

WHY THE **RAMONES** WILL LIVE FOREVER  
by **The Crips**



## Back to their best **Manic Street Preachers**

Letting rip on UKIP, Russell Brand & the  
"ludicrous ambition" of their new album

**Kasabian**  
**Childhood**  
**Eminem**  
**Perfect Pussy**

**Beastie Boys**  
'Paul's Boutique' turns 25  
New interviews on  
a masterpiece

30 > THE PAST, PRESENT  
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Bald poltergeists, Cameron's Britain and not taking drugs to make music to take drugs to – Al Horner digs into the roots of Childhood's psych-pop debut album

## CONTRIBUTORS



**Leonie Cooper**  
Writer

Leonie had the tough task of reviewing Nos Alive in Portugal: "Unsurprisingly, there is no Portuguese word for 'muddy field'. You'll understand why after a few days in the sun."



**Ed Miles**  
Photographer

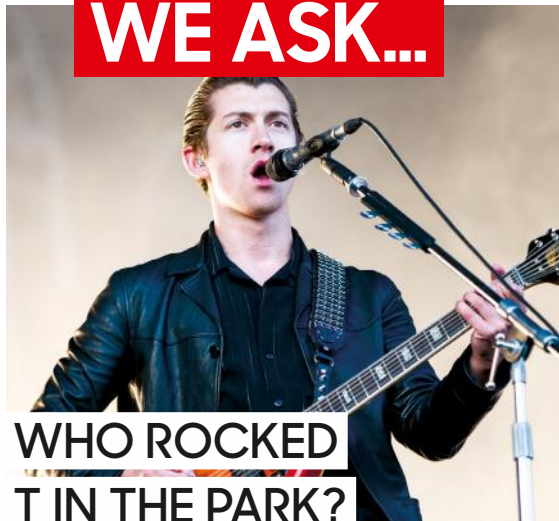
Ed shot the Manics for the cover story. "I was struck by how humble they were. James arrived early and sat reading a newspaper. He joked about feeling like a security guard."



**Lisa Wright**  
Writer

Lisa visited Noel Fielding to talk about his new series of *Luxury Comedy*. "We had a coffee and a chat about a deformed panther who sings Elvis covers on YouTube," she recalls.

## THIS WEEK WE ASK...



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Arctic Monkeys, Biffy Clyro and Jake Bugg triumph as Balado hosts for the final time

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Not according to Gary Jarman, who pays tribute to the punk originators following the death of Tommy Ramone

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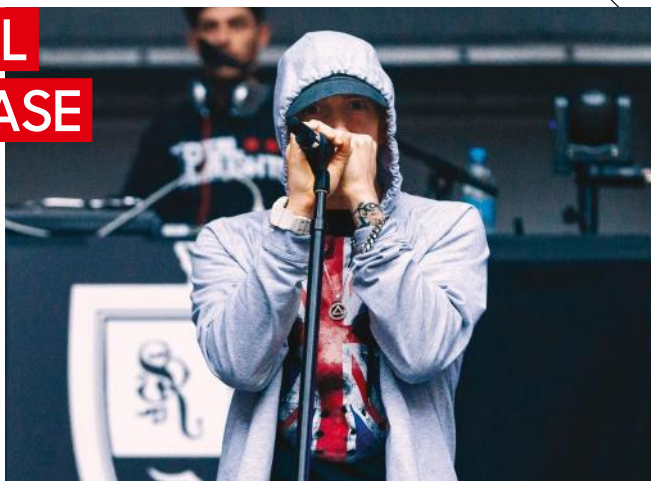
## LETTER OF THE WEEK

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## WOULD THE REAL SLIM SHADY PLEASE TURN IT UP?

I've grown up with Eminem. I was one of those crazy fans on the web at 9am getting a ticket for his Wembley Stadium gig last week [he played on Friday 11 July and an extra date on Saturday 12]. As we listened to the support acts, I asked a member of staff about the sound. He reassured me that it would be sorted for Eminem. I had goosebumps while I was waiting. As the intro came on, everyone in my block seemed to look at each other. As Eminem started to rap, we couldn't make anything out. My heart sank. They didn't sort the sound out. Twenty minutes into the show, people started leaving, others were complaining and the staff were very unhelpful. As sad as it sounds, my dreams of seeing Em in concert have been shattered. I hope to get my money back, but will I ever get back the feeling of seeing Eminem in a sold-out Wembley Stadium? I think not. I've never felt so gutted and let down in my whole life.

Leah Nicole, via email



**Barry Nicolson:** At big gigs, the boundary between 'acceptable' and 'disgraceful' is becoming ever more blurred. By most accounts, Eminem's first night at Wembley fell squarely into the latter camp. When you pay sometimes in excess of £100 for a couple of hours of live music, the very least you should expect is to be able to hear it. If everyone does what Eminem didn't and makes enough noise, however, you may just get your refunds. (Turn to page 53 for NME's verdict on the gig.)

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the daft statement about people being bored with guitar bands?!?! Had they paid even the slightest attention to the music scene these days, they'd know that people are CRAVING such bands. There's something to be said for trying new things musically (don't get me wrong), but I think I speak for many when I say there will always be a desire for guitar bands, no matter the era.

Olivia Gehrke, via email

**BN:** Here's where someone more charitable than myself might refrain from pointing out that the reception afforded to The Kooks' last album seemed more like proof that people were CRAVING for them to fuck off. Truth be told, I sort of admire their refusal to go quietly into the night, but I find their whole 'reinvention' shtick contrived at best, insidious at worst.

## BRUDDAS IN ARMS

Like everyone else, I might have bought my Ramones pyjamas from Primark, but unlike so many others, I am an actual fan of the band. I love them. So my heart sank when I heard that Tommy (right), the last remaining original member, had gone off to the great CBGB in the sky. You could put the Ramones up on a pedestal with The Beatles, they are THAT good, THAT important. Anyone who doesn't like them either hasn't heard them yet, or doesn't have a soul. Wherever Tommy is now, I hope he's having a good time.

Tracy Greenan, via email

**BN:** How strange it is to be living in a world where the four founding bruddas are dead. Because he was the lowest-key member – and the first one to leave – it's easy to forget just how important Tommy was to the Ramones, first as their manager, then



drummer, and particularly as their producer. You can read what Ryan Jarman has to say about the band's importance on page 15. For me, the miraculous thing about that band – or the first iteration of it, anyway – is that each member was absolutely integral to its success; the Ramones wouldn't have worked with just any four guys, it had to be those four guys. Tommy might have been succeeded by Marky, Richie and Elvis [aka Blondie's Clem Burke], but he was always irreplaceable. Adios, amigo.

## MO' FESTIVALS, MO' PROBLEMS

Wow, the BBC has really dropped the ball with coverage for festivals this year. First Glasto and now this. Having been unable to get tickets for T In The Park, I switched to the BBC every night to try and catch some of the bands I missed, only to find that the red button didn't do anything more than give me one other option. Every other year had a four-screen selection, meaning I could negate the usual Paolo Nutini crap with people such as Paul Weller.

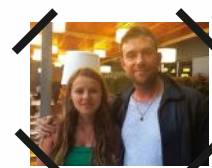
And they managed to whittle down Arctic Monkeys to just half an hour on TV! It almost wasn't worth having to endure the terrible Disclosure and Example coverage that took up the entire slot. So disappointed.

Kelly Beestone, via email

**BN:** Another sad indictment of this country's terminal decline. Two band choices instead of four? Is it not our inalienable right, as enshrined in the Magna Carta, to be able to watch full and uninterrupted Arctic Monkeys festival headline sets that we haven't actually bought tickets for, without having Example wave his limbs in our face like a terrified bonobo? And they call this the 'first world'. Pfffft.

## THE KOOKS: A BAD HABIT?

So I like The Kooks [Textbook error, there – BN]. Their music is catchy enough, but what's with



## LOOK WHO'S STALKING

I was thrilled to bump into Damon Albarn in my hotel in Barcelona ahead of Cruilla Festival. Bearing in mind the sentiments on modern technology expressed on his new album, I was a bit sheepish approaching him for a smartphone snap, but he was happy to oblige. Such a great guy!

Molly, Norwich



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## NME TRACK OF THE WEEK

**1. Jamie T**  
**Don't You Find**

After releasing his second album 'Kings & Queens' in 2009, Jamie T made like another indie disappearing act, Tom Vek, and vanished off the face of the earth. Five years later and he's back with a third album on the way. First taste 'Don't You Find' is a reggae-tinged softy that's as lyrically open as always but delivered with a new glossy sheen. An understated but sublime return.

**Lucy Jones, Deputy Editor, NME.COM**

**2. Georgia**  
**Digits**

When she's not playing drums with a huge grin on her face for the likes of Juce or Kate Tempest, Georgia Barnes makes top club-centric pop music. 'Digits' is the latest track from her upcoming debut EP and finds the rising star urging her love interest to forget about WhatsApp and Twitter DMs and just give her a call. "These digits are bridges, so ring it/When you need it", she coos over a synth-heavy beat weirdly reminiscent of a slowed-down take on DMX's rap banger 'X Gon' Give It To Ya'.

**David Renshaw, News Reporter**

**3. Menace Beach**  
**Lowtalkin'**

If you ever wanted a band to do a trolley-dash, it's Leeds' Menace Beach. That's because on 'Lowtalkin' – the flip to new single 'Tennis Court' – they manage to fit a walloping chorus, a bunch of hazy riffs and a J Mascis-style guitar solo into just 100 seconds of supercharged, free and fuzzy garage rock. It's a delicious, dizzying feat.

**Greg Cochran, Editor, NME.COM**

**4. Kid Wave**  
**All I Want**

Heavenly Records' latest signings fit perfectly into the label's stable of dreamy, head-in-clouds indie. 'All I Want' is a summer-ready swirl of shoegaze guitars and Lea Emmery's cider-splashed, semi-sneering vocals. Like Dinosaur Jr in board shorts or My Bloody Valentine going bonkers at a pick-your-own strawberry patch, there's an endearingly tough raggedness to these Londoners' sunshine swaying and self-built wall of fuzz-pop.

**Leonie Cooper, writer**

**5. Eagulls**  
**I Wanna Be Adored**

You could never say Eagulls were as technically gifted as The Stone Roses, but on this cover of their debut-album opener they're every bit as passionate. More sludgy than shimmering, it's all about the way singer George Mitchell twists his vocals – he's closer to Shaun Ryder than Ian Brown in all honesty, but that doesn't matter one bit when he belts out that final, glorious "ADOOOOORRED!" and the band clatter about behind him haphazardly. Job well and truly done.

**Matt Wilkinson, New Music Editor**

**6. Cold War Kids**  
**All This Could Be Yours**

Long Beach's Cold War Kids come up with a blinder every couple of years, and this is 2014's candidate, a preview of their as-yet-untitled fifth album, due in October. 'All This Could Be Yours' is a nagging, sneering swipe at a coward, all bluesy piano, ringing guitar and boomer-boomer beats. That it sounds a bit like The Killers trying to cover Avicii's 'You Make Me' only improves it. Somehow.

**Matthew Horton, writer**

**7. Perfume Genius**  
**Queen**

The Seattle singer returns with this beautifully bruised take from his forthcoming album, 'Too Bright'. Moving away from the deeply personal piano ballads that formed most of 2012's 'Put Your Back N 2 It', this is a punch-in-the-guts stomper with noodly synth lines, swaggering bass riffs and throaty vocal "huh"s before the rousing salvo: "No family is safe when I sashay". Clear the dancefloors.

**Jenny Stevens, Deputy News Editor**

**8. DIIV**  
**Untitled**

DIIV's debut album, 2012's 'Oshin', was for the most part an exercise in loose and dreamy indie-rock that loved, smothered and hugged the listener. But one song towards the end, called 'Doused', was different: menacing, intricate krautrock. And these are the traits that can be heard in the untitled track that Zachary Cole Smith's band debuted at the Williamsburg Hall Of Music on Thursday, July 10. Loud, propulsive, overwhelming: it's good shit.

