** London £18; Liverpool £20
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2–£3.40 booking fee

The Districts

Between their festival appearances at Reading & Leeds, End Of The Road and Ireland's Electric Picnic, the hotly tipped Pennsylvanian band will play a standalone headline show. Snap up tickets while you can.

▶**DATES** London The Lexington (August 27)
▶**SUPPORT ACTS** TBC
▶**PRICE** £10
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1 booking fee

Sohn

Vienna-based producer Sohn recently shared a tour video from his last run of dates, giving a rare glimpse into life on the road for the secretive 4AD signing. Join him as he continues his adventures in September, when he'll recreate the electronic wonder of his debut album 'Tremors'.

▶**DATES** London O2 Shepherds Bush Empire (September 12), Brighton The Haunt (13), Manchester Gorilla (17), Liverpool Kazimier (18)
▶**SUPPORT ACTS** TBC
▶**PRICE** £12; London £12.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.20–£2.90 booking fee

Ty Segall

The garage-psych legend has confirmed the release of his new album 'Manipulator' for late August, with a 17-song tracklist. He'll stop off in Manchester and Leeds in November as part of a world tour.

▶**DATES** Manchester Gorilla (November 10), Leeds Brudenell Social Club (11)
▶**SUPPORT ACTS** TBC
▶**PRICE** £12
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.20 booking fee

FESTIVAL NEWS

Optimus Alive

The returning Libertines (right) have added the Portuguese festival to their summer calendar, following their Hyde Park gig with a performance scheduled to take place on July 12. Arctic Monkeys, The Black Keys and Foster The People will also play across the weekend. Tickets are available from NME.COM/tickets now and cost £90.30 for a weekend pass or £45.60 for a day ticket.

TOUR NEWS

Girl Band

The Dublin noise-rock band follow sold-out shows in London with a trio of dates with fellow ear-batterers Metz. See them at Birmingham Hare & Hounds (August 11), Sheffield The Harley (12) and St Albans The Horn (13). Tickets are on sale now from NME.COM/tickets, priced at £10.

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Shabazz Palaces play CC14

GOING OUT

Everything worth leaving the house for this week

CC14

After a year off, Camden Crawl returns as CC14. Lo-fi Londoners Yuck and Seattle hip-hop collective Shabazz Palaces lead the bigger names, while there's a raft of emerging talent on display across the two days. Falmouth garage-punks The Black Tambourines, the brooding and ominous Crows, bare-chested Kent duo Slaves and many more will all perform.

▶**DATES** London, Camden, various venues (June 20–21)

▶**TICKETS** Weekend passes £49.50; Friday tickets £27.50; Saturday tickets £30 from ticketweb.co.uk with £2.61–£3.96 booking fee

Jurassic 5

The hip-hop group recently revealed their first new song in eight years. Titled 'The Way We Do It', the song features a sample from The White Stripes' 'My Doorbell'. Hear the original line-up of the group play that track and more as they hit the road for five dates this week.

▶**DATES** Manchester O2 Apollo (June 19), London O2 Academy Brixton (20, 21), Glasgow O2 ABC (23), Nottingham Rock City (24)

▶**TICKETS** £25; London £32.50 from NME.COM/tickets with £2.50–£3.12 booking fee; Manchester sold out

Nick Zinner

The Yeah Yeah Yeahs guitarist heads for London this weekend. He'll perform '41 Strings', a piece created to celebrate Earth Day's 41st anniversary, alongside 44 other musicians. Joining him on the night will be The xx's Romy Madley Croft, Gemma Thompson from Savages, his YYY bandmate Brian Chase and more.

▶**DATES** London Royal Festival Hall (June 20)

▶**TICKETS** £25–£27.50 from NME.COM/tickets with £2.50–£2.75 booking fee

Parquet Courts

On their new album 'Sunbathing Animal', the New York group mix their jaded worldview with an unexpected bolt of whimsy courtesy of the title track, which takes its inspiration from frontman Andrew Savage's cat. The four-piece kick off their pre-Glastonbury tour in Glasgow, Liverpool and Birmingham this coming week.

▶**DATES** Glasgow SWG3 (June 21), Liverpool Kazimier (22), Birmingham The Library at The Institute (23)

▶**TICKETS** £12.50 from NME.COM/tickets with £1.25–£1.50 booking fee

The Sundowners

Featuring relatives of James Skelly (singer Fiona and guitarist Alfie), Merseyside group The Sundowners collaborated with the former Coral man on their 'Medicine' EP, released earlier this year. They'll air its bluesy, rock'n'roll-indebted tracks in nearby Chester this week.

▶**DATES** Chester Telford's Warehouse (June 21)

▶**TICKETS** £4 from NME.COM/tickets with 40p booking fee

Sean Nicholas Savage

Canadian musician Sean Nicholas Savage returns to the UK to promote his latest album, 'Bermuda Waterfall'. Expect a heartfelt performance that wobbles between romantic and sleazy.

▶**DATES** Brighton Green Door Store (June 20)

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

Kings Of Leon

The Followills continue their tour of the UK. White

FIVE TO SEE FOR FREE

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1.Relics
The Monarch, London
Hypnotic shoegaze from the emerging foursome.
▶June 18, 7.30pm

2. Happyness
Pop Recs Ltd, Sunderland
The college rock band play from debut 'Weird Little Birthday'.
▶June 18, 6pm

3. FILM: The Punk Singer
Rough Trade East, London
Doc about riot grrrl legend Kathleen Hanna.
▶June 20, 6pm

4. Luke Abbott
Rise, Bristol
Norfolk electronica musician brings primal rhythms to Bristol.
▶June 22, 2pm

5. Looks
Birthdays, London
New tropical-pop trio play one of their first shows in east London.
▶June 24, 8pm

See Happyness in Sunderland for free

Parquet Courts

Lies support in Sheffield and Manchester, while Haim and Twin Atlantic will complete the bill for the Milton Keynes show. The band also play at Swansea City's Liberty Stadium on July 2.

▶**DATES** Manchester Phones 4u Arena (June 18), Glasgow SSE Hydro (20), Milton Keynes Bowl (22)

▶**TICKETS** Manchester £45–£65; Milton Keynes £55 from NME.COM/tickets with £4.50–£7.75 booking fee; Glasgow £45–£65 from ticketmaster.co.uk, booking fee included

Jeffrey Lewis & The Jrams

The US cult singer-songwriter and comic-book artist brings his latest backing band The Jrams over to the UK. Lewis is currently working on a series of albums called 'Sonnet Youth' where he re-writes Sonic Youth records in iambic pentameter. Listen out for reworked tracks from 'Daydream Nation' among his own back catalogue.

▶**DATES** Brighton Green Door Store (June 18), Winchester The Railway (19), Ramsgate Music Hall (20), Bristol Folk House (22), Hebden Bridge Trades Club (23), York The Basement (24)

▶**TICKETS** Winchester £10 from railwaylive.co.uk with 90p booking fee; Ramsgate £7.50; Bristol £10; Hebden Bridge £13 from wegottickets.com with 75p–£1.30 booking fee; York £10 from NME.COM/tickets with £1 booking fee; Brighton sold out

LAURA PALMER, STEVE DYKES, GILES SMITH, JENN FIVE, REX

Biffy Clyro will headline the Isle Of Wight Festival

STAYING IN

The best music on TV, radio and online this week

Biffy Clyro

Isle Of Wight Festival 2014

The Kilmarnock trio headlined the first big festival of 2014 last weekend, closing the opening day of Isle Of Wight. Catch highlights of their set on the island, along with performances from fellow headliners Red Hot Chili Peppers and Kings Of Leon.

▶**WATCH** Sky Arts, 9pm, June 20

Jimmy Page

The First Time

Led Zeppelin's first three albums were recently reissued, and here the band's guitarist Jimmy Page looks back at his formative musical moments. He'll reveal what his influences were and talk about his time as a session guitarist before finding fame with the Zep, as well as discussing their career.

▶**LISTEN** BBC 6Music, 1pm, June 22

Jimmy Page

Little Dragon

6Mix

Swedes Little Dragon released their latest album 'Nabuma Rubberband' earlier this year and now they're giving an insight into the artists that influenced them. This two-hour-long mix from the band will feature the likes of Paul Simon, Pedestrian, Roman Fluegel and more.

▶**LISTEN** BBC 6 Music, 10pm, June 20

Metallica

Mary Anne Hobbs

Ahead of their much-talked-about set topping the bill on Saturday at this year's Glastonbury festival, Metallica's Lars Ulrich will stop off at the BBC to chat to Chris Hawkins (who's sitting in for Mary Anne Hobbs) about the controversy surrounding the band's appearance at Worthy Farm and why he thinks people are afraid of him and his cohorts.

▶**LISTEN** BBC 6 Music, 7am, June 22

Q-Tip

Radio 1Xtra Stories – The Story Of Q-Tip

Benji B interviews the A Tribe Called Quest rapper in this new documentary about his life and career, talking about his childhood in New York borough Queens, his solo and production work and the death of his friend J Dilla. Pharrell Williams, The Pharcyde and Nas also contribute.

▶**LISTEN** BBC Radio 1Xtra, 9pm, June 23

"FIVE RECORD
WE'VE EARNE

S. TEN YEARS.
D OUR SHOT"

As they prepare for their homecoming show and headlining Glastonbury, Kasabian tell Greg Cochrane that their time has come

PHOTOS BY SHAMIL TANNA

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Tom and Serge onstage in Limerick, May 16, 2014 and (inset) the setlist with their drug of choice

Kasabian have a ritual. Wherever they are in the world, it's always the same. It goes like this: around two hours before they go on stage, frontman Tom Meighan travels from the band's hotel to the venue. In the dressing room he sets up his iTunes, connects a pair of humble speakers and begins blasting music. From their simple rider, he pours himself a Red Bull and vodka. He claps, loudly. He whoops. He rolls his shoulders, bends his neck, walks from one end of the room to the other. Around 60 minutes before taking to the stage, the rest of the band arrive: guitarist Sergio 'Serge' Pizzorno, bassist Chris Edwards, drummer Ian Matthews and touring members Ben Kealey, Tim Carter and Gary Alesbrook. By this time, they're walking into a party. Tom plays Rage Against The Machine, Soulwax and Kanye. Nods along. There's handshakes, back slaps, adrenalin hugs. Stage-ready, they huddle together, as if in a football ground's tunnel, lunging, stretching. There's real energy in the air.

The routine is the same every night. Except tonight isn't a 20,000-capacity arena or a field bigger than your postcode. This is a venue in the middle of quaint Limerick, west Ireland, and only Kasabian's third show back since announcing their fifth album, '48.13'. A short drive around the corner from the dressing room, the group file off a minibus and through a makeshift stage entrance (an organic farm shop complete with smoked cheddars and cured meats) and onto a stageside ramp. This is Limerick's Big Top. A permanent white tent erected over the city's old milk market, squared off by a few trinket stalls and a pasty café. It's a clear, warm evening and the cobbled courtyard is heaving with 1,200 just-clocked-off Friday-night revellers.

Tom dons a pair of oversized sunglasses. Smiles, wickedly. They stroll on. Moments after the opening acceleration of 'Bumblebeee', the crowd is a springing ocean of bodies decorated in strobe lights. And the show doesn't let up for 90 minutes. 'Shoot The Runner' into 'Underdog' into 'Fast Fuse'... 'Club Foot', 'Empire', 'Fire', 'Switchblade Smiles'. Tom and Serge exchange giggles, marvelling at how insane everyone is going. In fact, the set is an experience so well assembled, relentless and designed to enthrall, it shares DNA with Skrillex.

"Usually within a band's set, there's two or three massive moments – there's a hell of lot more in what we've created," Serge boasts earlier in the day. "It's incredible. Our set grabs you by the throat, picks you up and leaves you in the air for the whole gig."

With the final notes of 'LSF' ricocheting around the milk market, the band bundle back into their dressing room. Handfuls of ice are thrown into plastic glasses, the tunes go back on and a round of Sailor Jerry's quickly evaporates. A bottle of champagne arrives. There's dancing, singing, laughing, broad smiles, long into the hazy night.

After almost two years away, and a decade in the business, Kasabian are back.

Earlier in the day, Serge Pizzorno strides into a deserted hotel restaurant. He's been sleeping, he says, like a "lion". He orders a pot of tea, a ham panini and a basket of chips (later he halts the interview after almost choking on them). The rest of the band are visiting the city's historic fort. We're here to talk about the two shows happening the week you read this, which will, for better or worse, define Kasabian's year, if not their career. On Saturday, June 21, they'll headline an enormous hometown show at Leicester's Victoria Park. With barely any promotion, they sold 50,000 tickets in a couple of hours. A week later, they're charged with the responsibility of closing Glastonbury 2014. Not a bad result for a band whose journey started with a gig booked at tiny local venue called The Shed, more than 10 years ago.

Serge laughs. "I remember. We only got the gig because we could fill it with people who could destroy the bar. After that, they said, 'You come in here anytime you want.'"

***NME*: You've been wanting to do something like Victoria Park for a while. How does it feel to be finally doing it?**

Serge Pizzorno: "It's taken years. We've

Serge Pizzorno on...

Creating 'moments'...

"The all-important thing at one of our shows is the drops. You get to a point in the song, builds, you all know when it's gonna come and when they finally let you have it. It's like the best feeling ever."

Kasabian taking 'risks'...

"When people get big they compromise on some level, in the sound or they take less risks. Whereas we've kind of gone the opposite way and taken more risks and tried to push it even further forwards because we've got the opportunity for some more people to hear it."

Rock music right now...

"I see myself as a producer as much as a songwriter. I love loops more than I love people – I'm obsessed with that vibe more than anything. Rock music in some ways is just behind. There's not many rock bands left at all. There's always gonna be a want for boys and girls with guitars 'cos there's something incredible about that. A gang of people. Just them against the world."

People maybe not liking the new material...

"I think you're making great art when you are shitting yourself about what comes out! 'Cos you know you're doing something then. What's exciting about going: 'Oh, this will make everyone happy.' Will it? Oh, OK! I wanna be on the edge of my seat and I want to sit round the radio when they play something new and be like, 'Did they really do that?'"

Ten years of Kasabian...

"At the start we couldn't see further than, 'Wow we're in

visited eccentric farmers and old abandoned airbases to try and persuade people to let us do a gig in the town and it all came to nothing. The dream was always the Victoria Park because it's right in the centre of Leicester. There's something really special about this year. We've made our best record, it's the 10th anniversary of the debut album and we're headlining Glastonbury."

How's it going to make the city feel?
"Huge pride. We all still live there. It's been a major factor. We've never left and I think a lot of bands go straight away [when they've achieved success]. I think I would have if I didn't have my family there, my mum and dad and all of my mates. But, there's *something*. I've tapped into the creative sources there. It could have been anywhere, but the creative spring is in my back garden."

To be a legendary band, do you need to have a legendary homecoming gig?
"You need to do it! You need that one show. Of course that marks the end – the end of a beautiful chapter."

The closest you've been was playing main support to Oasis during their run of hometown shows at Manchester's Heaton Park in 2009. On a day off between those shows, Liam Gallagher took you and Tom to Scotland in his helicopter, just for lunch...
"Yeah! On the way back, Tom and Liam [Gallagher] started play-fighting, rocking the thing, screaming. I'm sitting there going 'Maaaate!' This ain't like the back of a car, man, we're fucking miles in the air. This rain starts coming down and the captain goes, 'Right, we've gotta land because the weather's terrible.' Liam's like, 'We're not landing, man, just drive through it!' – in the end we had to land. We had to emergency land in this airport. Then we go in a car back to the hotel, it was amazing! Liam's such an amazing dude. He's funny and proper looks after us. Those gigs were unbelievable."

How will you be arriving at your own hometown show?
"My mum and dad live round the corner, so I might stay there the night before. Just get a little skeleton mask and walk straight through the crowd."

What are you looking forward to more, Victoria Park or headlining Glastonbury?
"That's a tough question. That's done me! I don't know how to answer that. They mean so much for different reasons. They both have to be amazing, they can't not be."

What about the set?
"The first day back at rehearsals was months ago and I already had the setlist written out for Glastonbury."

What's your message to the people who always slip off home from Worthy Farm on the Sunday afternoon after a heavy weekend?
"I'd say, on your way home make sure you get some biscuits, buy yourself a blanket if you can't hack it and watch it on telly – just take a look at what you could have won."

Have Kasabian earned their shot?
"Five records, 10 years. Yeah, we have. They always like to put a British band on, which is incredible. It's a great story. We were first on [the Other Stage] all those years ago. For our band, there's so many preconceptions, it's fucking hilarious. There's so many lazy people that assume we're a certain way. That evening, people will just be like: 'Wow, I didn't realise it was anything like this!' That moshpit at Glastonbury on Sunday night, man. We want it to be visible from outer space."

Do you think there's still a preconception that Kasabian are a lads' band?
"I think 'West Ryder Pauper Lunatic Asylum' sorted that out. I think until that point it was annoying, really, but 'West Ryder...' put paid to that. But there are always a few people hanging onto that. They sort of look pretty ridiculous now. It's healthy for a band to prove people wrong. It keeps you on your toes."

There are still critics, though. Will your Glastonbury appearance be an opportunity to silence some of them?
"I don't think that it'll ever change, man. To get to this point... if they still have that opinion then let them. They're never gonna change, no matter what we do, so forget them, they're gone. This is about us. This is the new time."

Arcade Fire and Metallica: what are your thoughts on those two bookings?
"I really like that 'Reflektor' tune. I've only seen little bits of pictures and stuff but they seem like their [Arcade Fire's] live show is interesting. They seem like a great band for a Friday night. Metallica, they're massive. I'm being entirely honest with you, I don't really know their tunes, but they're massive. They've been doing it for a long time, so they'll have a few tricks up their sleeves. It's been quite a controversial choice but I think that can also work in your favour. I've met Lars, the drummer. He came to ↦

a band, we're making music!' We lived it, we absolutely lived it! We had no idea we'd make it to this far down the line."

His relationship with Tom...
"We've kept it fucking real! It's a ridiculous quote but it's true, man, we've kept it real! All the nonsense and all the bullshit, we've just never let affect us. There's a huge loyalty and love there between us all. I suppose, we just occupy such different places in the universe. So we're kind of quite happy orbiting each other and never smashing into each other. Every now and again we'll have some close shaves – such is life."

"Being watched by Google"...
"It seems the deeper and deeper we go... it's like, where it's gonna end and no-one seems to be that bothered, which is weird. I was walking through a train carriage the other day. Everyone was on their phones and laptops. It used to be the time coming home on the bus where you'd just be bored as shit so you'd go: 'Right! I'm now gonna imagine, sit back and daydream.' Your brain was sort of free and loose. Now people are just catching up on *24*."

Nigel Farage...
"He's just a very dangerous man. It's incredible how seriously people are taking him, so on that basis we should start taking him seriously as well and figure out what we can do about it. Growing up in Leicester, it's so multicultural. It's created an incredible city; a vibrant, creative place. It's what makes it amazing. We need to keep an eye on that geezer. Hard."

JORDAN HUGHES

Tom and Serge after their triumphant gig in Limerick

"We want our gigs to be visible from outer space"

Serge Pizzorno

a show of ours in San Francisco and was a lovely chap, so I wish him all the best."

Franz Ferdinand, The Zutons, Razorlight, The Ordinary Boys... some of the bands who also released their debuts in 2004. Why are Kasabian headlining Glasto in 2014 and not one of your contemporaries?

"We just kept it new, we always looked forward. Ultimately, that's it. If you can span over two decades and have done a good job... Most bands get a decade and that's it, they're done. We've gone into our second decade."

Day two, and it's an hour-long road trip to Galway. The band stop off at a petrol station to buy some snacks, to help send last night's hangover on its way. Bemused locals watch all six-foot-five of Serge Pizzorno, in zippy black combat trousers (the same pair he wears in the 'Eez-eh' video), order a sausage baguette. Tom opts for some beef Hula Hoops. Back on the bus and Tom's fidgeting, chatting about Leicester City and flicking through the newspaper. He pats the seat next to him for Serge, as if on a school trip. They compare stubble. When Serge moves around the bus, Tom moves too. Whether it's for show or not, the bond between the two of them appears to be as close as ever. It's clear Tom still looks up to Serge. And Serge revels in his best mate's exhaustive energy. It's a brotherly bond. It must be – it'd probably drive anyone else who you didn't consider family mad.