**Tom Howard, Assistant Editor**

**9. Speedy Ortiz**  
**Bigger Party**

'Bigger Party' is Speedy Ortiz's catchiest since 'Taylor Swift', and has an equally humding chorus/A+ life philosophy. On the latter Sadie Dupuis had "too many boyfriends to see you tonight". 'Bigger Party' adds insult to injury: "I'm sorry for the time that I made out with all your friends/I'm really a shithead". She's enjoyably slackjawed and devoid of contrition, tormenting whatever loser from within Speedy's monolith of rumbling bass and knife-edge fretboard harmonics.

**Laura Snapes, Features Editor**

**10. Austra**  
**American Science**

Austra's doom-laden disco might seem a strange bedfellow for the pastel pomp of '80s kings Duran Duran (who originally penned this track), but here Katie Stelmanis and co attempt to wring every drip of emotion from a song previously more suited to a late-night Cinzano at a Majorcan beach bar. "Such a lonely place/This room without your face", coos Katie like the saddest girl on the dancefloor. Someone get the woman a drink.

**Lisa Wright, writer**



# ESSENTIAL NEW TRACKS

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

## 11. Bloody Knees Daydream

"I'm drunk, I'm giving up/I'm afraid I've become stuck", sings Bloody Knees' frontman Bradley Griffiths with a sigh. His solution? "Try to push it from my mind" by joining up with his bandmates and getting lost in some searing pop-punk riffs. There's plenty more to lose yourself in too as the Cambridge group prepare to release their upcoming EP 'Stitches' (out August 25).

**Rhian Daly, Assistant Reviews Editor**

## 12. Mark Lanegan Sad Lover

After last year's grizzled acoustic covers album 'Imitations' you'd be forgiven for thinking that Mark Lanegan was starting to turn grey, but this hypnotic new track is proof that the grunge godfather can still lay down an anthem. With hypnotic, kraut-influenced drums and the ever-identifiable production wizardry of fellow Queens Of The Stone Age collaborator Alain Johannes, 'Sad Lover' is instantly infectious, recalling Primal Scream's 'Country Girl' through its melodic guitars.

**James Bentley, writer**

## 13. Formation A Friend

Listen to the first 10 seconds of 'A Friend' and you'd be forgiven for thinking you'd chanced upon some boggy swamp where broken synths go to putter out and die. Persevere, however, and beats straight out of The Rapture's 'House Of Jealous Lovers' will lead you into a full-on tropical-tinged dancefloor banger literally born for parties at sweaty summer sunsets. More cowbell!

**Lisa Wright, writer**

## 14. The Wytches Burn Out The Bruise

Burn them! Burn them! For The Wytches' latest has clearly been created by dark, twisted sorcery: it's a dinky, dank and psych-tinged stomper that's high on the fumes of some strange potion made up of The Horrors' old hair and Pixies' sweat and tears. And Kristian Bell's throat-tearing vocal? That sounds scarily non-human, too. Cross yourself and get ready, then, for debut album 'Annabel Dream Reader', which will be released on August 25.

**Ben Hewitt, writer**

## 15. Weezer Back To The Shack

It's not been an easy ride for Weezer fans the last decade or so – in 2009 a rap-rock collaboration with Lil Wayne sparked a campaign from fans offering Rivers Cuomo and co \$10 million to break up. No wonder, then, that this new single sees them turning back the clock – singing about "rocking out like it's '94", the year of their brilliant 'Blue Album' – with crunching power chords and punch-the-air drums. An emphatic return to form.

**Al Horner, Assistant Editor, NME.COM**



## 16. Bear In Heaven Autumn

German efficiency, as any Brazilian football fan will tell you, is very much the coming thing. Bear In Heaven might hail from Brooklyn, but this taut, metronomic krautrock cut from their incoming fourth LP hits its marks with the ruthlessness of a Munich holidaymaker at the hotel pool. Coming after last month's 'Time Between', our appetite for 'Time Is Over One Day Old' is thoroughly whetted.

**Barry Nicolson, writer**

## 17. Merchandise Enemy

Lead singer Carson Cox runs towards a camera looking like Antonio Banderas in *The Mask Of Zorro* in the video for their latest Smiths-indebted jangly anthem. It's ironic, as Merchandise could be a new generation's indie heroes... if only someone knew. Thing is, barely anyone has heard of Florida's best-kept secret, despite us writing about them at every opportunity. Perhaps it's just that, like most masked crusaders, they're not looking for credit.

**Eve Barlow, Deputy Editor**

## 18. Vaults Lifespan

Fans of Arthur Beatrice and London Grammar's stately pop will recognise a kindred spirit in the shape of London band Vaults. 'Lifespan' is only the trio's third song, but it hints at a band with the whiff of big things ahead. They're keeping their identities frustratingly quiet right now, but whoever it is singing "You took what you wanted to take and yet you never wanted nothing from me" has a mightily impressive voice. Better get used to hearing it.

**David Renshaw, News Reporter**

## 19. Sinkane How We Be

On his second solo album 'Mars', Sinkane (aka Ahmed Gallab) stepped out of the shadow of previous collaborators Yeasayer, Caribou and Of Montreal to provide a record that skipped from krautrock to funk. 'How We Be', taken from imminent third LP 'Mean Love', focuses more on the latter, a slinky bassline rumbling beneath his cool falsetto coos. "Our eyes crease more than our mouths these days", he observes, but with this lithe cut, the ageing process sounds pretty good.

**Rhian Daly, Assistant Reviews Editor**

## 20. Esben And The Witch Dig Your Fingers In

That Brighton trio Esben And The Witch left Matador and managed to raise enough money on Pledge Music to record their upcoming third LP with Steve Albini in Chicago was a coup. Tellingly, it's called 'A New Nature', and this second track from it is flush with confidence and adventure – a song about a storm that's very PJ Harvey-like and both pastoral and gothic, calming and fierce.

**Phil Hebblethwaite, writer**





# TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS



8

## Welcome to the Jungle

The disco troupe launch the album of the  
summer on a rooftop in south London



Jungle's live band with Tom McFarland and Josh Lloyd-Watson (fourth and fifth left), Peckham, south London, July 14



**F**or a new record to earn an 'album of the summer' tag, it really needs to be the sort of thing you want to put on to soundtrack a balmy evening of outdoor drinking. That seemed to be the thinking behind Jungle's decision to launch their self-titled debut LP on Monday, July 14 with a special open-air gig at Frank's Café & Campari Bar, on the roof of a multi-storey car park in Peckham, south London. Josh Lloyd-Watson and Tom McFarland, formerly simply known as 'J' and 'T', came on to the sound of 'Smoking Pixels' as the sun was setting, before leading their seven-piece band through an hour-long show that channelled the flawless

pop of Prince and Michael Jackson on tracks like 'The Heat', 'Platoon' and 'Busy Earnin'. The pair aren't known for their garrulousness, but Lloyd-Watson did take a moment to address the crowd of friends, family and fans before they played new single 'Time'. "Thank you so much for coming up to the roof with us," he said, adding, "It's been a magical journey," and thanking various XL Recordings staff by name for "helping make this album possible". As the band's name in lights shone against the glittering London skyline, with the Shard illuminated on the horizon, this was the moment the summer's soundtrack arrived.

■ KEVIN EG PERRY



# "Bobby was a true rebel"

In the week Bobby Womack was due to play in London and headline Womad, XL Records boss Richard Russell remembers the soul star, who died on June 27, aged 70



My initial experiences with Bobby were as a fan. In the '80s I used to listen to a DJ

on Radio London called Robbie Vincent, who had a soul show. That was the first place I heard Bobby. His career had multiple phases. There was the '70s phase, songs such as 'Across 110th Street', but he was also a big name in the '80s. I got to know him through his big records at the time, which were 'The Poet' and 'The Poet II'.

That was the thing about Bobby: he kept coming back. I think he was very underestimated as an artist. He hadn't just turned up once and done one thing; he'd done different things in different styles at different times and pulled it off.

Damon Albarn worked with Bobby on 'Plastic Beach' by Gorillaz. Bobby had gone on tour with him and they had a good relationship. When Damon was helping Bobby with his new album, he asked me to get involved, which is how 'The Bravest Man In The Universe' came to be released on XL in 2012. The idea was to just let him be himself. I think he appreciated that, because he'd had tough experiences in the music industry – people saying things like, 'You should be more like Marvin Gaye.' People couldn't quite put their finger on him. That's the way with a lot of truly great people. They don't make

**"BOBBY'S VOICE WAS A DIVINE INSTRUMENT. BEING IN THE STUDIO WITH HIM AND DAMON WAS INCREDIBLE"**

it easy for other people to understand them. He used to talk about conversations he'd had with Hendrix about being a misfit, about not fitting in to the narrow ideas in America about what music should be like. They both felt that coming to the UK helped them because they were accepted in a way they weren't at home.

Bobby was a true rebel. His first group with his brothers, The Valentinos, were a gospel group. At a certain point they decided they wanted to make secular music, just R&B. His brothers convinced him to tell his dad. When he did, his dad gave him a sound beating and kicked him out of the house. Bobby and his brothers did it anyway. That says a lot about Bobby and his music. That is rebellion. He didn't do what he was told. It's an attitude that had been emulated by a lot of rock'n'roll musicians, not always convincingly, but Bobby was the real thing. He was about being authentic and doing what he wanted to do. He never tried to alter what he did to please other people, which is why I think he was misunderstood at times.

You could hear that spirit in his voice. Being in a studio with him and Damon, just the three of us, was incredible. Bobby's voice was so amazing. It was undiminished. It still had all that power, but it was also more seasoned because he was older as well. It was a divine instrument. You don't come across that expression of spirit very often. I don't think there's ever been anyone else like him. ■

Bobby Womack in 2012, when he released his 27th studio album, 'The Bravest Man In The Universe'

## FIVE CAREER HIGHLIGHTS

Defining moments from Bobby Womack's career

### Giving The Rolling Stones their big hit

The Stones got their first Number One hit in 1964 with a cover of 'It's All Over Now' by



Womack's first band The Valentinos.

### Having a riot with Sly Stone

Womack spent a good part of the early '70s "high on weed and coke" with infamous hellraiser Sly

Stone. He played guitar on Stone's landmark 1971 funk album 'There's A Riot Goin' On'.

### 'Across 110th Street'

Womack's 1972 title song for the

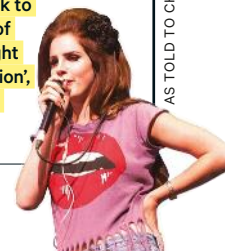
blaxploitation film of the same name was later used by Quentin Tarantino, who made it famous again in 1997's *Jackie Brown*.

### Being coaxed out of retirement by Gorillaz

Womack hadn't made a record for a decade before Damon Albarn (left) encouraged him to perform the vocals for 'Stylo' from the third Gorillaz album, 'Plastic Beach'.

### Working with Lana Del Rey

After 'Plastic Beach', Albarn encouraged Womack to make a new album of his own. The highlight was 'Daylo Reflection', a collaboration with Lana Del Rey.





# Twenty years on: Inspiral Carpets make new music



The Inspirals in 1988 with first singer Stephen Holt (second left)

## After reports that they'd split, the Madchester band have enlisted their original singer for a fifth album

**W**hile the promised new album from The Stone Roses seems to be going the way of 'The Second Coming' (ie, the very long way round), their baggy brothers the Inspiral Carpets are back with their first new album in 20 years. The band, who had major hits in the Madchester and Britpop eras with 'This Is How It Feels' and 'Saturn 5' and at one time employed a young Noel Gallagher as a roadie, say their self-titled fifth album fits as much with music present as past.

"There's a lot of Doors references in there and Beatles and Buzzcocks, but it happens to sound contemporary," keyboardist Clint Boon says. "I don't think we're a million miles away from some of these bands like Temples and The Vaccines, really. It doesn't just sound like a band celebrating the Madchester era."

Since reforming in 2003, they have been playing gigs "doing the hits" without recording any new material, until the sudden departure of singer Tom Hingley in 2011. "Tom went on Twitter and informed the world that the band had split up, knowing full well that we

hadn't," Clint explains. "We were negotiating gigs with people and had shows in the diary. Tom said that he didn't want to work in a band that weren't doing more than 10 gigs a year or whatever, so he moved on."