"Tom's energy keeps life exciting and I need that to keep me on my toes," explains Serge. "It's really powerful to have that chaos in your life – it makes it interesting." Tom settles down – after quizzing the band on their favorite curries – and watches clips of Oasis and Beatles documentaries on his laptop.

The venue, Galway's Seapoint Ballroom, is a creaky, wind-beaten hall on a peninsula. It smells like a Butlins. The sticky dancefloor is framed by a balcony. The posters on the wall suggest it's more used to hosting showtune acts on a Saturday night. Tonight's show is half the size of the previous night's. In a nondescript backstage room, we catch up with Tom, who has so far left the talking to his bandmate. It's a brief encounter. We rattle through 52 questions in less than 18 minutes. Not through rudeness or yes/no answers. In fact, he's totally engaging, leaning forward on his chair to answer questions, but he moves from one to the next with lightning speed, the thrust of which is this:

"I'm looking forward to Leicester because we've been meaning to do this for a long time. And Glastonbury – because we can show the world our muscles. It'll be a turning point for us as a band."

"I've seen Serge's Glastonbury setlist – it's frightening. We know how to get to the top of the helter skelter."

"'48:13' is by far the best record we've ever done. I don't know how we're going to top this. It sounds like a debut album – there's no fear in it. That's what I love about it. Every song is bang bang bang. In your face. We've left the building on this one."

"If One Direction rule the world, it's fucking scary, isn't it? Hopefully my daughter won't like 'em."

And then he's off to soundcheck, and then back to the hotel to watch the FA Cup final.

It's now 8.30pm and Tom's already psyching himself up in the dressing room listening to the Prodigy's 'The Fat Of The Land', vodka and Red Bull in hand. If anything the excitement is even more sizzling than the night before. The venue is even more intimate, holding just 600 people. It feels almost careless to have a band of Kasabian's size in such a small venue: it's packed. A man hangs from the doorframe at the back of the venue. 'Bumblebeee', 'Eez-eh' and 'Stevie' are all greeted like old favourites. They introduce snippets of Kanye West and Fatboy Slim tracks into the set to wild reaction. A giant circle pit opens up like a sinkhole. Again, Tom and Serge exchange glances, and grin in approval. Serge pulls off his white '48:13' T-shirt and throws it into the crowd. It's the first time he's ever done that, he says. As they come off after the encore (traditional set closer 'LSF'), en route back to the dressing room, Tom hangs precariously over the balcony lapping up the screams. He's framed by a single spotlight. It's like he's storing the crowd's energy.

It's almost midnight and in the dressing room the tunes are back on. A bottle of pink bubbly is popped. It's touring guitarist Tim Carter's birthday, and the whole band sing to him. Someone orders pizza.

Serge is catching his breath in a side room.

"If we could do that every night, then the world would be a better place," says Serge, still buzzing. "If that's anything to go by, then shit is about to get real – it's like *Bad Boys II*. Shit just got real!

"We have a lot of fun. We're from Leicester, we're piss-takers. That's what we do, better than anyone else, there's in-jokes going on for the whole set. That's our way of dealing with the insanity. Because if you took that [reaction] seriously, you'd think you were Freddie Mercury or something. We don't think that. We're in the trenches with them lot – which is why it works so well."

Outside there's laughing and shouting, the music's turned up, the party's just getting going. He pauses, searching for his final words.

"I know this is a really special moment for the band," he grins, gently. "Something's going on... God knows what it is... maybe nothing... but, well, it just might be something pretty fucking big." ■

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SOUND VISION

Touring burnout and a split with her co-writer saw La Roux hitting a low. Now a long-delayed new album has "freed" her, she tells Phil Hebblethwaite

PHOTOS BY ED MILES

On May 13, La Roux made a long-overdue return, announcing a second album, 'Trouble In Paradise', posting a new song online, 'Let Me Down Gently', and just like when we first heard from her – or rather, them – everything came shrouded in mystery. Why the five-year gap between La Roux's platinum-selling self-titled debut album and 'Trouble In Paradise'? And what happened to Ben Langmaid, Elly Jackson's original co-writer and producer in La Roux, who has been out of the group for over two years and doesn't speak to Jackson any more?

La Roux seemingly burst out of nowhere in late 2008 with 'Quicksand', then promptly had a Number Two hit with its follow-up single, 'In For The Kill', propelled by Skream's 'Let's Get Ravey' remix. The band name was confusing, suggesting a solo act, which was compounded by the fact that we never saw or heard much from Langmaid, who was over twice her age. It was all about the then 21-year-old Jackson, who, brilliantly, turned out to be the daughter of Sergeant June Ackland from *The Bill* (actress Trudie Goodwin, who now plays Georgia Sharma in *Emmerdale*).

In April 2009, Jackson was interviewed by the *Nottingham Post*. "A friend of mine is concerned about the grammatical inaccuracy of 'La Roux'," the reporter said, amusingly. "He says that it should be 'Le Roux' for a man or 'La Rousse' for a woman." Jackson replied: "To me, it means 'red-haired one' – and it does, vaguely. It's just a male version of 'red-haired one', which I think is even cooler, because I'm well androgynous."

The androgyny, which manifested itself in ultra-vivid styling and a monumental quiff, was intriguing too – a technicolour flashback to Bowie, Boy George, Annie Lennox and other great British pop stars of the '70s and '80s. At a time when radio airwaves and social media were being ruled by the likes of Lily Allen, who detailed her almost every move online, we'd forgotten how otherworldly a pop star could be. Jackson was radiant and she confused people, including the *Daily Mail*, who bluntly reported in November 2009: "La Roux doesn't smile in photos and looks a bit like a robot."

Five years, a Number One single ('Bulletproof', which also made Number Six in the US) and a Number Two album ('La Roux') later, and if anything La Roux is even more mysterious. During that time she repeatedly discussed new material that then never came out, before seeming to disappear altogether. An excellent second album, 'Trouble In Paradise', is at last ready for release on July 21, but La Roux is now a solo act. Nothing was revealed until recently, but Langmaid has been out of the group for over two years, and Jackson no longer speaks to him.

Problems, it seems, arose when they began work on the second album. "I came to him with some rare disco references and he made it very clear that he didn't like them. There wasn't a great deal of understanding," Jackson said on May 19 when I first asked her about the split with Langmaid for an *NME* news piece, adding: "On the album, there are maybe two songs that have similar production styles to the way that I started them with Ben, but they were essentially demo tracks and I felt they needed a lot of subsequent work."

I contacted Langmaid for comment, he declined to speak, but then, on the day the story ran, I receive a text message at 9pm: "Do you still want to talk, Phil? Seen your post and it isn't what happened." We arrange a phone interview for 11am the next morning.

Ben Langmaid went to school with Judge Jules and Rollo Armstrong, founder of Faithless. A note on the Faithless website says he's "solely responsible" for introducing the band – Sister Bliss, Rollo and Maxi Jazz – to each other. In the '90s, he released several tracks with Rollo under the name Huff & Puff, and was an original member of indie band Kubb, who had two Top 40 hits in the mid-2000s. After he was introduced to Jackson, they first worked on acoustic ↦

"That time was soul-destroying... I couldn't do vocal warm-ups without crying"

Elly Jackson

songs together before discovering a shared love of early Depeche Mode, Gary Numan, Heaven 17 and The Human League that led them to make electronic pop.

Langmaid does occasionally do interviews. In an undated but recent one on the site for Source, a distributor of music technology products, he said he's been working with Harriet Whitehead, who appeared on BBC talent show *The Voice* in 2012. It doesn't seem like a great gig for a Grammy-winning producer. And he's on Twitter, too. In mid-May, in response to a query from a La Roux fan, he tweeted: "I left a while ago but co-wrote and co-produced over half the album, including 'Let Me Down Gently'," which was posted online on May 12 as a means of introducing 'Trouble In Paradise'. Asked why he left, he responded: "I can't say. Sorry. But I'm sure I'll write a book about it one day!"

Why can't Langmaid say? What exactly is his contribution to 'Trouble In Paradise' and what's his take on the fall-out with Jackson? These are the questions I want to ask during our interview. But we never get to speak. Half an hour before our scheduled call, I receive a message from Tony Beard, Langmaid's manager and also Elly's, saying Ben doesn't want to do the interview any more, but he will provide a quote, via Beard, later.

It takes two days for the quote to arrive. With it, Beard clears up confusion over the songwriting/production credits on 'Trouble In Paradise' (Langmaid gets co-writing credits on five of the album's nine songs – a significant contribution – and what's called a "second-line" production credit on two, including 'Let Me Down Gently'), but the statement itself raises more questions than it answers: "When we began writing again in late 2011 the early ideas we had needed a lot of work. We were on the same page and both wanted to improve on the first album. We were united in that. 'Let Me Down Gently' is one of my favourite tracks. I don't remember having a problem with it. But I do remember asking our manager if we could start things with this song when we first played it to him two and a half years ago.

"We've had creative differences in the past (what band hasn't?), but we always got through them and usually the music benefits. I am truly saddened that it has ended this way, but I am immensely proud of what we achieved together. We've sold eight million records. We were nominated for two Grammys and we won one.

"We wrote five great new songs together, all of which are on the album. I'm looking forward to the record being a great success and I shall enjoy watching it unfold. I have immense pride in the part I played; no-one can take that away from me."

Jackson and I

meet for a second time on May 28, in a photographer's studio in Brixton, where she grew up and still lives. Even between this interview and the last one, much has come to light about the five-year gap between the two La Roux records. Most alarmingly, in an *Observer* article the preceding weekend, Jackson opened up about the acute anxiety she experienced while touring her debut album – long before she locked horns with Langmaid – brought on by the intense pressure of experiencing rapid-fire success in the UK and a subsequent drive to repeat it in the States. She lost her voice but was still on the road, which exacerbated her anxiety ("I couldn't even do vocal warm-ups without crying; it was like I paralysed a muscle in my throat," she says), and when she returned to the UK she found that no support system existed that could help with her very specific illness.

It was, Jackson says, a nightmarish, "soul-destroying" period in her life that took a toll not just on her but everyone around her – her family, her friends, her band, her management and her label. For over a year she found herself getting "ripped off" by private doctors until she eventually met a specialist called Andy Evans.