After waiting for Tom to "come back into the fold", they eventually cracked on without him, enlisting original singer Stephen Holt – who left the band in 1989 – and sealing a deal with Cherry Red. The rejuvenated band set about reissuing their 1989 demo 'Dung 4' for Record Store Day 2014, and between Clint's stints as a DJ on XFM in Manchester, hit the studio over two years to record their fifth album. The LP is, says Clint, "a no-bullshit garage band knocking out great tunes, like the big brother album of 'Dung 4' with all the retro qualities that people have come to expect from Inspirals".

Clint also believes Inspiral Carpets are hardwired for the difficulties of the modern music business. "The music industry has changed," he says. "You can't get £200,000 in the bank when you sign a deal. You've got to get out there and work. I remember people criticising us for being industrious back in the day. Our contemporaries like the Roses and the Mondays were just partying and celebrating drug culture, but we were quite businesslike in what we did and that's a great advantage in 2014." ■ MARK BEAUMONT

## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

**Tom Sanders**



Teleman



**BOOK**  
**Collins Complete DIY Manual**

"We recently moved into a little studio which was a shithole. We got really into DIY because we basically had to build it and it's become this weird addiction for us."



**BOXSET**  
**Louis Theroux's Weird Weekends**

"It's disturbing, hilarious and educational. He's

got a unique style and you get this glimpse into the odd sections of society you never get to see."

### FILM

**This Must Be The Place**

"Sean Penn plays the lead role as this retired rock star. He's bored and depressed and it's a road movie about him going on this physical and mental journey."

### GAME

**Tiger Woods PGA Tour**



"Pete [Cattermoul, bass] plays Tiger Woods golf in the van and it's really annoying. All you hear is the sound of a golf ball being hit and occasional cheers."

### HOME COMFORT

**Curry**

"I'm completely obsessed with curry and it's infected the other guys. We started making a list of all the best curry houses up and down the country."



► Teleman play Secret Garden Party this weekend

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**NME**





# Luxur-eh Comed-eh

Noel Fielding's series *Luxury Comedy* is back, with Kasabian's Serge Pizzorno providing the tunes

**N**oel Fielding is sat in his north London studio, silver cowboy boots tucked underneath paint-splattered trousers, pulling his newly dyed blond hair out of his face as he flicks through storyboards that could be telling tales of the most gruesome of bad acid trips. Scattered over every wall and surface are garishly coloured sketches of crackpot fantasy characters, skeleton outfits, and a model of Secret Peter – an oozing blue blob that forms the Cockney pub landlord character in *Noel Fielding's Luxury Comedy* – his post-*Mighty Boosh* solo E4 series, which returns for a second run this week (July 31).

Now set in a coffee shop on the edge of a Hawaiian volcano (of course), series two of the mind-bending audio-visual cacophony is, according to Noel, “more palatable in the sense that it has stories and concepts”, but the chances are his bonkers breed of comedy will continue to polarise opinion. “Someone said that the first series of *Luxury Comedy* was the second 9/11, but then another person said, ‘If I could have sex with a TV show, *Luxury Comedy* would be in a wheelchair.’ So I don’t really know how you

judge stuff any more!” he says with a shrug.

After Noel joined Kasabian onstage for at Glastonbury last month, Serge Pizzorno is returning the favour, pairing up with Noel to record a whole album of weird music under their Loose Tapestries moniker, which they used for the first series of *Luxury Comedy*. “I’m called The Decision and Serge is called Vacuum Cloud, so we’re two characters, not us,” grins Noel. “We’re like the psychedelic, futuristic Simon & Garfunkel.”

Featuring *The Wire* actor Idris Elba rapping (“We sent him the track and he just loved it so we let him do what he wanted”), the duo’s soundtrack also includes a Christmas song with a “Michael Jackson bit in



## MEET THE NEW CAST

And you thought *The Mighty Boosh* was weird...



### Paul Panfer

“He’s *The Pink Panther*’s brother. He’s an artist and he’s got six eyes and women’s breasts. He’s a panther who remakes Elvis films on his mobile phone. He’s an internet sensation, he’s got 20 million YouTube hits, but you don’t know if it’s performance art like a Matthew Barney type thing, or just him and some sock puppets.”

### Terry

“Terry is our only viewer, and it turns out there’s a mathematical equation that means if I don’t write an ending to the show then he gets destroyed. So I have to cure my fantasy block – which is like a weird strain of writer’s block – by visualising it and destroying it. And that, my friends, is why *Luxury Comedy* does not appeal to the mainstream!”

### Reality Man

“He’s played by Richard Ayoade; he hates all fantasy and every element of whimsical absurdism so he tries to turn my show into a reality TV show. All of us start getting eliminated from the show one by one into the real world, so I end up having to work in a café in east London.”

it”, and a “dirty disco” song told from the point of view of “someone working in the cloakroom at Studio 54 who won’t give people’s coats back unless they suck them off”.

As well as Loose Tapestries, the series retains its familiar cast of Noel and his three sidekicks – an anteater, a German model and Andy Warhol – but also adds some new faces to the mix, including a creature called Paul Panfer (brother of the *Pink Panther*), a reality TV diehard played by Richard Ayoade and a TV-viewing monster called Terry.

Any suggestion that this time around he might have become too esoteric even for diehard fans is waved away. “With *The Mighty Boosh* we were desperate to make this thing that people liked, and we did. So this time I don’t mind sitting back and making my weird experimental album,” he enthuses. “It’s like when Lou Reed did that industrial album [1975’s *Metal Machine Music*] and then years later people were like, ‘Oh, this is quite good actually.’” Only time will tell, but if experience is anything to go by, it’ll all be just as mind-warping as we’ve come to expect. ■ LISA WRIGHT





Luxury Comedy's key characters: (l-r) Dolly (Dolly Wells), Smooth (Michael Fielding), 'Noel Fielding', Andy Warhol (Tom Meeten)

## THE MINI INTERVIEW



### Liam Fray

**The Courteeners'**  
frontman

**When you were onstage at the Phones 4u Arena in Manchester last December, you said you were going away for a while. What happened?**

"That was misconstrued. We said we weren't going to play Manchester for at least a year because we wanted to go on a bit of a break. But the good songs just kept coming and people still seemed quite hungry for us, so we carried on."

**You often focus on relationships in your songs and new album 'Concrete Love' is no different. Why is that?**

"I just think I'm really bad at them so I always end up writing about that. I did reflect on my youth a bit more on this album though."

**You're supporting The Killers in America. Are you a fan?**

"Yeah, Brandon Flowers is the second best looking man in rock at the minute, after me. It amazes me that people don't like them because they're popular and they're good."

**You changed your hairstyle after the second album 'Falcon'. Is it important to have a good haircut?**

"I think it's imperative. You've got to have the clothes as well. More importantly you've got to have the songs – that's the priority." ■ DAMIAN JONES

## "IT'S LIKE A MEDIEVAL WU-TANG CLAN..."

Serge Pizzorno on his musical hook-up with Noel Fielding

**P**redominantly I work on the music and Noel writes the lyrics, but Noel's taste and knowledge of music is so incredible that it's a true collaboration. The speed in which it all happens is unbelievable; I've never met anyone who has more ideas. It took maybe only four days to do it all, whereas it takes about six months to do two minutes of one song that you're not quite happy with yet for Kasabian. "What's so amazing about Loose Tapestries is that it can be absolutely anything. On this new record

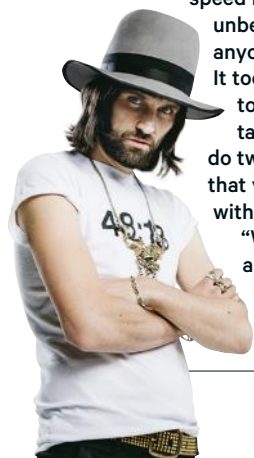
there's an all-out pure disco tune, which I could never ever get away with usually. It's got the most incredible line in it that goes, "Cocks in all directions/From flaccid to erections" – I don't think it gets any better than that. Every character has a detailed backstory and as a brief to make music to, it's so easy: 'Do one like a sadistic Barry White' – bang, go.

"We've got Idris Elba rapping on a Christmas song. He was doing the *Mandela* film at the time and we were laughing, saying, 'Imagine doing that and then coming down and dropping

### "WE'VE GOT IDRIS ELBA RAPPING ON A CHRISTMAS SONG"

a Christmas rap on a medieval psych-prog record.'

"We've promised each other that one day we'll do the most amazing eight or nine shows in forests or something. I can imagine it being like a medieval Wu-Tang Clan but with a weird British edge."





# All that

# jazz

Music video supremo **Michel Gondry's** latest film *Mood Indigo* is inspired by big band legend Duke Ellington

It was Björk who spotted Michel Gondry's talent as a filmmaker. He was still the drummer in French pop band Oui Oui when she saw a music video he'd made and hired him to direct her 1993 single 'Human Behaviour'. Since then he's shot videos for everyone from Daft Punk and The White Stripes to The Rolling Stones and Paul McCartney, while also becoming the director and Oscar-winning screenwriter of films including *Eternal Sunshine Of The Spotless Mind* and *The Science Of Sleep*.

All of Gondry's films have a playful, surrealist visual language that the director traces back to the movies and books he loved as a child, including Boris Vian's 1947 novel *L'Écume Des Jours* (translated into English as *Froth On The Daydream*). It's fitting that he's now had the chance to adapt the book for the big screen, as it was Vian's ideas that were in his head when he first started directing for Björk. "That's what's great about him as a writer: every adolescent in France reads him and it sparks your creativity," explains Gondry. "It shows you that literature can be really free but at the

same time romantic and modern. It's on the border of surrealism, which really inspired me. Those ideas about using dreams, juxtaposing different images, showing constant creativity and also sometimes nonsense – all of that was in me when I started to direct."

In English, the film will be called *Mood Indigo* after the Duke Ellington piece that underscores the film's story of a newlywed couple forced to face an unexpected crisis. Ellington's music holds particular significance for Gondry. "I grew up listening to Duke Ellington," he says. "He was my dad's God. The day he died in '74, my dad was so devastated that we didn't speak all night at the dinner table. Later on, when I learned more about jazz, I realised just how unique Duke Ellington is. He took the same orchestra on the road for 50 years, and his was one of the only swing orchestras to survive the '60s and '70s. He was an innovator throughout his whole life."

"MAKING MUSIC VIDEOS REFRESHES MY CREATIVITY"

Michel Gondry

Audrey Tautou and Romain Duris in *Mood Indigo*, and (below left) Gondry on set



Although Gondry now has seven feature films under his belt, he believes he'll always return to directing music videos. "It's very important to me," he explains. "It's where I come from and I don't want to renounce it. It's how I form my building blocks to tell stories in feature films. It refreshes my creativity."

He doesn't have his next music video shoot lined up yet, although he says he's a fan of Belgian pop artist Stromae. "Most of the people I want to make videos for are dead, like Serge Gainsbourg," he says. "I really wanted to do a Michael Jackson video but it never happened. I wasn't famous enough when he was alive."

The inventiveness and wit that Björk originally saw in Gondry's work is still there, a thread running through *Mood Indigo*, *Eternal Sunshine...* and his music videos. "For each video I've done, I've tried something different," he says. "When I grew up I wanted to be an inventor or a scientist or a painter. To be able to just have an idea and then put it into the real world and materialise it is still really exciting." ■ KEVIN EG PERRY

## MICHEL GONDRY'S BEST MUSICAL MOMENTS



**Björk Army Of Me** 1995  
Björk drives around a city in a massive tanker truck, grinding her piston-powered metal teeth. A gorilla dentist tries to steal a diamond from her. Bonkers brilliance.



**Daft Punk Around The World** 1997  
Each element of Daft Punk's dance anthem is given painstakingly choreographed human form in Gondry's surreal technicolour vision.



**Foo Fighters Everlong** 1997  
Sleeping Dave Grohl becomes a spiky-haired punk battling bullies with his oversized hands in this example of Gondry's preoccupation with dreams.