"He used to be a jazz musician – still is – so he understands performance and he understood exactly what I was going through," Jackson says. "That was the difference." And although for ages she refused to speak about what happened – for fear she might be "picked apart" or seen to be at "fault" – she's recently changed her mind. "I've now decided that I will talk about it, and I'll talk about it at length because I can't bear the thought of anyone having to go through what I did and not knowing who to turn to," she says. "I've tried to persuade my record label, Universal, to put a contact sheet together of emergency specialists for this kind of thing. There are loads of ear, nose and speech therapists, but you need to get the right one."

One song on 'Trouble In Paradise', 'Silent Partner', directly addresses Jackson's anxiety, though its title might lead people to think it's about Langmaid. "Whenever I think about my anxiety, the word 'silence' comes into my head," Jackson says. "You just want that voice in your head that's telling you you're shit to stop, and you need to overcome it." It really isn't about Langmaid, and in fact the song marks an important moment in her musical relationship with Ian Sherwin, engineer on La Roux's debut and a crucial figure on 'Trouble In Paradise'. After Jackson and Langmaid fell out, Jackson turned to Sherwin, who's 38, to help interpret her ideas for the album. 'Silent Partner' was the first song they worked on alone and it helped them forge a strong connection. "We've found a very great thing with each other; it's just as deep, if not deeper, than anything I had with anyone before," Jackson says. "He's like my brother. You have to be on a level with someone if you're going to spend almost every day with someone for two years. Sometimes we were working 10 days on, one day off."

The campaign for La Roux's debut album came to a conclusion on February 12, 2011, the day of the 53rd Annual Grammy Awards. Afterwards, Jackson took time off, eventually put her health issues behind her, began work on new songs, then took them to a studio in Devon in late 2011 to begin sessions, once again, with Langmaid as co-writer and producer and Sherwin as engineer.

Smooth collaborator

Key engineer/producer Ian Sherwin speaks

"She wanted a sexier record – something with more warmth. The first record is very quantised – you play a performance, then press a button on the computer and it basically matches it to the grid. It's a dance-music technique, and that's what we wanted for the debut. The stuff I was playing in bands many years ago was more funk- and jazz-based – very improvised – and the stuff Elly was listening to ahead of 'Trouble In Paradise' was coming from a similar place. Plenty of the music on the album is actual takes, as opposed to something more processed, and that gives it a different, warmer feel.

"Elly is dictated by mood in music. Songs may sound different, but she wants to know that they still feel like La Roux, and for me that means her music has to have a touch of naivety about it. We also wanted to ensure the album was a real London-sounding record, and there are lots of dancehall elements in there – ragga disco, as well call it."

Things between Langmaid and Jackson turned sour over the next few months, but Jackson won't be drawn on specifics. "Whatever happened between us as people is (a) personal and (b) kind of irrelevant, because it's not why we stopped making music together," she says. "You can sort out personal stuff, but you can't sort anything if you both want completely different things. It comes through in the music as a massive conflict."

She continues: "I was 17 when I met him and he was in his forties, and I changed a lot from the age of 17 to 23, when I started thinking about this record. I could explain this all to you in a heartbeat, but it wouldn't be right. There are a lot of personal things there and there are lot of reasons why it didn't work, and it's just not fair on Ben to talk about it. I love pop music, but there's a line and he always wanted me to cross it. I didn't want to do 'Bulletproof Mark II' and he found a lot of my ideas quite pretentious. I'd developed as an artist and he'd stopped understanding me. And that's fundamentally the issue."

"I can't speak for people's personal feelings, but I think that old cliché 'creative differences' is apt here," says Sherwin, who spent six months working on My Bloody Valentine's 2013 comeback album, 'MBV', before getting back together with La Roux for 'Trouble In Paradise'. "In fairness to Ben, I don't think anyone was really getting where Elly was coming from at the beginning. What's great about her as an artist is that she draws from all sorts of things – it might be a particular song, or it might be the lighting in a film – and whatever it was, they weren't seeing what each other was seeing."

"We were kidding ourselves," Jackson says. "I realised that I didn't like where the record was going and that's when other things started to happen. Then, one day, he left out of frustration and I asked him not to come back."

It was March 2012 when Langmaid left the group; a bombshell moment that increased the pressure on Jackson exponentially. She knew she wanted to make a record that referenced a new-found love for "weird, late-'70s and early-'80s sci-fi disco" and didn't sound "smashed – really limited, digital and small", as she believed her debut did, but she was yet to have a creative breakthrough.

Sherwin: "We were having a stylistic conversation and Elly was talking about the kinds of things that intrigued her and she wanted to reference in the record. One thing that came up was the first *Alien* film, the lighting and this idea of futurism. I turned to her and said a phrase that had been running around my head for a while: 'It's what people in the '70s imagined the future would look like.' Elly just lit up: 'That's it! That's exactly what I've been trying to explain.' And I think for her that was the moment when she was like, 'Right, you get it, and not only do you get it, you're bringing stuff to me that's in line with my thoughts.'"

'Silent Partner' became a key song for Jackson and Sherwin, and so did the album's first official single, 'Uptight Downtown' – a song that's influenced as much by 'Sandinista!'-era Clash as it is by Bowie's 'Let's Dance'. It concerns the 2011 London riots, specifically the atmosphere that Jackson picked up on in Brixton.

"The recent Brixton riots had nowhere near as much positive impact as the ones in the '80s, which we were far more directed [at the police]," she says. "I'm not making any political points here and I always want to stay away from politics, so that song is about the feeling of the riots – the energy in Brixton at the time – and the fact that I had never seen my generation in London stand up for anything before. Whether it was right or not to riot, or whether anything changed, is not for me to say, but I knew afterwards that I wanted to write a song called 'Uptight Downtown'."

The song ties in with a general theme of the album, which Jackson describes as "emptiness where there was once joy". A riot is not a party, but Jackson found that she ↦

Performing at the Governors Ball festival in NYC, June 6, 2014

could correlate the mood she felt in London when she returned home in the immediate aftermath of the riots (she'd been in Croatia) with memories from her childhood that remain vivid – a sense of the difference between how something starts and how it ends up.

"Ever since I was a kid, I've felt actual depression when a party is over – depression at seeing the debris of joy," she says, and that feeling stayed with her as she grew older, started going to festivals and, in particular, to a place in the Caribbean that she won't reveal the name of but first visited with her parents on holiday and has returned to four times since. Some of the action on the record takes place there ('Tropical Chancer' is the story of a local wide boy, or as Jackson calls him, "a professional, island Del Boy"), but equally the concept of 'trouble in paradise' refers to love and relationships, as it does on 'Let Me Down Gently', 'Paradise Is You' and 'Sexotheque', the tale of a man who can't stop "*messing around*" that's as hilarious as it is desperate.

Jackson says that she loves "the juxtaposition between dark and light in songs" and 'Trouble In Paradise' is driven by the same clash of joyful abandon and misery that you hear in Loleatta Holloway's 'Runaway', 'I Will Survive' by Gloria Gaynor, Robyn's 'Dancing On My Own' and countless other classic pop and disco songs. It's ecstasy in a minor key, and that same idea extends to the album's artwork – a portrait of forlornness in Arcadia.

You might also imagine that 'Trouble In Paradise' refers to Jackson's struggle with fame over the last five years, but regarding fame, Jackson has a well-rehearsed line: "I don't feel famous." Instead, she says she just feels better about herself now – older, wiser and less like the "robot" that the *Daily Mail* imagined her to be back in 2009. "I was impressed with how organic and cool Elly was," said Nile Rodgers after he popped in to see her and Sherwin while they were recording the album, and that seems a perfect description of Jackson in 2014.

"The music on this record has brought out another side of me that's a lot less aggressive and lot more free," she says. "When I started performing songs like 'Sexotheque' and 'Tropical Chancer', I found a whole new part of myself. Suddenly I found myself wanting to smile the whole time. I've never really done that before, and everyone goes mental: 'Oh my god, she's smiling!' I like having a lighter approach to being onstage, and I feel more natural. I felt so rigid before and it didn't feel like who I am. I'm really not that stern; I'm not that jagged." ■

"I like having a lighter approach onstage, I feel more natural"

Elly Jackson

Better late than never...

Five more heavily delayed second albums

Vashti Bunyan
Lookaftering
FatCat, 2005

It took the endorsement of a new generation of folk artists – particularly Devendra Banhart – to persuade Vashti Bunyan to record a follow-up to her celebrated 1970 album, 'Just Another Diamond Day'. The result, 'Lookaftering', was excellent, and 35 years late.

The Stone Roses
Second Coming
Geffen, 1994

A ding-dong between The Stone Roses and Silvertone, the label that put out their 1989 debut album, meant that 'Second Coming' was delayed by five years, and although it sold over a million copies, there are still plenty of Roses fans who wish it had never seen the light of day.

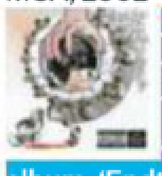
Dr Dre
2001
Aftermath/Interscope, 1999

NWA's Dr Dre became the biggest player in hip-hop after the release of his 1992 debut solo album, 'The Chronic'. He kept busy working with other artists in its aftermath, but it still took seven years for him to drop '2001' in 1999. As for his third album, 'Detox', we're still waiting.

Elastica
The Menace
Deceptive, 2000

For 10 years after its release, 1995's 'Elastica' was the fastest-selling debut album in UK chart history. The band began work on its follow-up a year later, line-up changes and disagreements forced delays. Five years later, 'The Menace' came out, and it became the band's swansong.

DJ Shadow
The Private Press
MCA, 2002



Josh Davis hit the zeitgeist in 1996 with his acclaimed debut album, 'Endtroducing', then put out a compilation of early singles, 'Preemptive Strike', and a score for the documentary *Dark Days*. It would takes six years for his second album proper, 'The Private Press', to emerge.

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Mild beasts

On their second album Parquet Courts have pared down the sarcasm to explore the illusion of freedom. Liz Pelly meets them in Brooklyn

PHOTOS BY BEN RAYNER

Since the release of their second album, 2012's 'Light Up Gold', Parquet Courts have spent a lot of time "trying to convince people we're not assholes", says frontman Andrew Savage. On one hand, perhaps it wasn't an unfair assumption: they were snarky, sarcastic and prickly in interviews, refused to have their photos taken properly, and the record's first song told charity workers to "*fuhgeddabout*" getting a moment of their time. On the other, however, they constantly had to contend with being called 'slackers', and faced endless comparisons to The Strokes and Pavement, which is going to grate after a while.