**The White Stripes Fell In Love With A Girl** 2002  
Long before *The Lego Movie* came this work of stop-motion genius, for which every shot was hand-built with real Lego bricks.



**Metronomy Love Letters** 2014  
Metronomy perform 'Love Letters' inside a handpainted hexagonal set as the camera circles, framing the various settings in the exterior panels.



Ramones (l-r):  
Johnny, Joey,  
Dee Dee and  
Tommy



# WHY THE RAMONES WILL LIVE FOREVER

BY GARY  
JARMAN

After the death of  
the Ramones' last  
original member,  
Tommy, the Cribbs  
bassist says the  
New Yorkers will  
always remain an  
emblem of rebellion  
and punk spirit



Liverpool, July 11, 2014. I'm backstage before the evening's Cribbs show. Our sound guy has recently had a baby daughter and tells me that the only band she'll listen to is the Ramones. I tell him that's fucking rad. The next morning I see on the news that Tommy Ramone, the last remaining member of the original line-up, has died.

I first discovered punk rock in the early '90s in the form of grunge and Nirvana. I soon progressed to old-school British punk: Sex Pistols and Buzzcocks. It was around this time that I kept hearing about the Ramones. So many of my favourite bands referenced them as big influences, but I'd never heard any of their music. It seems so old-timey to say this, but back in those days there was no YouTube or iTunes – you couldn't just go and look someone up at the click of a button. So me and Ryan made a pact to save up all of our £1-a-day dinner money so we

could buy their music and gain access into what seemed like this exclusive club of acolytes. We chose the live album 'It's Alive', as it had so many songs on it – it was the best value at £16. This meant a week and a half at school with no dinner.

We were immediately in love – never before, or since, have I been so instantly sucked in by a band. The Ramones were like The Beatles to us. Everyone had a favourite. Johnny was a big influence on Ryan's guitar playing (not to mention his style); Tommy had his trademark "one-two-three-four!", which was a huge part of nearly all Ramones songs; and Joey... well, everyone loved Joey.

Dee Dee became my hero. When I applied for music college, they asked me who my favourite bass player was as part of the entrance exam. "Dee Dee," I replied (while most of my peers were saying Flea, or sucking up and saying Jaco Pastorius). "Well, that's not really something to aspire to, is it?" came the reply. And so began two years of relentless conflict. The Ramones absolutely were something to aspire to. The simplicity was the appeal. The music didn't need to be elaborate, it was a vehicle for the melodies, the songs and the sentiments.

For the Ramones it wasn't about the individual. They were the ultimate band as a gang – and that very simple ideal is part of what made them so influential to so many kids who didn't want to study music, they just wanted to do it, and have a good time with their friends.

I remember my first interview with NME back in 2004. I ranted about the mass proliferation of **Ramones T-shirts** in Topshop. I was angry that the band that I had held so dear throughout my teens was being commodified in that most shallow and transient of ways – high street fashion. But now, having become used to seeing their crest adorning the unknowing chests of many, it no longer bothers me. That Ramones symbol has become an iconic part of pop culture now. And while it might just be a cool-looking logo to some, to the enlightened it will always be an emblem of rebellion, unity and, most of all, spirit. ■

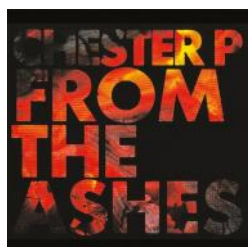
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## LOST ALBUMS

#39

### Chester P From The Ashes (2007)

Chosen by Kate Tempest



"Chester P is fucking brilliant and this is one of my favourite records ever, but nobody seems to know about it. He's the king. He's a rapper from north London and he was in a crew called Task Force. They were at the top of that scene for 20 years, but as UK rap and grime became more commercial Chester has just done his own thing. His flow is impeccable. He's very humble and honest but kind of hardcore. On this album he talks about his quite gritty life experiences over this beautiful production by Louis Slipperz. It's a really complete album."

#### ► THE DETAILS

- **RELEASE DATE** October 2007
- **LABEL** Rawdog
- **BEST TRACKS** 'Inside Out (Gimme That)', 'Oh No!! (He Loves A Hoe)'
- **WHERE TO FIND IT** £15 on eBay
- **LISTEN ONLINE** Some tracks on YouTube



It's out with Springsteen, diners and blue-collar rock and in with The 1975, poetry and pop art. Welcome to the New Jersey band's total reinvention

# The Gaslight Anthem

**L**ast summer, The Gaslight Anthem's Brian Fallon posted an impassioned blog promising a bold new direction for the band.

"Time to create a new sound, time to create the next Gaslight Anthem," he wrote. A year on and the band are preparing to follow up 2012's 'Handwritten' with the release of 'Get Hurt'. The album not only sees the band playing heavier and harder than before, but sweeter and softer too, while ditching the neon-lit Americana long associated with their music. "You get a realisation at some point in your career that whatever it is that you do, you can no longer continue to do it," explains Fallon. "You just realise you can't put out the same records forever."

Inspired by The 1975's self-titled debut, the New Jersey rockers even sought out that album's producer, Brit Mike Crossey, to help create their spin on its sound. "We were like, 'Well that sounds different – what would happen if a band like us works with a guy who makes records sound like that?'" explains Fallon. With Arctic Monkeys and Jake Bugg producer Crossey on board, the band returned to Nashville's Blackbird Studio, where they recorded 'Handwritten' with Bruce Springsteen and Pearl Jam collaborator Brendan O'Brien. This time, it was out with the heartland rock and in with "a completely different vibe", using synthesizers and reverb

**"YOU REALISE YOU CAN'T PUT THE SAME RECORD OUT FOREVER"**  
**BRIAN FALLON**

chambers, playing with sonics in ways they had never done before. "Any toys that the studio had on offer were fair game, so we used them all," says Fallon.

Opening track 'Stay Vicious' lays the cards on the table, flitting between the fury of Black Sabbath and the tenderness of The National. "I said [to Crossey], 'I got this idea to use this really heavy riff in the beginning and then completely flip-turn and make the song the prettiest thing we've ever done,'" explains Fallon. The fact that it's the first track on the album is by no means accidental. "It's different, but you don't want to have to explain it... you're letting people know right off at the get-go."

Instead of blue jeans, diners and classic cars, Fallon was now looking to poetry to inspire his songwriting, folding Arthur Rimbaud, Ezra Pound and TS Eliot into the anthemic 'Selected Poems', acoustic weepie 'Break Your Heart', the raw 'Dark Places' and the hard-

hitting 'Stray Paper'. The latter features vocals from soul singer and Dap-Kings frontwoman Sharon Jones, who

recorded her parts in Atlanta. "I don't think she had ever heard of us!" laughs Fallon. "She's a cool lady. She was into the idea of collaborating with a band that she normally maybe wouldn't have."

More experimentation came with the album's artwork. John Van Hamersveld, who produced the sleeves for The Beatles' 'Magical Mystery Tour', The Rolling Stones' 'Exile On Main Street' and the poster for cult 1966 surfing movie *Endless Summer*, was enlisted to help out. "He came out to see us, we sat down with him and he came up with that one day, just off the cuff, no direction at all, just came up with it," says Fallon of

the bold upside-down heart that graces the front of 'Get Hurt'. "It was so simple, and yet it said everything." ■ LEONIE COOPER

Brian Fallon in Blackbird Studio, Nashville, Tennessee, April 2014

### ▶ THE DETAILS

- ▶ **TITLE** Get Hurt
- ▶ **RELEASE DATE** August 18
- ▶ **LABEL** Virgin/EMI
- ▶ **PRODUCER** Mike Crossey
- ▶ **RECORDED** Blackbird Studio, Nashville
- ▶ **TRACKS** Stay Vicious, 1,000 Years, Get Hurt, Stray Paper, Helter Skeleton, Underneath The Ground, Rollin' And Tumblin', Red Violins, Selected Poems, Ain't That A Shame, Break Your Heart, Dark Places
- ▶ **BRIAN FALLON SAYS** "I think people are just gonna be like, 'Wow, I didn't know a band that play punk rock music could play something that heavy, or something that pretty.' I think also there are some songs that are really calm, and I don't know if people knew that we could do that. I didn't know that we could do that."

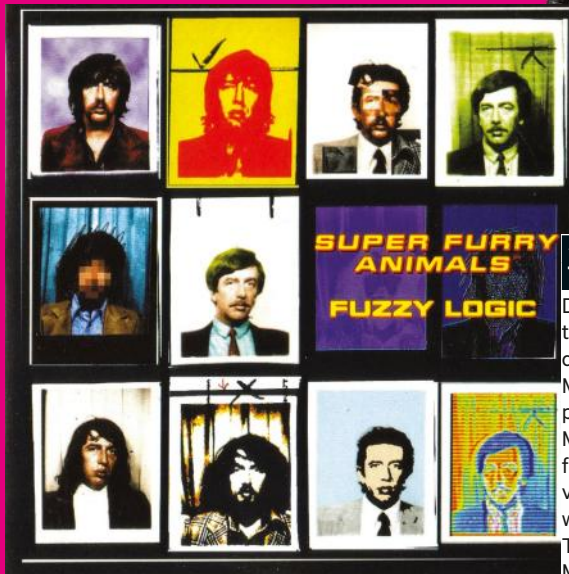




# ANATOMY OF AN ALBUM



**"WE WERE REACTING TO BRITPOP"**  
**Gruff Rhys**



## STORY BEHIND THE SLEEVE

Designed by Brian Cannon, the artwork starred Welsh dope smuggler Howard Marks in a variety of his passport photo disguises. Marks had been released from prison in 1995 and visited the band while they were recording the album. The sleeve helped to bring Marks back into the public eye, prior to the publication of his best-selling memoir *Mr Nice* that autumn.

THIS WEEK...

## Super Furry Animals: Fuzzy Logic

As the band's Guto Pryce and Dafydd Ieuan release albums with their projects Gulp and The Earth, we revisit a '90s classic

### THE BACKGROUND

Super Furry Animals formed in Cardiff out of a fertile Welsh-language music scene that was based around the small label Ankst. Frontman Gruff Rhys and drummer Dafydd Ieuan had already released three albums with the group Ffa Coffi Pawb. SFA released their first two EPs on Ankst before catching the attention of Creation boss Alan McGee in 1995. By this point the band were performing many of their songs in English too. "Welsh is our first language, but I think English is a really nice language as well," Rhys told *NME*. "No island can have one language, one culture. Our music reflects that." 'Fuzzy Logic' threw together influences from psychedelia, punk and classic rock on its 12 lyrically varied songs.

### FIVE FACTS

**1** The title comes from mathematics and computing. The phrase 'fuzzy logic' refers to areas of knowledge whose degree of truth is dependent on their context.

**2** *Notting Hill* actor Rhys Ifans was in an early line-up of the band, and a giggling answerphone message from him appears on the track 'Long Gone'.

**3** A re-recorded, retitled version of 'Something 4 The Weekend' became the band's first Top 20 single in July 1996.

**4** The band elected to spend some of the album's marketing money on an army tank. They painted it blue, installed a sound system and drove it around the festival circuit. They later sold it to Don Henley of the Eagles.

**5** The inner sleeve features Michael Spencer Jones' photograph of the group in front of a railway bridge with the advertising slogan 'It's Brains you want!' on it. The bridge crosses Clare Road in the city's Grangetown district. The band recreated the photo again in 2009.

### LYRIC ANALYSIS

**"Will you ever return me?/ Just like Frankie Fontaine" - 'Hometown Unicorn'**

Teenager Frank Fontaine went missing in France in 1979. Reappearing a week later, he claimed he'd been abducted by aliens.

**"First time I did it for the hell of it/ Stuck it on the back of my tongue and swallowed it" - 'Something 4 The Weekend'**

Gruff Rhys clears up any lingering doubt about the band's knowledge of illegal substances.

**"You and me and the guy from Sparks/ Hanging out with Howard Marks" - 'Hangin' With Howard Marks'**

"The guy from Sparks" refers to moustachioed Ron Mael from the US duo.