There are two things that'll put paid to Parquet Courts' curmudgeonly reputation, although they're a bit embarrassed by one of them: last December, *The New York Times*' prestigious wedding section ran a story about bassist Sean Yeaton's recent nuptials: "Their Chart-Toppers Are Each Other" read the headline, seemingly stolen right out of a sweetly cheesy father-of-the-bride's speech. "She said she is excited to spend her life with the kind of guy who, when walking around Brooklyn, stops at every puddle and tries to figure out what kind of animal it looks like," the newspaper wrote of Yeaton's new wife, Meghan Milewski.

"That [piece] hurt my feelings," he says, sighing. "I was upset."

"They interviewed me extensively and then used none of it," Savage says.

"That's because you told them we met in prison," Yeaton laughs.

"Oh yeah," Savage remembers, nodding and squinting. "That's right."

The other thing is their recently released third album, 'Sunbathing Animal'. If 'Light Up Gold' was droll and stoned, laced with sarcasm about the mundane, bored with routine, 'Sunbathing...' takes a step back to look at the dull (and sometimes emotionally toxic) monotony of ordinary life and wonders how we all got that way to begin with. "*Running circles in my plot/Howling like a tethered mutt that broke free for the first time*", Savage sings frantically on the title track. "*In his brief emancipation/He can feel what I cannot*".

One line in particular sticks out: "*Most freedom is deceiving if such a thing exists*". It'd be a stretch to call it grounds for the New York band's thesis – like 'Light Up Gold', 'Sunbathing Animal' similarly wanders and wonders more than it makes one bold point – but at the very least, it summarises the anxieties that plague Savage. The album is Parquet Courts' most lyrically dense and symbol-heavy work to date. There are stories within stories to decode: suffocating relationships, frustrating introverts, meditations on patriotism and identity and acceptance. Homes dissolve. Romances crumble. They worked on it much harder than any of their previous records.

"The lyrics ended up being honed and rewritten, which is unusual for us," Savage says

Parquet Courts: (l–r) Max Savage, Sean Yeaton, Andrew Savage, Austin Brown

in the backyard of a café near his apartment in Bed-Stuy, Brooklyn (a traditionally black neighbourhood that's spawned more hip-hop artists than you could shake a stick at), outlining the three different studio sessions from May 2013 to January 2014 during which the record was made. "The motto in Parquet Courts has always been 'do it and keep moving', which I still think is important."

At its core, 'Sunbathing Animal' is an album about "confinement and restriction and captivity versus freedom and freewill and agency", Savage says. Those themes influenced not only the lyrics, but the sound of the record. There's a more regimented and repetitive backbone to the songs throughout 'Sunbathing...', an intentional shift towards more tightly wound drums and bass. "That kind of represents one side of the duality to me, the restriction and confinement," Savage says. "It kind of allows for a more dynamic performance from the vocalist and guitars."

'Ducking & Dodging' is perhaps the best example, a high-speed, frenzied song packed with images and allusions. "*Mine eyes have seen the glory in the sound and image synchronised*", the song starts, the lyrics sung so fast they're almost spoken-word, over a chugging, re-appropriated traditional blues riff. Savage explains that the lyrics were inspired by a book about Shostakovich and Prokofiev, two Russian composers who were monitored by Stalin in the 1930s, when he found the avant-garde to be elite and bourgeois. It's a historical tension that influences the tight instrumentation as well as the loose dynamic of the lyrics. "Austin and I are the bourgeois individualists," Savage jokes. "Max and Sean are the Soviet people's rhythm."

"The motto in Parquet Courts has always been 'do it and keep moving'"

Andrew Savage

As Savage, bassist Sean Yeaton and drummer Max Savage (Andrew's younger brother) all wait for guitarist Austin Brown to arrive, Andrew explains the roots of the album's title, which he took from the name of a painting by Dutch expressionist Karel Appel, whose work Savage discovered while working at a fine-art print shop in Brooklyn.

"The painting wasn't necessarily inspiring to me, but the phrase stuck in my head," he says. "The nexus of it was watching my cat sleep in the sun and, at that moment, the title of that painting occurred to me... If captivity and freedom are put on a Venn diagram, the sunbathing animal is that centre place. Maybe in my cat's mind she was free of all worries and cares, but at the same time, part of her is captive to it. She belongs to it in a way. The sunbathing animal, to me, kind of symbolised that duality."

The intentions behind the record are almost surprisingly meticulous, but it isn't a closed book. "I'm open to and I appreciate any sort of interpretation," says Savage. "It makes the experience richer for me. When you're able to examine your work through someone else's interpretation it sort of adds a new dimension to it." ↦

Bed-Stuy, Brooklyn, May 2014

It's a sign of their increasing maturity that you hear a record filled with surprisingly heartfelt sentiments from a band whose members spent years in a hyper-political punk underground. Last October, Parquet Courts released 'Tally All The Things That You Broke', a five-track EP that connects some dots between their second and third records. The songs on 'Tally...' were recorded during the same initial studio session as 'Sunbathing Animal', and seem to shine some light on the band's preoccupations while sketching out the first draft of the record. "*Express yourself without the tools that they gave you!*" Savage yelps with a punk urgency on EP cut 'The More It Works', perhaps their most commanding commentary to date. "*Want something they didn't tell you to want!*"

Conversely, on 'Sunbathing Animal', the lyric sheet is littered with fewer exclamation marks, and more question marks. The ideas and tensions and anxieties presented are full of uncertainty, offering up more questions than answers. "*How can I want something more than a new hell in which to fry when I see in only black and white?*" Savage wonders on the aptly titled 'Black And White'. "*What colour is blood? That same that it was?*" he wonders later. "*How is agency built in a life unfulfilled?*"

There's something very nuanced about Savage's deployment of questions on this record; it seems to be his way of refusing to see these things as black and white.

"We have things that we believe in and we all have personal politics, and a lot of those things are reflected in the writing and the band itself and the way we do business," says Savage, when asked about the band's belief systems. "But sometimes when you get so hung up on a single message you kind of have blinders on it... You can write about something you care about without being explicitly political. You can provoke thought and maybe inspire people's imaginations to maybe take them to something political that it reminds them of without explicitly having a political message."

"We wanted to exert ourselves and where we see ourselves"
Andrew Savage

If there's an implicit one to be taken away from 'Sunbathing Animal', it's about never underestimating the power of personal identity, and trying to peel back society's artifice and tendency towards turning humans into commodities. As guitarist Austin Brown points out, the years the band put into DIY and punk music scenes prior to Parquet Courts setting up tend to get overlooked in favour of that simpler Strokes/Pavement narrative: before moving from Texas to New York, Savage and Brown played in both Teenage Cool Kids and Wiccans, while bassist Sean Yeaton played in the Massachusetts punk band Daniel Striped Tiger.

Last autumn, they released a compilation cassette of their friends' music, headed with a title that was a phone number, '(917) 471-2855', where you could leave a message. It featured bands such as Milk Music, Total Control and Priests. "After being compared to The Strokes and Pavement for so long, we kind of wanted to assert ourselves and where we see ourselves existing right here and now," Savage, who runs the label Dull Tools, explains. "That's kind of the reason I do a label, to define a common thread that maybe not everybody sees."

"Nobody is wrong if they compare us to a band that we maybe don't see ourselves identifying with," he continues. "It's not like a right or wrong. It's not a situation of anyone being right or wrong, it's more of the band being allowed to assert our own identity because people assert theirs on us constantly."

With 'Sunbathing Animal', Parquet Courts have crafted a record with which they've managed to expand their identity as a band, stretch out and push against false narratives pinned to them. "*Do I bother to define myself beyond what they allow?*" wonders Savage on 'Black And White'. "*Have I already forgotten how?*" As their superb third album makes clear, not in the slightest. ■

CORNERSTONES

Forget The Strokes and Pavement; *these* bands make up Parquet Courts' pantheon...

Protomartyr
The Detroit post-punk four-piece have been releasing smart, lyrics-first records since 2008. Their most recent, 'Under Color Of Official Right', was released last year via Hardly Art.
▶HEAR THEM
protomartyr.bandcamp.com

Total Control
Following years of singles, one of Melbourne, Australia's greatest punk bands finally released full-length 'Henge Beat' in 2011; Parquet Courts call it a "close companion".
▶HEAR THEM
hengebeat.bandcamp.com

Naomi Punk
Noisy, psych-informed punx from Olympia who like to stay as off the grid as they can; a follow-up to 2012's Captured Tracks album 'The Feeling' is due this year.
▶HEAR THEM
naomipunk.bandcamp.com

Household
The Brooklyn trio recently played their last show ever. But 'Items' – their 2011 record full of minimal drums/bass and anxious harmonies – remains a NY post-punk classic.
▶HEAR THEM
household.bandcamp.com

Priests
Fronted by Katie Alice Greer, Priests' live show balances aggression and restraint. Their new EP, 'Bodies And Control And Money And Power', is out on Don Giovanni/Sister Polygon.
▶HEAR THEM
priests.bandcamp.com

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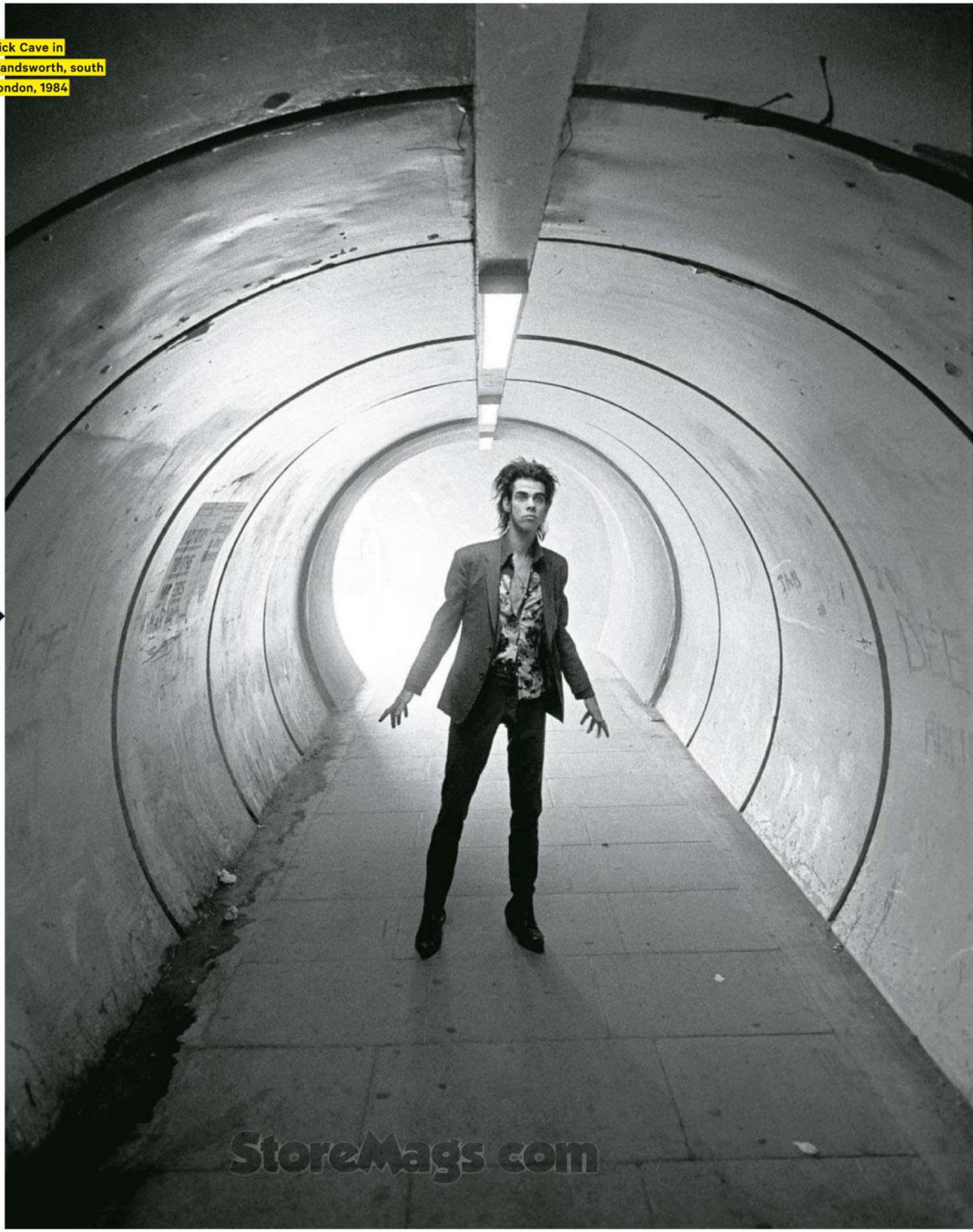

Nick Cave in Wandsworth, south London, 1984

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FROM THE VAULTS

The dark knight rises

NME, 12 MAY 1984

On the 30th anniversary of Nick Cave & The Bad Seeds' debut, we revisit Don Watson's interview with Cave in the gloriously messy aftermath of his previous band, The Birthday Party. Photos: Derek Ridgers

When constructing his persona in The Birthday Party, Nick Cave began with the image of the consumptive hag from the grotesque birthday party sequence in Dostoevsky's *Crime And Punishment*, sitting in the corner coughing into a handkerchief and displaying the spots to the assembled company. He was a sordid exhibitionist, an attention seeker.

By the latter days of the band his image had metamorphosed into a slug, whose art was its slime and whose movements were slow and painful.

Slithering between irony and tragedy, last year The Birthday Party slug finally sliced itself open on that razor's edge, but instead of the unsightly mess you may have expected, it left behind the finest examples of its art in 'The Bad Seed' and 'Mutiny!' – two four-track EPs that shone through the amorphous mass of transparent mediocrity released in 1983. Both are testaments of romantic daring and sick obsessiveness, full of feverish images of guilt, pictures of murder that are simultaneously horrendous and secretly attractive.

It was at this point where it first became clear that Nick's songwriting was departing from every mode known to rock music and developing into some new, iridescent form, in turns trenchant and direct, epic and overblown. Meanwhile, the band's music was hurling itself into a state of wild, epileptic disorder that seemed to be driven by a state of frenzy, even in its most dangerously restrained moments.

With The Birthday Party falling apart, they made their glorious exit on 'Mutiny!', smashing themselves spectacularly against their own reflections.

From the wreckage of 'Mutiny!', Cave has now emerged with a solo LP, 'From Her To Eternity'. Released from all controls, Cave's songwriting has spiralled into a wild and wheeling poetry of cruelty, pursuing the most nightmarish strands of The Birthday Party's fascinations. 'From Her To Eternity' is a statement of romantic irrationalism, stretching it to the very limits.

"I can say now that I firmly believe in God"
Nick Cave

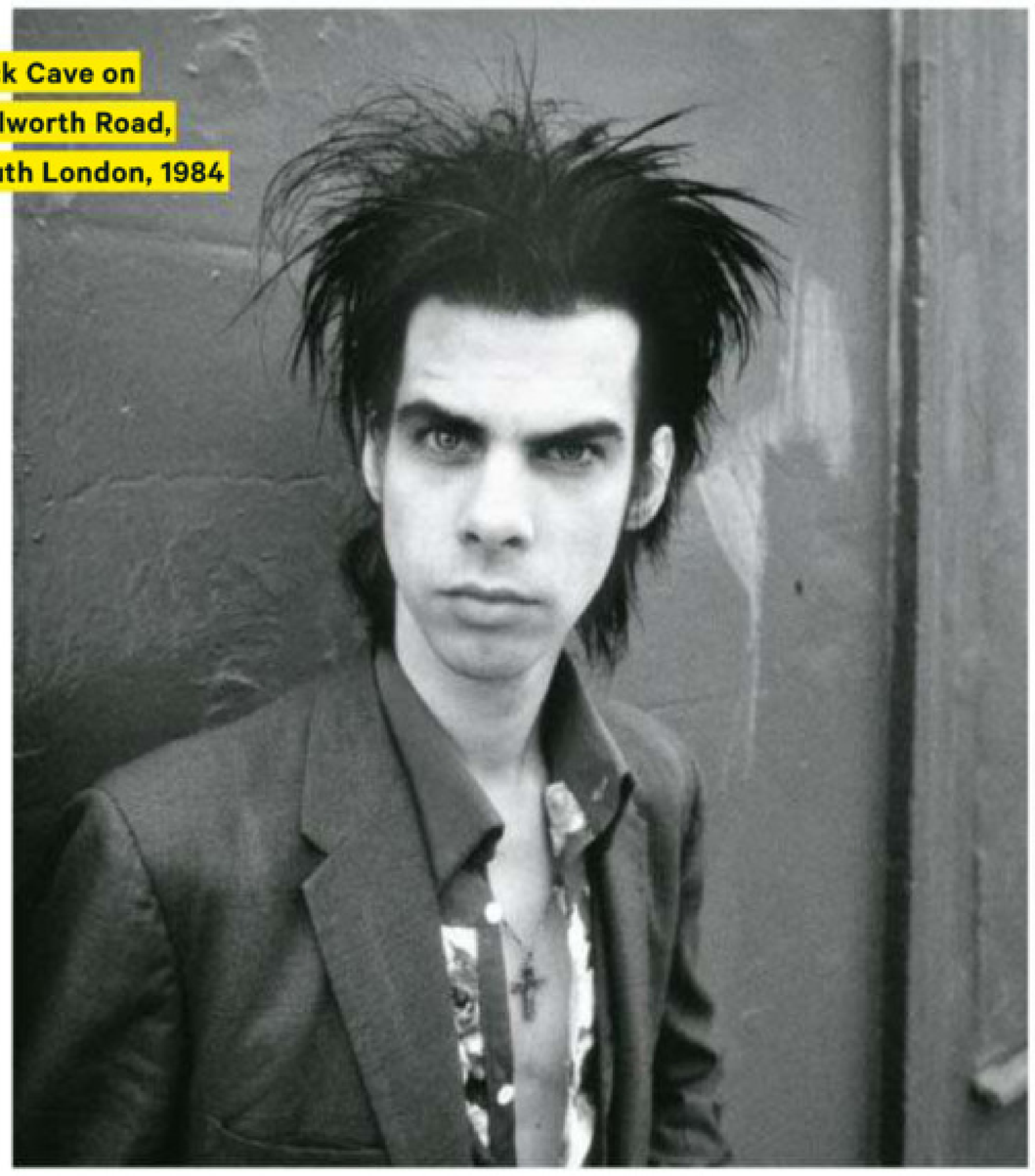
Talk to Nick Cave and you're talking to a variety of characters. Like JG Ballard, he views external reality as a sinister novel, and he seeks to play more parts: the irresponsible artist, the wounded romantic, the hunched grotesque, the Nietzschean individualist. Right now he's playing a character very close to the hag displaying her blood spots, as he indicates the cramped surroundings of his current living conditions. Look at my squalor!

"Nice, isn't it?" he asks with ironic relish as we enter the single room he shares with Bad Seeds Blixa Bargeld and guitarist Hugo Race. At the moment, though, Blixa has fled to Berlin and Hugo to Oxford, leaving Nick to share the room with a handful of telephone messages, a copy of *Moby Dick* and a treasured portrait of GI-period Elvis Presley. He runs nicotine-stained fingers through the backcombed nest of hair, an amused glance reflected in the bathroom mirror as he watches the latest voyeurs stumbling around in search of standing space amid the dirty laundry, sniffing the stale sweat of the artist's atmosphere.

"I always think it's important to show people where you live," he continues.

What Cave's critics have often missed is that his art is one of dramatic fakery, executed with a wicked delight in defying expectation. In his songs, fiction merges into reality, the shadow of Raskolnikov mingles with Hamlet; Cave's own creations – King Ink, The Dim Locator – mix with hybrids like Saint Huck. All of them are partly, but never entirely, Cave himself.

His latest fascination stares at us from the wall. ↦



Nick Cave on Walworth Road, south London, 1984

"I've just joined the Elvis Presley fanclub," he grins. "They're sending me some more posters; can't imagine I'll go to many of the meetings though." As with most of Cave's fascinations, his interest in Presley is not in his greatness but in his decline, in the artifice rather than the art. "The influence that I get from any fictional character," he says, "is from their cartoon selves, the point at which they themselves become clichés. In that sense, all of my own characters are cartoons of themselves as well, in that they begin with a stock cliché that people can latch on to, that will trigger off the desired initial impression."