### WHAT WE SAID THEN

**"A collection of scruffy sonic farragoes with a side order of leering madness; an obstinate, cunning, crafty beast which grabs reality by the throat."** Simon Williams, *NME*, May 18, 1996

### WHAT WE SAY NOW

**Super Furry Animals have gone on to make eight more albums, but the roots of their future concerns (telecommunications,**

atheism, heavy synthesizer abuse) can be found in these frazzled tunes.

### FAMOUS FAN

When Paul McCartney attended 2000's NME Awards he was accosted by SFA's Cian Ciaran, a meeting that led to the band contributing to Macca's 'Liverpool Sound Collage' album. In return, McCartney appeared on SFA's 'Rings Around The World' album, chewing celery and carrots on the track 'Receptacle For The Respectable'.

### IN THEIR OWN WORDS

"We were reacting to Britpop in a way – we just hated the idea of making parochial music. We felt Britpop represented a conservative, backwards movement. But then when we started recording 'Fuzzy Logic', we were in this old '70s studio making this '70s rock album!" Gruff Rhys, *Uncut*, April 2008

### THE AFTERMATH

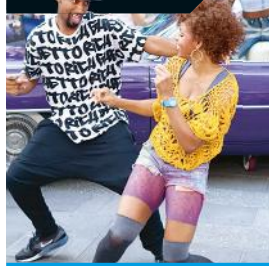
The band's successes included the first Welsh-language album to break the UK Top 20 (2000's 'Mwng') and the world's first album to be released simultaneously on DVD and audio (2001's 'Rings Around The World'). The band have been on hiatus since 2010, but this year has brought several solo band projects, including Gruff's fourth solo album 'American Interior'.

### THE DETAILS

►RECORDED October–December 1995 ►RELEASE DATE May 20, 1996 ►LABEL Atlantic ►LENGTH 43:47 ►PRODUCERS Gorwel Owen, Super Furry Animals ►STUDIOS Rockfield Studios, Monmouth ►HIGHEST UK CHART POSITION 23 ►WORLDWIDE SALES 96,000 ►SINGLES Hometown Unicorn, God! Show Me Magic, Something 4 The Weekend, If You Don't Want Me To Destroy You ►TRACKLISTING ►1. God! Show Me Magic ►2. Fuzzy Birds ►3. Something 4 The Weekend ►4. Frisbee ►5. Hometown Unicorn ►6. Gathering Moss ►7. If You Don't Want Me To Destroy You ►8. Bad Behaviour ►9. Mario Man ►10. Hangin' With Howard Marks ►11. Long Gone ►12. For Now And Ever



## NEWS DESK



THE NUMBERS

1 month

Length of time the Tupac musical *Holler If Ya Hear Me* lasted on Broadway

100

Rare Oasis photos to be shown at a 'Definitely Maybe' exhibition at London's Scala on August 30.

700

Independent record labels involved in the Fair Digital Deals Declaration. They want fair treatment of their artists by the likes of Spotify and YouTube

12,000

Fans who signed a petition to save Foster The People's 'Supermodel' mural in LA after it was due to be "cleaned up"

### BIG MOUTH

"It'll have more of a boutique feel. It'll be a little bit like Glastonbury, where you can go to Shangri-La and not spend any time anywhere else."

T In The Park organiser **GEOFF ELLIS** on what to expect when the festival moves its site to Strathallan Castle in 2015



THE BIG QUESTION

**WAS IT RIGHT THAT ED SHEERAN TOPPED BBC 1XTRA'S MOST POWERFUL LIST?**



**Johnny Marr**

"Good on him. He seems like a sincere chap. But it surprises me that his album's at Number One. His music isn't very naughty, is it?"



**Lucy Jones**  
Deputy Editor,  
NME.COM

"It's absurd and depressing but I hope it'll challenge UK hip-hop and R&B to fix up. It's been a while since Ms Dynamite, Roots Manuva and Taskforce made it an exciting scene to follow."



**Alex Meehan**  
NME reader

"It surprised me, as I don't consider him to be the most powerful of anything, let alone urban music. If we were going on potential alone, I'd have to say Disclosure."



### WHO THE FUCK IS...



**Lawrence Shepherd**

This is the man behind a Kickstarter campaign to deliver *Anastasia*, a *Breaking Bad* sequel starring Val Kilmer and Slash. **They would make an unlikely Walt and Jesse...** "Slash will stay in the 'Slash' character," says Shepherd. "Who doesn't want to see Slash with a Glock sticking out from under that jacket? Come on!" **Will it happen?**

Well, when questioned by NME, a spokesperson for the guitarist offered a stiff "no comment". *Anastasia* needs £290,000 to launch, but at the time of writing he had raised just £560.



**Radiohead**

Jonny Greenwood has confirmed that Radiohead will "rehearse and record" in September. The guitarist added that the group will "see how they are sounding" before starting on the follow-up to 2011's *The King Of Limbs*.

### GOOD WEEK ↔ BAD WEEK



**Two Door Cinema Club**

Alex Trimble was hospitalised with a stomach complaint, forcing the band to cancel their headline slot at Latitude. Lily Allen took their place and covered 'Something Good Can Work'.

### AND FINALLY

#### Jenny from the rock

Scientists have named a breed of water mite after Jennifer Lopez. *Litarachna lopezae* was found in a coral reef between Puerto Rico and the Dominican Republic.

#### One destruction

Superfood were forced to cancel a recent London gig at west London venue The KPH when the roof collapsed midway through the first song. Blow the roof off, eh lads?

#### Literacy in the UK

John Lydon's autobiography, *Anger Is An Energy*, is to be published in October. "This book is about the life of a risk-taker. I make things safe for other people to follow," he says.

► Find these stories and more on NME.COM

## Official RECORD STORE Chart

TOP 40 ALBUMS JULY 20, 2014



**NEW 01**

### Jungle XL

The once-anonymous west London duo made hundreds of demos for their debut, each one inspired by a different imaginary location or scenario. Edited down to 12 tracks, the album's sweltering funk-pop tops this week's chart.

- NEW 2** World Peace Is None Of Your Business **Morrissey** HARVEST
- 3** X **Ed Sheeran** ASYLUM
- NEW 4** Complete Surrender **Slow Club** CAROLINE
- 5** Futurology **Manic Street Preachers** COLUMBIA
- NEW 6** Redeemer Of Souls **Judas Priest** COLUMBIA
- 7** L'Aventura **Sebastien Tellier** BECAUSE MUSIC
- 8** Lazaretto **Jack White** XL RECORDINGS
- 9** Wanted On Voyage **George Ezra** COLUMBIA
- 10** Caustic Love **Paolo Nutini** ATLANTIC
- 11** Stay Gold **First Aid Kit** COLUMBIA
- 12** Ultraviolence **Lana Del Rey** POLYDOR
- 13** In The Lonely Hour **Sam Smith** CAPITOL
- 14** Blue Smoke: The Best Of **Dolly Parton** MASTERWORKS
- 15** Homecoming **Nicola Benedetti** DECCA
- 16** AM **Arctic Monkeys** DOMINO
- 17** Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
- 18** Ghost Stories **Coldplay** PARLOPHONE
- NEW 19** Honeyblood **Honeyblood** FATCAT
- 20** 48:13 **Kasabian** COLUMBIA
- 21** Turn Blue **Black Keys** NONESUCH
- NEW 22** Season Sun **Gulp** SONIC CATHEDRAL
- 23** 5 Seconds Of Summer **5 Seconds Of Summer** CAPITOL
- 24** Led Zepplin **Led Zepplin** RHINO
- 25** Going Back Home **Wilko Johnson/Roger Daltrey** UMC
- 26** Led Zepplin III **Led Zepplin** RHINO
- 27** Led Zepplin II **Led Zepplin** RHINO
- 28** CSNY 1974 **Crosby Stills Nash & Young** RHINO
- 29** Born To Die **Lana Del Rey** POLYDOR
- NEW 30** The Take Off And Landing Of Everything **Elbow** FICTION
- NEW 31** The Black Market **Rise Against** INTERSCOPE
- NEW 32** The Motown Years **Michael Jackson & Jackson Five** MOTOWN
- NEW 33** A Perfect Contradiction **Paloma Faith** RCA
- 34** Liquid Spirit **Gregory Porter** BLUE NOTE
- 35** Revival **Bellowhead** ISLAND
- 36** Mutineers **David Gray** IHT
- 37** Once More 'Round The Sun **Mastodon** REPRISE
- 38** Definitely Maybe **Oasis** BIG BROTHER
- 39** Reflektor **Arcade Fire** SONOVOK
- NEW 40** Shangri La **Jake Bugg** EMI

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

## TOP OF THE SHOPS



### THIS WEEK BEATNIK SHOP ALTRINCHAM

**FOUNDED 2012**  
**WHY IT'S GREAT** They host a film club, offer customers the chance to sample records before they buy and even have a café.  
**TOP SELLER LAST WEEK** The Tea Street Band - 'The Tea Street Band'  
**THEY SAY** "Our strength is in our relationships with our customers and the many musicians who play at Beatnik and ask to come back."



# SOUNDTRACK OF MY LIFE



Run-DMC

Beastie Boys



## Damian Abraham

Fucked Up  
singer

### THE FIRST SONG I REMEMBER HEARING 'Our House' - Madness

"I remember the 'Our House' video being on the television and my dad had the 45 of it, too. I would have been three or four maybe, and I was a huge fan right away. That's the thing about ska music when you're a kid – there's something about that syncopation that you can really get into."

### THE FIRST SONG I FELL IN LOVE WITH 'Paul Revere' - Beastie Boys

"I can still rap it now and I honestly haven't listened to that song since about 1988. It's burnt into my memory. I love the fact that it tells a story. I would have heard it when I was about six years old, because back then all I watched were music videos and American televangelist shows. It really creeped my mum out."

### THE FIRST ALBUM I EVER BOUGHT 'Raising Hell' - Run-DMC

"I don't even know how I earned the money to buy this – probably by scratching lottery tickets – but I was really into rap at that time. It had the Aerosmith collaboration ['Walk This Way'] and they seemed so cool."

## "MY COUSIN SWEARS I SPAT IN MY AUNT'S FACE"

### THE SONG THAT MADE ME WANT TO BE IN A BAND 'Snowball' - dBS

"The lead singer produced all the Japandroids records and the guitar player put out the DFA 1979 record, but back then they were just this band of 15-year-olds when I was about 14. The song was really pop-punky and awesome and hooky and catchy. I'd liked Sonic

Youth and stuff before but they were rock stars and not from my world, whereas dBS were just this bunch of kids who looked like me."

### THE SONG I CAN NO LONGER LISTEN TO 'I Break Horses' - Smog

"I'd always put the version with Jim O'Rourke playing piano on mixtapes. I put it on one for a girl who I was madly in love with and then we broke up. I couldn't listen to it for a long time. I've been married for 10 years now, so I've moved past it."

### THE SONG THAT MAKES ME WANT TO DANCE 'Changes' - Floorpunch

"There's something about it that just makes me want to start moshing. They're one of the few bands I've never seen live and if I did get to see them I would mosh hard."

### THE SONG I DO AT KARAOKE 'I Want You To Want Me' - Cheap Trick

"I'm not a fan, but I did this at karaoke at a family reunion and my great aunt never spoke to me again."

because I can't get on board with the fact that I probably wouldn't get on with them in real life. But I root for Cam'ron & A-Trak like a sports team and I want them to do well. I watch the video count on YouTube on that song go up daily."

### THE SONG I WISH I'D WRITTEN 'Advice On Arrest' - The Desperate Bicycles

"'Advice On Arrest' is the perfect song. It actually gives advice about what to do if you're arrested – such as make a list of all your belongings, don't make a written statement without legal advice and so on. To write a song that's catchy and packs an emotional punch but also makes a political statement is amazing."

### THE SONG I PLAYED AT MY WEDDING 'I Love The Living You' - Rocky Erickson

"It's the most beautiful song – it's about loving someone and being so grateful for having that person in your life. It makes me think about my wife and I play it to the kids sometimes."

### THE SONG I WANT PLAYED AT MY FUNERAL 'The Secret Of Immortality' - The Hot Nasties

"It questions why we're here. It's written by a bunch of 19-year-olds called The Hot Nasties and it's really melancholy for people of that age. It looks at life and death and I also think that playing an obscure Canadian punk song at my funeral would make sense. There aren't a lot of truly beautiful punk songs."