Musically, 'From Her To Eternity' is a sparse sound, snagged with Blixa Bargeld's corruption of the blues guitar. "As far as I can work out, Blixa can't actually play the guitar in the conventional form at all, but he has some method of tuning the instrument that can produce the most amazing noises without the use of any effects whatsoever. He would regard using footpedals or whatever as a hopelessly middle class, public school form of playing."

Where the music is simple and direct, though, the lyrics have developed to a new form of complexity. The images are direct and violent, but there's always something deeper and darker than the surface indicates. It makes a demand on the listener that Nick describes with a typical arrogance.

"I see it in same the way as a tight, tense drama in the cinema – my songs require you to listen to the storyline from beginning to end, to listen to and understand each line. Otherwise you get lost in the same way as you would if you decided to visit the toilet in the final scenes of *Taxi Driver* and expect to know what the film is about."

Murder, of course, looms large in Cave's scheme of things: in 'Well Of Misery' and 'A Box For Black Paul' (both off 'From Her To Eternity') and back to 'She's Hit', or most strikingly in 'Sonny's Burning', where a guilty aesthetic is drawn from the comparison of a burning body to "*a bright erotic star*".

"I wouldn't write about these things if I didn't feel some attraction towards them. I don't dwell on these themes in order to be controversial. There are things that I do for those reasons but they're very deliberate things that are making a comment on the idea of being controversial, and how ridiculous and shallow such a way of life is."

You mean the vacuity of good old-fashioned shock value? "Well... this age-old bone of contention, the swastika, using this as a symbol and associating yourself with it; never have I considered what the inference of having this particular symbol is. Rather, it has always constituted part of my sense of humour as regards what is controversial and what isn't.

"In the case of the swastika, I've always used it in the most deliberately moronic fashion. I'll also do that in the writing, by inserting a line that is deliberately shocking or irresponsible. It's finding those symbols and thoughts that are far more shocking in certain environments than they are in others. As I've said, certain clichés in the right context can still be reasonably effective. The swastika, as I've used it, is effective. I've also used it in contexts that certain people that I find totally intolerable will be repulsed by."

Nick's responsibility takes him to the edges of thoughts that may be buried in the most self-consciously moral of minds. It may also be argued that it takes him to the edge of what might be conventionally defined as sanity.

"When I wrote 'Deep In The Woods', I was nervous about showing that to the group. I felt they would think it was too unreasonable, or too over the top, to produce an ode to a murdered woman, a severely murdered woman. Now I find it hard not to write about things like that, because the imagery excites me in a way that the images of religion excited me.

"Even in that sense, I had never thought of tossing over in my mind the worth of religion. I always assumed that it was a blind alley and not worth thinking about, although I plundered it for its imagery. These days I find myself more and more considering it as a viable alternative. If I thought anything was heading towards insanity it would have been to start feeling religious about things."

So you now find the belief in God a reasonable alternative?

"Well, I can say now, quite firmly, that I do believe in God. Not the Bible or Christianity, but a more convenient word to express something that predestines what we are to be when we are born, some force that made me different from other people, in terms of what we are talking about, about the individual; some core inside myself, impenetrable to anyone else and unable to be affected by anybody else. I'm not talking about an old man with a beard, or about retribution, that after this life something will happen to me, that if I'm really going to go to Heaven if I'm a good boy or Hell if I'm bad. It's just some force that may as well be called God as anything else."

As the conversation continues in a local pub, an old man leans across to our table, and fixes Nick with a stare.

"You're an arrogant fellow," he accuses.

"I've got a right to be, I'm a famous person," Nick replies, "I've just done a European tour."

"Oh yeah, what's your name?"

"I'm Napoleon," answers Nick, with a twinkle. ■

"I use the swastika in the most deliberately moronic fashion"

Nick Cave

WHAT HAPPENED NEXT

Cult movies, Elvis references and paying dues

THE ACCLAIM

'From Her To Eternity' was hailed as a modern classic on its release, paving the way for one of the most innovative, intriguing and successful careers in alternative music. By 1987 the Bad Seeds had become such a credible cult concern that they were asked to perform the title track in Wim Wenders' film *Wings Of Desire*.

THE DEEP SOUTH OBSESSION

The album's follow-up, 'The Firstborn Is Dead', indulged Cave's interest in the bluesmen of the Deep South and other such Southern icons. It was named after Elvis' stillborn twin brother and featured name-checks for Blind Lemon Jefferson and a song based on John Lee Hooker's 'Tupelo'.

THE COVERS ALBUM

In 1986, Nick Cave & The Bad Seeds recorded a covers album, 'Kicking Against The Pricks' (a Biblical reference, swear-watchers), which included takes on The Velvet Underground's 'All Tomorrow's Parties' and Alex Harvey's 'The Hammer Song' alongside a host of traditional blues and country standards.

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THIS WEEK IN 2003

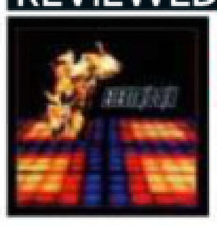
WHERE'S PETE?

The Libertines are in Europe on tour, but Pete Doherty has gone missing. Didz from The Cooper Temple Clause has replaced him on vocals and a guitar tech called Nick is playing his instrument. Doherty sent a letter to a Libertines fansite to explain himself: "Carlos did not show last night, as you know. I will not vent my rage and wonder and hope and arcadian sublimities alongside Mr Barât for now."

ROLL UP, ROLL UP

James Skelly is having a smoke and has 'Talkin' Gypsy Market Blues' – a song by his band, The Coral – on at full volume. "We're listening to the finished version of the album," he says, excitedly, about the band's second record 'Magic And Medicine'. "We're gonna distribute it at grocers and bakers, and keep 'em in business. You'll be able to get a pint of milk, some ciggies and the new Coral album."

REVIEWED THIS WEEK



Electric Six – 'Fire'

"No doubt about it, it's one of the most ridiculous records you'll hear all year – as in ridiculously good fun. An album to be used and abused."

■ TIM JONZE

ALSO IN THIS ISSUE

▶A new 'I Fucked Jack White' T-shirt, available at cokeheads.com, is "the music lover's must-have fashion item of the summer". The singer does not provide a comment.

▶So Solid Crew's Kaish says his "career is ruined" after serving four months in London's Pentonville prison for gun and drugs charges. He adds: "I was innocent. I should never have been arrested."

▶Matt Bellamy says Muse's new album, the follow-up to 'Origin Of Symmetry', has a "working title of 'The Smallprint" and features "98 backing vocals, a 32-piece orchestra, all sorts".

All the rage

Eminem and 50 Cent talk Anger Management – "the greatest hip-hop tour on Earth"

Eminem riding a Ferris wheel. Moby being shot. Dwarves bouncing on trampolines. The Anger Management Tour – "the greatest hip-hop tour on Earth" – is coming to the UK. In an interview prior to the show, Marshall Mathers reflects on a time, three years earlier, when he almost got jailed. "I got caught up in the drinking and the drugs and fighting and doing dumb. I could have been killed." 50 Cent, though, only has good things to say about his Anger Management co-star: "He's always experimenting, he's got a fucking musical chemistry set. He's blessed. The first film he makes, *8 Mile*, it wins an Oscar. Did Frank Sinatra or Elvis Presley win Oscars with their first movies? No!" And both Eminem and 50 Cent owe it all to Dr Dre, who *NME*'s Alex Needham finds to be a man of few words. He says new album 'Detox' is "the one I want to be remembered by", is unamused at being asked if he's ever been mistaken for a real doctor ("no"), but lightens the mood a little by telling a story about "a T-shirt seller shitting into a bag".

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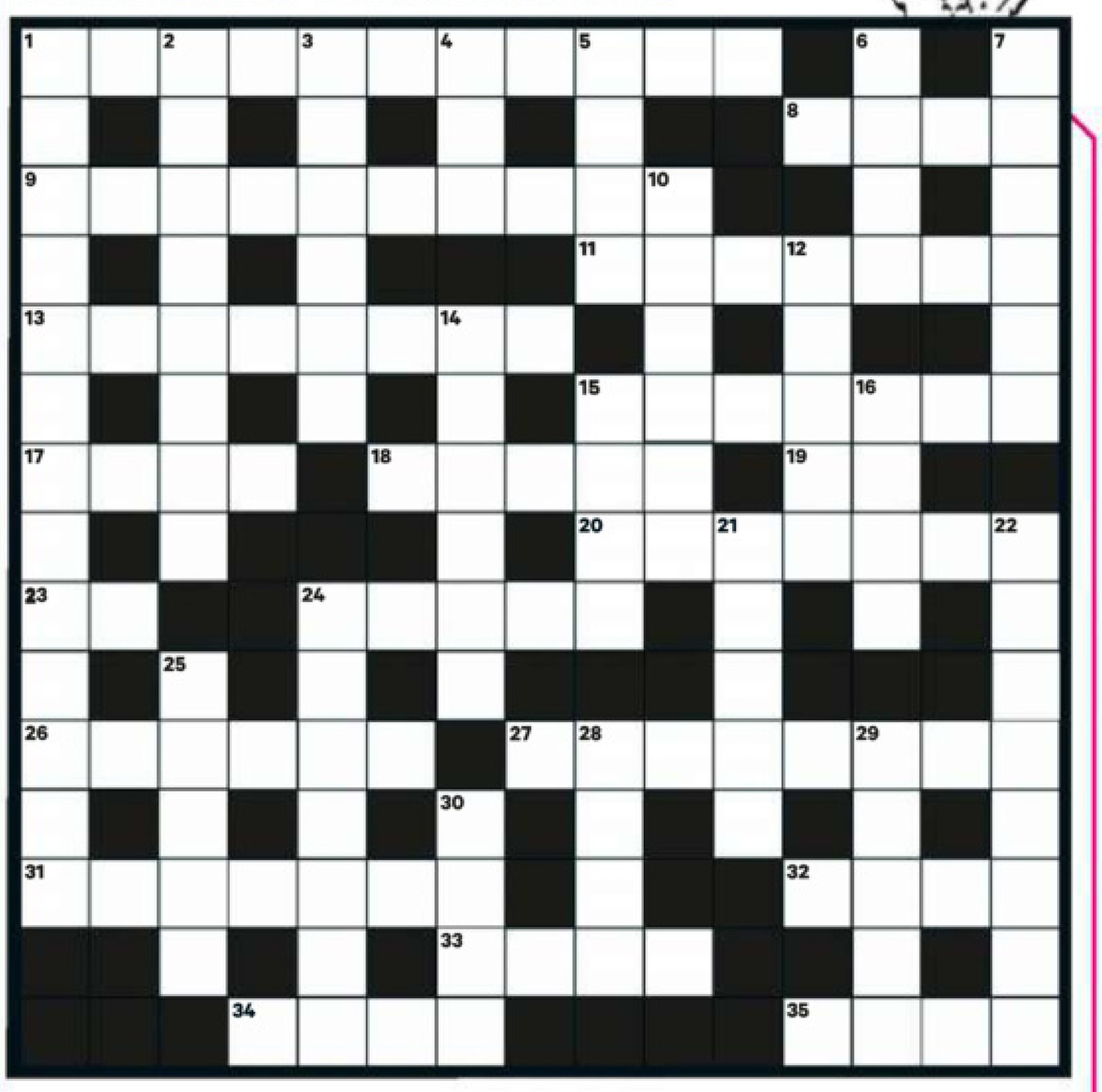