Madness



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

**Lxury**

## Andy Smith's fluorescent brand of electronica is all inspired by pirates

**C**roydon may be known as the birthplace of dubstep, but if Andy Smith continues to confound commercial dance music with his fluorescent brand of electronica, that may well be considered a mere afterthought.

Lxury – Smith's nom de plume – has been something of a revelation since his debut track came out on Disclosure's Method label last September. 'JAWS', written at home in south London, broke waves as a kaleidoscopic spin on the Lawrence brothers' commercial house formula, displaying a cosmic ingenuity that has only been reinforced by his contagious 'Playground' EP. "My music isn't for people who hate their jobs and just want to get fucked up at the weekend," he claims. "I don't want to make something that's artificial or cheap."

Brought up with a fascination for pirate radio, it's plain to see where Andy's subversive tastes originate. "I had no idea what it was, this jungle/grime/dubstep music, it

just made me want to create something." His search for the sound of, er, luxury, led him to a canvas of vibrant hooks and convoluted beats – a hallucinogenic dance environment worlds apart from the intensity that's often associated with the place he grew up in.

An innovative songwriting process is at the heart of this escapism. "I'm more interested in finding ideas in my cultural surroundings than just opening up a computer to make music on a keyboard," he says. At his bedroom studio (which curiously lacks a bed) he's keen to show off a collection of 250 cassette tapes he recently acquired from a skip. He intends to sample them on future tracks, explaining wide-eyed that "they've got a lot of weird and wonderful things on them. The best ones are the home recordings – one has a father and his two sons singing lullabies, and another is a kind of bizarre Arabic stand-up comedy."

Once ears are turned to tracks like 'Raid', though, with its psychedelic exploitation of a sampled Greek guitar recital, you'd be forgiven for thinking he'd been sourcing these sounds from the farthest corners of the galaxy. And with new material in the works, maybe that's where he'll look next. "I want the future to be unexpected," Smith declares brashly. ■ **JAMES BENTLEY**

▼  
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► **Hear an exclusive  
playlist created  
especially for Radar  
by Lxury**

## ► THE DETAILS

- **BASED** South London
- **FOR FANS OF** Disclosure, Lone
- **SOCIAL** facebook.com/lxurymusic
- **BUY IT NOW** The 'Playground' EP out now on Greco-Roman
- **SEE HIM LIVE** Cambridgeshire Secret Garden Party (July 26), Leeds Festival (August 22), Reading Festival (August 24), Bestival (September 4–7)
- **BELIEVE IT OR NOT** An early taste of stardom came just before Euro 2000 when, aged 10, Andy found himself on *Top Of The Pops* performing 'Jerusalem' with Fat Les



## MORE NEW MUSIC

### To The Wedding

San Fran's Lauren Grubb released some music as To The Wedding back in 2010, but after spending time since then as the drummer in another band, she's returning with more new songs of her own. To The Wedding recently aired the simply gorgeous 'Silver Currents', the title track from her debut LP, which will arrive in August. Slow-burning and progressive, it draws on Grubb's appreciation of Mazzy Star, complete with rich guitars, sparse drum patterns and a stunning vocal.

► **SOCIAL** facebook.com/tothewedding  
► **HEAR HER** tothewedding.bandcamp.com

### Nasimiyu

One carnival weekend, Minneapolis singer Nasimiyu visited New Orleans and partied so hard she vowed never to leave. Years later, the multi-instrumentalist broke that promise and explored Brooklyn, the city where sparkly chrome-sleek pop is made by artists who can't afford kitchen spray. This is best heard on her self-released EP 'Dust', a brassy pop-funk gem that's euphoric and border-blurring enough to rival Tune-Yards and Dirty Projectors.

► **SOCIAL** facebook.com/nasimiyumusic  
► **HEAR HER** nasimiyu.bandcamp.com

## BAND CRUSH

### Ronika

### Femme

"I love Femme. She's got her own style – you can tell she draws from '60s girl groups and a bit of Motown, but she's put her own twist on it. It seems like there's a lack of good organic pop music, and she's doing it really well."



Flying Colours

## NME BUZZ BAND OF THE WEEK

### Bad Sounds

Coming on like a dead-eyed mix of Jungle's chart-conquering choruses and Peace's tumbling riffs, Bad Sounds' debut demo track 'Living Alone' is turning heads, and for all the right reasons. "Nothing appeals to me", goes the super-catchy chorus, proving you should never believe what they tell you in songs.

► **HEAR THEM** soundcloud.com/realbadsounds  
► **SEE THEM LIVE** London Old Blue Last (August 14)

### Riddles

There's none of that flowers-in-your-hair nonsense about

young 'n' snotty Hastings trio Riddles' love of psych. Less paisley shirt, more leather jacket, Riddles are into heavy psychedelic rock in the classic biker vein of Black Sabbath and Hawkwind, with a punk attitude evidenced at some chaotic recent gigs. Welding relentless riffing to deranged song titles (see 'Psychedelic Power Engine Iron Claw Thunder Mistress'), Riddles' debut EP 'Death To Sound Goat' is out now.

► **SOCIAL** facebook.com/riddlespsyche  
► **HEAR THEM** soundcloud.com/psychdelicriddles

### Gulf

The Liverpool act join the ranks of Tame Impala-influenced psych hopefuls, but land firmly in the upper echelons by virtue of their epic debut track 'Prime'. Recorded by Darren Jones (The Maccabees, The Coral, Bill Ryder Jones), it has a hint of fellow city-dwellers Outfit in the slightly morose, rain-drenched vocals.

► **HEAR THEM** soundcloud.com/gulf

### False Heads

False Heads' upcoming EP 'Tunnel Vision' has a Nirvana (circa 'Bleach') vibe to it. Opener 'Fall Around' is



Bad Sounds

built around a gargantuan riff, while 'Anything Else' is a jangly masterpiece with some 'Smells Like Teen Spirit'-style soloing.

► **SOCIAL** facebook.com/falseheads  
► **HEAR THEM** false-heads.bandcamp.com

### Ambassadeurs

Ambassadeurs is the project of Brighton-based Mark Dobson, who assumes all composition and production duties. Recently returning with another free download in 'Do U Right', Dobson exercises his knack for smooth, midtempo, R&B-infused tunes smothered in hazy electronics. It's nothing

short of trance-inducing.

► **SOCIAL** facebook.com/ambassadeursounds  
► **HEAR HIM** soundcloud.com/ambassadeurs

### The Ruminators

This Sydney band play it exactly as their name suggests, ruminating for a while before making a career move. They started playing together properly in mid-2011 before releasing a string of recordings last year. Their latest song, 'I Lost My Grandpa's Teeth', sounds like 'London Calling'-era Clash fused with The Strokes.

► **SOCIAL** facebook.com/theruminators  
► **HEAR THEM** soundcloud.com/the-ruminators

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## The Ruminators



### Billy The Kid

Vancouver singer-songwriter Billy Pettinger has teamed up with Frank Turner for an album of heartland grit, 'Horseshoes & Hand Grenades', out in September. The Winchester folk singer produces as well as playing and singing, the LP coming over like fellow outlaw country artist Lydia Loveless fronting "59 Sound"-era Gaslight Anthem, with tales of heartbreak over moody riffs.

► **SOCIAL** @billypettinger  
► **HEAR THEM** soundcloud.com/billy-the-kid

### Kittygato

The moonlight synths of the tranquil 'I Don't Know (What To Do With You)' hark back to the sounds of Chromatics and other *Drive* OST alumni, but Los Angeles electro outfit Kittygato still have an element of sepia-toned novelty on debut EP 'Breeze'. It's full of gluey harmonies, downy synths and Game Boy drum tracks that glide by with heady elegance.

► **SOCIAL** facebook.com/kittygato666  
► **HEAR THEM** kittygato.bandcamp.com

### Flying Colours

If you caught Flying Colours' debut EP at the end of last year, you heard one of the best and most under-hyped records of 2013. The Aussies' new single 'Not Today' carries on in the same intense psychedelic vein, but with the added oomph of a driving motorik rhythm lifted straight from Eno's 'Needles In The Camel's Eye'.

► **SOCIAL** facebook.com/flyingcolours  
► **HEAR THEM** flyingcolours.bandcamp.com

### Stella Ella Ola

This good-times Toronto quartet recorded a couple of EPs at Tokyo Police Club's practice space, but they sound less like the 'Canadian Strokes' and more like Elastica, The New Pornographers and Wild Flag beaching it up in Tulum. Perfectly on-point, the 'Peter Sellers' video sees the loopy indie-popsters don animal masks and cardboard guns to terrorise sunbathers.

► **SOCIAL** facebook.com/stellaellaolaband  
► **HEAR THEM** soundcloud.com/stella-ella-ola

### The Janitors

Stockholm-based Janitors dish out an exciting slice of psych in the loosest sense of the word. More in line

## NEW SOUNDS FROM WAY OUT

This week's columnist

**JONATHAN GALKIN**

DFA



## CHECKING THE BOXES



The album that's keeping the DFA office the most amused and engaged at the moment is the debut LP from Cali duo **Dub Thompson** (above) on Dead Oceans. It is called '9 Songs', but actually contains eight, and was recorded with Jonathan Rado from Foxygen. Everything about it is based in the rhythm section, with grimy layers of sonics piled on top of each other and tracks moving from fast to slow to gritty dub to imaginative new twists on a post-punk sound.

**DJ Harvey**, he of the Black Cock label and the infamous Tonka Sound System, returns to full-length album mode with the classic-rock-leaning 'band' *Wildest Dreams* and an album of the same name released on Oslo's Smalltown Supersound. Last we heard from Harvey, he was releasing slow-motion bangers as *Locussolus*. Here he reaches back to a sound closer to when he recorded under the name *Maps Of Africa* (with Thomas Bullock): live instruments, rare-groove rhythms and scratchy non-ironic vocals that resemble Lemmy from *Motörhead* fronting *ZZ Top*.

Glasgow's **Golden Teacher** have been releasing a series of fantastic singles on Optimo Music for a few years now. They really check all the boxes of things we love in a great dance/not dance 12-inch single, and they seem to share a close sonic kinship with LCD Soundsystem and Factory Floor. Their newest single – double A-side 'Party People'/'Love' – is no exception. The word around town is they are an absolutely brilliant live unit, which is somewhat rare in the dance music world.



"DJ Harvey's scratchy vocals resemble Lemmy fronting ZZ Top"

**Downtown Boys** from Providence, Rhode Island are a band we did recently see live, and they blew our minds. Young, punk, confrontational, political and musically quite fantastic, they have an incredible rhythm section and a saxophone player who adds a layer

of both melody and no-wave noise. Most prominent is their lead singer Victoria Ruiz, whose vocal chops are matched only by her between-song banter.

DFA have a great string of singles lined up for this summer, including 12-inches from **Ninos Du Brasil** (from Italy), **XLNT** (featuring Eddie Ruscha Jr/Secret Circuit) and **Marcus Marr**'s second single for the label, entitled 'Brown Sauce'. We also have the third LP from **The Juan Maclean** scheduled for this fall.

Next week: Honor Titus

More new music on page 25 ➡

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## Radar LABEL OF THE WEEK

### RIP Records



► **FOUNDED** April 2013 by Pete Heywoode

► **BASED** London

► **KEY RELEASES** Temple Songs – 'Passed Caring' (2013), Dark Bells – 'In Head' (2014)

► **RADAR SAYS** Despite still being in its infancy, RIP Records hasn't put a foot wrong yet. New acts on the roster include Tangerines, Phobophobes, Velvet Morning and Peluché, suggesting the next 12 months should be very interesting indeed.





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**NME**



with the likes of Wooden Shjips than Toy, the five-piece specialise in cutting industrial drone that fuzzes and buzzes in all the right places. On the cusp of releasing a new EP through Danish label Bad Afro, the band drop new single 'Here They Come' in mid-August, which showcases their dark and sinister sound perfectly.

► **SOCIAL** facebook.com/thejanitorsofficial  
► **HEAR THEM** soundcloud.com/janitors

## Tara

Australian-born Tara, now residing in Dublin, boasts an alluring and cinematic quality that has already won comparisons to Bat For Lashes and Sia. If the two tracks available online are any indication, she's a specialist in striking dark-pop. Recent upload 'Beast', with its layered backing vocals and reverberating guitars, is a perfect starting point.



Tara

► **SOCIAL** facebook.com/taramusicalofficial  
► **HEAR HER** soundcloud.com/tarahere

## Money For Rope

Melbourne's Money For Rope have only released three seven-inches in four years, but they've won countless new fans following their recent appearance at Glastonbury. They've also put out the excellent new track 'Ten Times', complete with wiry surf-twanging riffs and shout-along choruses.

► **SOCIAL** facebook.com/moneyforrope  
► **HEAR THEM** moneyforrope1.bandcamp.com

## Oh, Rose

Hailing from Olympia, Washington, and making a beautiful racket with recent tracks 'Lottery' and 'Run', Olivia Rose and her band make twisted pop music with a fuzzy garage-rock tinge. Reminiscent of Torres' most thrilling moments, Oh, Rose are an exciting and fun listen.

► **SOCIAL** facebook.com/ohrosemusic  
► **HEAR THEM** ohrose.bandcamp.com

## Natalie Prass

Fresh from sharing the same stages as The Districts and Angel Olsen, Virginia Beach's Natalie Prass makes charmingly delicate pop music akin to Eleanor Friedberger or Feist. Free download 'Goodbye

Goodbye' is a colourful affair and is the perfect starting point to delve into Prass' EPs and demos online.

► **SOCIAL** facebook.com/natalieprass  
► **HEAR THEM** natalieprassmusic.com

## Dilly Dally

There's reverb all over the mope-rock landscape, but Canadians Dilly Dally go full-on dream grunge. Their fuzzy sonic brew of last-call slurs and brawling riffs is most potent on 'Next Gold', a hangover anthem for the permanently unshowered that shares an affinity with Toronto noisemakers Metz and Fucked Up.



Money For Rope

# MONEY FOR ROPE'S 'TEN TIMES' COMES WITH WIRY SURF RIFFS AND SHOUT-ALONG CHORUSES

► **SOCIAL** twitter.com/dillydallyto  
► **HEAR THEM** dillydally.bandcamp.com

## Tom The Lion

With an undoubted nod to the falsetto theatrics of Thom Yorke, Tom The Lion returns on August 11 with his debut album proper, 'Sleep'. He's been on the fringes since 2011, when his EP 'The Adventures Of...' was released via his website and in Rough Trade shops. 'Sleep' riffs on his enigmatic past, and comes with lyric sheets and art prints galore.

► **SOCIAL** tomthelion.com  
► **HEAR THEM** soundcloud.com/tomthelion

25

## Radar NEWS ROUND UP

### DUMBING UP

Brummie act Dumb return on August 18 with their excellently titled new EP 'Chew Me Up, Spit Me Out'. Featuring recent new track 'Still I'm Stuck', the EP is being released by One Beat/Tip Top and comes backed with previous singles 'Dive', 'Retina', 'Two Bottles' and 'Super Sonic Love Toy'.

### ANOTHER SLICE OF THE (APPLE) PIE

Londoners The History Of Apple pie return on August 4 with new single 'Tame'. Produced by the band's guitarist Jerome Watson, and with additional engineering by Joshua Third of The Horrors, it will be followed by the album 'Feel Something' on September 29.



### WET GET MOVED

New York synth trio Wet have unveiled their first new material since last October's self-titled EP. The track 'Move Me' appears on Kitty Cash's new mixtape 'Love The Free II', which is released this week, and comes ahead of tour dates in the States alongside electronica wiz Sohn.

### RETURNING FUR

Grumbling Fur release new album 'Preternaturals' on August 11 via Quietus Phonographic Corporation. It features a collaboration with Tim Burgess and was recorded in a 1930s house owned by the artist Ian Johnstone – complete with art by occult painter and illustrator Austin Osman Spare hanging on the walls.

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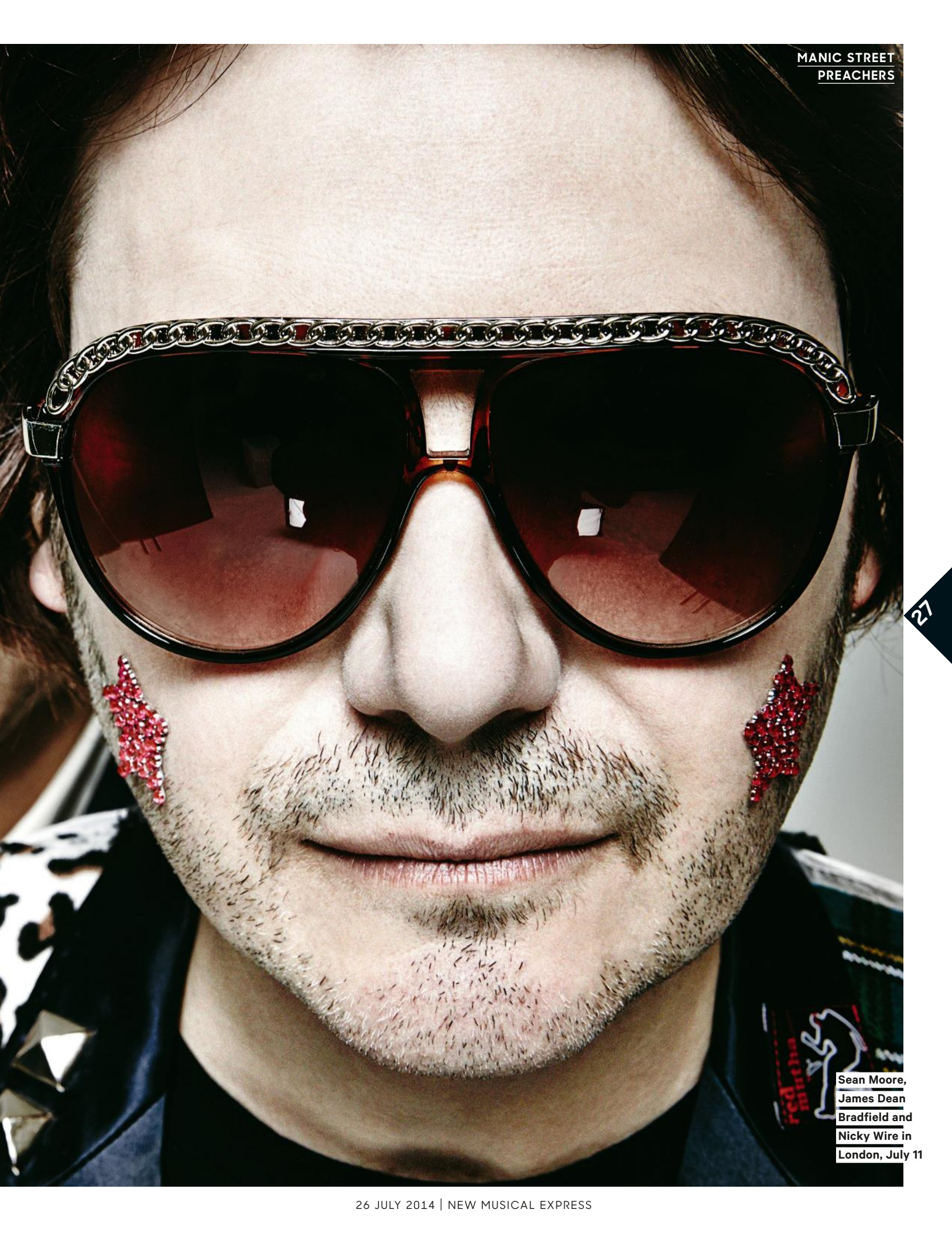
# REGENERATION TERRORISTS



Back with their most vital album in years, **Manic Street Preachers** tell **Dan Martin** why there's still plenty to be angry about

PHOTOS BY ED MILES





Sean Moore,  
James Dean  
Bradfield and  
Nicky Wire in  
London, July 11



Nicky Wire, The  
Other Stage,  
Glastonbury,  
June 28, 2014

**S**even years ago, when Manic Street Preachers were touring Europe, they drove over the Øresund Bridge that connects Sweden and Denmark; the same one where that body was strategically placed in Scandi-noir thriller *The Bridge*.

Bassist/lyricist Nicky Wire remembers the moment. "As a band, we spend so much time going across bridges," he says. "Constantly going over the Severn Bridge, constantly going back to London, and I had this idea that you cross a bridge and you arrive somewhere else and everything is completely different."

But this crossing holds a particular significance. "I just remember thinking, 'I can't fucking do this any more.' It was the weight of the band. How can we look as good as we did at the beginning? How can we have that lyrical intent?"

Twenty-five years in and being in the Manic Street Preachers is clearly still one hell of a responsibility.

"We'd just done [eighth album] 'Send Away The Tigers', it was fucking everywhere – it was selling all over Europe – and there was this nagging feeling that we've done all this; that people are *still* convinced we can't be the band we were. It's a fucking powerful entity, this band. It's a joy, but it's a weight. It feels like something you can never escape from sometimes. That's my own neurosis; I'm not blaming everyone else. I spend way too much time thinking about this band."

Nicky Wire is, of course, rock's last great drama queen. There's no way he would have actually quit – he wouldn't know what to do with himself – and what a difference seven years makes. Since 2007, the band hasn't released a duff record, but what they did this month was remarkable. Twelfth album 'Futurology' ranks easily in their top five (possibly their top three), breaks genuinely new ground and secured some of the best reviews of their career. In the game of rock, that really isn't how things are supposed to happen. Yet for music's most contrary buggers, it really wasn't going to happen any other way.

This remarkable turn of events began at the O2 Arena, Christmas 2011, soon after the band had released their 10th album, 'Postcards From A Young Man', which Wire had dubbed "one last shot at mass communication". Onstage, Wire threw a spectacular hissy fit, declared the age of the rock single dead, and the band topped off this last great imperial phase by playing every single they'd ever released in

## "'Futurology' is ludicrous in its ambition"

Nicky Wire

an epic three-hour kiss off. They vowed to go away for two years and only return if they could figure out a viable motive in this scary new world. In reality, they sat still for all of five minutes and spent their downtime touring Australia with the British & Irish Lions rugby

team. When they did return, six months before their self-imposed exile was due to end, things did indeed look rather different. Last year's 'Rewind The Film' was a gentle, elegiac, all-but-acoustic reflection on middle age and Welsh identity. Punk rock it was certainly not.

The plan had been to record one sprawling opus, dubbed '70 Songs Of Hatred And Failure', until they realised what they were plotting made no sense. "We looked at it and we thought, 'No, the tracks will harm each

## MANICSFESTO 2014

Nicky Wire's thoughts on...

### Next year's general election

"I think, despairingly, it'll be some sort of hung parliament, maybe with a slight Tory slant. With Ukip? Oh God, imagine those fuckers holding the balance of power. I still hope that Labour could win."

### 'Sex, Power, Love And Money'

"Love at the top, sex, then money, then power. I'm not really that interested in power. I'm glad I've got money and I spent a long time earning it, but it's not the be all and end all."

### New bands

"I love Fat White Family for their attitude and they will make a fucking amazing record at some point. You know when you see people and they're fearless; when you literally don't care about consequences – kind of like us for the first few years."

### World Cup 2014

"I've supported Argentina since 1978, which is my favourite World Cup. I always root for an underdog, so I loved watching Algeria and Costa Rica. It was a brilliant World Cup, although I had a massive bet on Belgium."



other; it'll turn into an even more incoherent version of [2001's messy] 'Know Your Enemy'," says singer/guitarist James Dean Bradfield. "And no-one wants that."

They decided to separate the records at birth, and the flipside to 'Rewind The Film' is the gleaming 'Futurology'. And here's where things *really* start to get interesting...