CLUES ACROSS

1+7D Steps along with James Dean Bradfield taking on musical passage (4-2-2-3-6)
8 Are we supposed to believe The Rollins Band recorded this? (4)
9 The Brian Jonestown Massacre strangely are not live on this album (10)
11+19A Sam Cooke used my one wrongly on this classic (3-4-2)
13 A release for distribution by Babyshambles (8)
15 I formed wrong idea of PJ Harvey album (3-2-2)
17 It's all gone very quiet from Kula Shaker (4)
18 The flourishing beauty of Beach House (5)
19 (See 11 across)
20 Heavenly band who could 'Mesmerise' us (7)
23+24A That bloke on the telly who was in The Adverts (2-5)
26 Take a breather from Hadouken!, Willy Mason and JJ72 (6)
27 (See 10 down)
31 (See 28 down)
32 *"Ever since I was a young boy, I've played the silver ball/From ____ down to Brighton, I must have played them all"*, from The Who's 'Pinball Wizard' (4)
33 Just cannot find that Coldplay disc (4)
34 Written instruction given with album by Squeeze (4)
35 Therefore including an album by Edward Sharpe And The Magnetic Zeros (4)

CLUES DOWN

1+21D *"She's flying in the face of fashion now/Seems to have a will of her own"*, Julian Cope (5-4-4-5)
2 Drenge pair show no passion at all (8)
3+6D Morrissey dealt with his own affairs through this song (2-4-4)
4 Explosive albums from AC/DC and Tortoise (1-1-1)
5 Ancient Greek location for Sinéad O'Connor's debut single (4)
6 (See 3 down)
7 (See 1 across)
10+27A When did The Enemy have to cry off with this performance? (2-4-3-5)
12 Heavy-footed dance to music by funk group The Brothers Johnson (5)
14 A bit of Limp Bizkit could be a bit of a fig roll incidentally (6)
15 Van Halen vocalist gets into The Walker Brothers (4)
16 Sensed this band would have been on Cherry Red and Creation labels (4)
21 (See 1 down)
22 Her departure was noted by Hall & Oates (4-4)
24 Her intent was noted by Savages (3-4)
25 Their albums include 'Fifth Dimension' and 'Ballad Of Easy Rider' (5)
28+31A Soul man who died in 1967 plane crash at age of 26 (4-7)
29 Mistakenly read nothing is included by The Smashing Pumpkins (5)
30 *"People are strange when you're a stranger/Faces look ____ when you're alone"*, The Doors (4)

MAY 17 ANSWERS

ACROSS 1 Don't Mess With Me, 8 Fever, 9 Yardbirds, 11 Earth Song, 13 Keane, 15 Dark Night, 17 Nerve, 18 Wayne, 19 With, 21 Chess, 22+4D Chain Gang, 23 Anyway, 24 Goo, 25 MIA, 26 Bambi, 27 Squeeze, 28 Nag Nag Nag
DOWN 1 Different Class, 2 Never Forget You, 3 Marsh, 4 Say Goodbye, 5 War, 6 To Be Kind, 7 Maria, 10 Sweet, 14 New Slaves, 16 Guitar Man, 20+12D Hanging Garden, 22 Cobra, 25 Men

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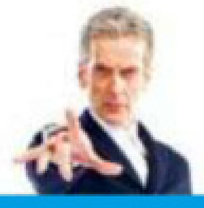


QUIZ

■ Compiled by ALAN WOODHOUSE (answers on page 67)

1 Which UK indie band performed with Rihanna at the 2008 Brit Awards?

2 What are Manic Street Preachers' two UK Number One singles?

3 Which band's drummers have included Robert Schultzberg and Steve Hewitt?

4 Which current indie favourites formed in 2009 in Worcester?

5 What was the first album Suede released after Bernard Butler left the band?

6 Which US solo star was a backing singer on Michael Jackson's 1988 'Bad' world tour?

7 Where did Led Zeppelin play their last UK show before drummer John Bonham's death in 1980?

8 In which Texan city was Beyoncé Knowles born?

9 Which British pop star recently announced she'll be guesting in an episode of *Doctor Who*?

10 Which three-piece band has a guitarist named Brace Paine?

11 Which rapper was married to Kelis between 2005 and 2009?

12 Which White Stripes album was recorded in London?

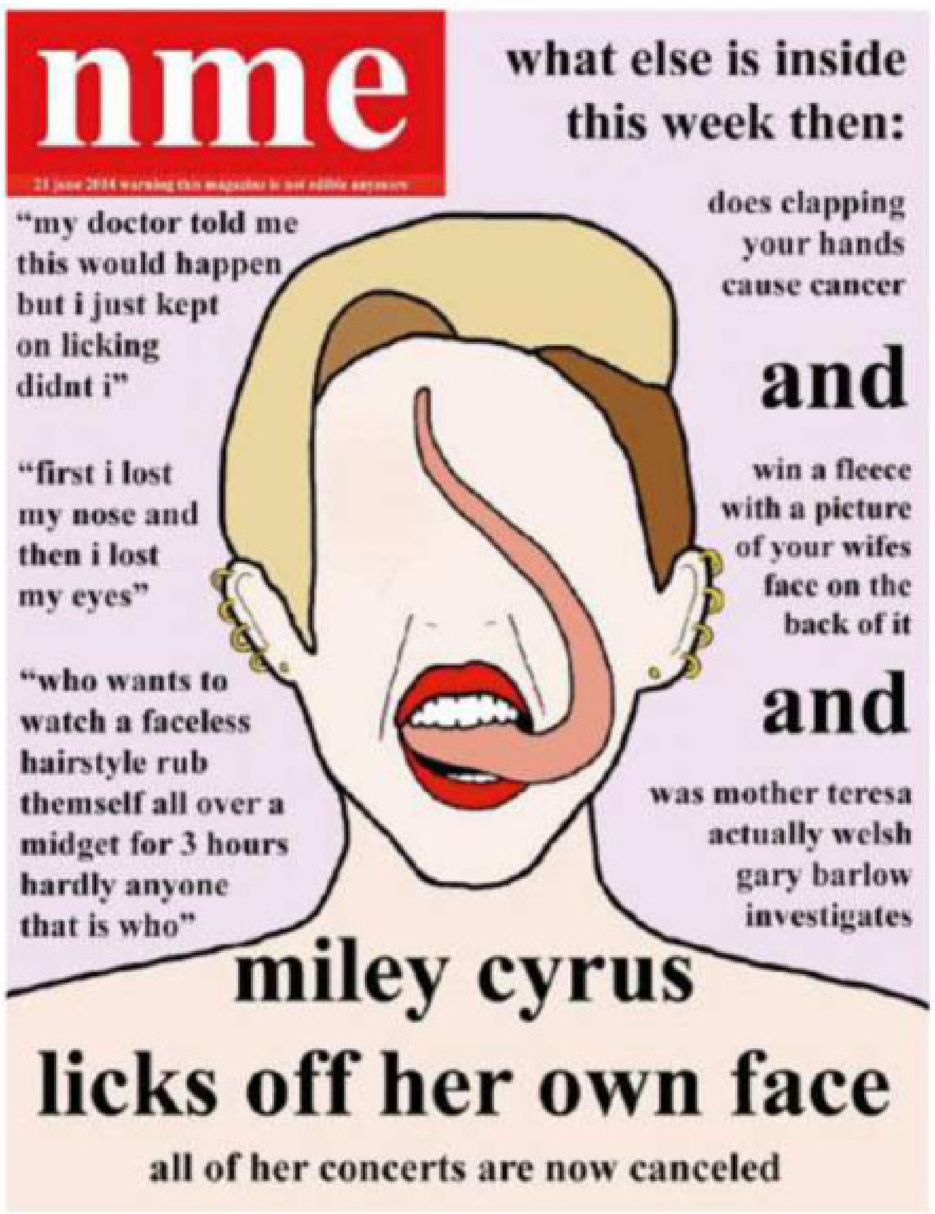
13 True or false? The Clash's Joe Strummer ran the London marathon.

14 Which Scottish band unveiled a T-shirt design in 1999 with the slogan 'Blur: Are Shite'?

15 Which action hero stars in the video for Gorillaz' 2010 single 'Stylo'?

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSONS ARTIST



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- Jungle
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- Poliça
- Lizzo
- Bob Dylan
- George Ezra
- Blessa

CAUGHT LIVE
- Kasabian
- Josh Homme
- Kings Of Leon
- Biffy Clyro
- Tom Vek

QUIZ ANSWERS 1. Klaxons **2.** 'If You Tolerate This Your Children Will Be Next', 'The Masses Against The Classes' **3.** Placebo **4.** Peace **5.** 'Coming Up' **6.** Sheryl Crow **7.** Knebworth (in 1979) **8.** Houston **9.** Foxes **10.** Gossip **11.** Nas **12.** 'Elephant' **13.** True – he did it twice (in 1981 and 1983) **14.** Mogwai **15.** Bruce Willis

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