**We join the** band at their Faster Studios HQ in Cardiff. Just a stone's throw from the red light district where they recorded 1994's totemic 'The Holy Bible', it's one part demo studio to three parts boys' clubhouse, adorned with pictures of Nirvana, '70s football players and Ingmar Bergman. Married men who aren't in Manic Street Preachers tend to have sheds for this sort of thing. Three days ago, they triumphed at Glastonbury, second-headlining Saturday night on The Other Stage; Wire is exhausted – all that scissor kicking takes it out of a man – but that isn't stopping him tracking Amazon pre-orders for the new record in real time. For a man who not so long ago threw his computer out of

a window in frustration, he's a late convert to the online world. At one point, I swear he even has Facebook open. Bradfield, the band's stoic, charming musical director, is feigning indignation at an *NME* review of 'Rewind The Film'. "You lot thought we'd turned into some kind of existential Val Doonicans," he deadpans. For 45-year-olds, they still take a borderline unhealthy interest in their public image, and this fidgety period after releasing a record out into the wild never gets easier.

This time, however, they know they've come up with something special. 'Futurology' is big and brash, but also thoughtful and artsy; brimming with propulsive riffs, Goldfrapp-y disco flourishes, krautrock and the feeling of early Simple Minds, but, like all the most Manicsy of Manics albums, aflame with righteous and broad influences – Russian poetry, minimalist art, Edvard Munch, Russian Constructivism. It's pretentious and proud.

"'Futurology' for us is a really positive record bursting with inspiration and ideas, and the fucking love of ideas, music, art, movements and motion," Wire says. "Whereas 'Rewind...' was a particularly morose, internalised affair."

With its retro-futurist histrionics, vampy German backing singers and a song called 'Sex, Power, Love And Money' it is, in the best possible way, completely daft.

"It's ludicrous in its ambition," Wire says. "We're trying to talk about abstract art movements in a fucking three-minute pop song, and there's so much eastern Russian stuff in there on songs like 'Black Square' and 'Mayakovsky'. It's got the same ridiculous

ambition as [their 1992 debut] 'Generation Terrorists', but it's more cultured. It has that intent, though; it's got the post-punk jaggedness of 'The Holy Bible', but it merges that with the retro-futurism we've always been obsessed with."

"It has an overreaching ambition, which is a quite Manics-esque thing to do," Bradfield says. "But the only way to speak your own

language and understand what's inside you is to reach too far. [1996 single] 'A Design For Life' was like that. I remember Nick, once we'd edited the lyric down, was like, 'Er, how can I try and talk about where working-class culture sits at this given moment in history?' But it worked. We got our neck

to the finishing line with this one, and when we dipped, we won the medal. That doesn't always happen; we've fucked up before."

**For a band forged** in bile, 'Futurology' isn't an explicitly political record. It is topical, though – almost by accident. Like when he had that moment of clarity on the Øresund Bridge, Wire took inspiration from travelling across Europe. "This motion begs →



James Dean  
Bradfield at  
Glastonbury  
and (above) at  
Rough Trade  
East, July 8

### The Welsh football team

"With players like Gareth Bale and Aaron Ramsey I'm starting to think that we might just qualify for the next Euros. For the first time since 1958! Then I can finally do my football song! I've written loads over the years. We keep losing play-offs."

### Doctor Who

"They shut one of the streets down round here yesterday filming the Cybermen. My son fucking loves it. His favourite Doctor was David Tennant, even though he was only about two when he started. He's not sure about Peter Capaldi yet."



## FUTURE CLASSICS

The new album's references explained

a modern love song", barks 'Europa Geht Durch Mich' ('Europe Passes Through Me') and 'Dreaming A City (Hughesovka)' concerns, because of course it does, John Hughes, the Welsh industrialist who built a steel plant and several coal mines in the Ukraine in 1869 and had the surrounding town named after him. Russian symbolism appears across the record, as does Europhilia. It's an album of bangers, but its deeper occupation is with borders and conflicts of nationhood across Europe. Sound familiar?

"Bizarrely, it became relevant without us even intending," Wire says, adding that he was not surprised by Ukip's success at the recent European elections.

"This always happens when the left leaves a massive gap, which it has done for the last 10 years. It doesn't represent the people it should. Labour's become a think tank that prevaricates over all this shitty boring policy. They've cut ties with the trade unions, have a fixation with legacies, and so on. When a vacuum like that is created, it's usually filled by the right wing – any kind of right wing; it doesn't have to be severe. I put a lot of blame on the left for letting it happen. They abandoned a swathe of the population and didn't consider the implications. And when you feel abandoned, it turns you into a nastier person. There are a lot of people in this country who feel let down right now."

What doesn't help is that nobody – least of all Ukip themselves – seems to be sure whether this is a blip or a trend, or whether the success of the party in Europe signals a new kind of straight-talking politics, or a worrying rise of crypto-fascism.

"When you strip it down, they're not anti-establishment," Wire says of Ukip. "They've just found themselves to be an alternative to



### 'Dreaming A City (Hughesovka)'

In the late 19th century, Welsh industrialist John Hughes founded a steelworking community in the Ukraine, which became named after him. The city is now known as Donetsk, a flashpoint in the current crisis.

### 'Mayakovsky'

Russian poet, playwright and actor Vladimir Mayakovsky inspired the "cyber spaghetti western" instrumental closer. He was one of the foremost proponents of early 20th century Russian futurism.

### 'Black Square'

Russian avant-garde painter Kazimir Malevich shocked the artistic establishment in 1915 with his painting of a solitary black square, a punk rock move which he declared the "face of the new art... the first step of pure creation."

### 'Between The Clock And The Bed'

This slab of glacial pop features Scritti Politti's Green Gartside and is named after a late-period self-portrait by Norwegian painter Edvard Munch, a powerful evocation of mortality from a man close to death.

### Aleksandr Rodchenko

The sleeve quote on 'Futurology' comes from one of the pioneers of Russian constructivism. "The lines are drawn by finding one another."

the eternal status quo of the three main political parties. In my dreams, I'd like to think an extreme left-wing political party fronted by me could do similar, but they just fucking got in there!"

Wire has been asked his entire career if he could ever be a political leader. It's not going to happen. But what if the left had a figure as charismatic as Nigel Farage?

"Who knows? There's no equivalent! We need something basic, like John Prescott hitting someone on an election campaign! Can you imagine anyone doing that in the current crop?" He's close to hysterics now. "Can you!? He was the fucking deputy prime minister at the time and he tries to chin someone 'cos he's fucked off! The spirit of that generation of Blunkett and Prescott, it's gone. I can't bring myself to vote fucking Labour any more. It makes me feel really bad about myself because I used to have days off school to watch the Trades Union Congress when I was about fucking 10! I don't want to be disillusioned with politics because it diminishes me as a person."

With all that in mind, it wasn't hard to understand why Russell Brand's you-shouldn't-vote-'cos-they're-all-the-same-and-we-should-have-a-revolution-and-stuff outburst last year was considered so newsworthy it got him face-to-face with Jeremy Paxman and a full-page op-ed in *The Guardian*.

"There's a bit of me that just loves people being dickheads and being absolutely contrary," continues Wire. "But then I spent most of my life thinking that democracy is one of the great things about living in this country. So there's the ying and yang of the great Situationist spectacle, and reality. I think reality won in the end. I think voting should be compulsory under the law, anyway. The bottom line was he didn't seem to have any policy apart from 'drug rehabilitation for all!'"

Yet, on the subject of 'more borders not less' isolationism, Wire says he isn't going to be lobbying for an independent Wales any time soon. "I think the Welsh are comfortable in themselves," he says. "We don't bother with romance or confidence, actually; we're just really realistic as people. That's why there's a lot of melancholia in Welsh art, from Richard Burton through to us. The Scottish question I find hard to comment on, because I can't stand it when people in America start

saying what Scotland should do, it drives me fucking insane."

Many people have taken the dense, vaguely voodoo grunge of 'Let's Go To War' from 'Futurology' as a Brand-style call to revolution, but it isn't. In fact, it's the third song in a loose trilogy – one that started with 'You Love Us' from 'Generation Terrorists' and continued through 2000's 'The Masses Against The Classes' – as much as a renewal of the band's manifesto. So, in 2014, what are Manic Street Preachers going to war with?

"With our own cynicism, to a certain degree," Bradfield says. "It's strange to get the age of 45 and not feel like I have a natural home for my vote. You're at war with your own cynicism, because if you give into that, then perhaps you don't vote at all, and that feels a bit unacceptable to me."

One of the funniest jokes on Twitter the week of the European elections was, "Coldplay are Number One in the album charts. This is what happens when you don't vote!" But to Bradfield, it goes deeper than that. "I'm fighting against the co-opting of music as a standard loss-leader for brands," he says. "I used to criticise bands for taking endorsements, or taking a sync. Now I understand why they do it, because if they

Bradfield, Wire and drummer Sean Moore shot exclusively for NME in London





Bradfield  
and Wire at  
Reading, 1994



have a primal fucking urge to be in a band and make music, that's a real fucking urge, and soon they realise it's not a feasible thing, because money is less available. But it does compromise people, especially if you're doing it at the start of your career."

Would Bradfield take an endorsement or sync now if he was starting out? "I have no idea," he says. "Put it this way, if I was 18 and as desperate to be in a band as I was back then, there's a good chance I might have. We've turned down many gigs just on the basis that a single member of the royal family was going to be there. Some things stay the same. But I feel like I'm continually trying to not judge people, even though I sometimes feel beaten. Where is the next working-class band that's going to tap into the unknown

**"I can't bring  
myself to vote  
Labour"**

**Nicky Wire**

zeitgeist and voice things that were dormant inside people and bring it to the forefront of the cultural headlock? When is that going to happen again? But I can't get depressed about it; I just have to wait."

**A week later**, with the record out (and placing a midweek chart position of Number Two between Ed Sheeran and Example), the band are in London on the promotional trail. It's taken them to Rough Trade East, where the ageless, constantly renewing army of 16-year-old girls in feather boas have been queuing since morning. Invigorated, the band power through the prime cuts of 'Futurology' as well as four tracks from dark masterpiece 'The Holy Bible', which celebrates 20 years in August – if 'celebrates' is a word you can use about a record concerned

with death camps, anorexia and orgies in the Politburo.

"I told you we should've done HMV," Wire snarls.

"You said you were going to behave!" Bradfield says, aghast.

"Oh, come on, I kept it all in at Glastonbury. You've got to let me get some of it out or else I'll end up kicking off on *The One Show*."

Yes, incredibly, the following day the band are booked to appear on *The One Show* sofa, opposite former Tory prime minister John Major. This is what it's still like being a Manic Street Preacher in 2014.

"Fucking hard work!" says Wire.

And having successfully reinvented themselves again, what is there left to do?

"I think we all know deep in ourselves that there is only one record left to make, and that's the biggest fucking rock record ever. It's Zeppelin, it's the Pistols, it's 'Generation Terrorists', but bigger. That's a long way off. But I think we know that's what's left: to raise the scales to an enormous level."

It sounds a lot like a suicide note. Good job that the one thing we *can* be sure about with Manic Street Preachers is never to believe a word they ever say. ■











# The sample life

**In 1989, the Beastie Boys threw off their goofball image with second album ‘Paul’s Boutique’, released 25 years ago this week. Angus Batey revisits the birth of Generation X’s coolest band**

It’s a sunny New York afternoon in 2004, and Adam ‘AdRock’ Horowitz, Michael ‘Mike D’ Diamond and Adam ‘MCA’ Yauch are promoting their sixth LP, ‘To The 5 Boroughs’. The conversation has turned to the subject of “falling off” – the hip-hop name for what happens to a group when they fail to live up to expectations, either their audience’s or their own.

The Beasties had become global superstars with their 1986 debut, ‘Licensed To Ill’, then learned how to reinvent themselves with every new release. For a decade they had been in the enviable position of being able to make more or less any record they felt like, whenever

they felt like it, and to have fans and critics falling over themselves to acclaim it. Anyone accusing them of falling off would have looked stupid, or a hater, or both.

Not that the band saw it that way.

“We have fallen off,” Mike D said. “Tons of times. ‘Paul’s Boutique’ is probably the most infamous. People now, they try to front: ‘That was my favourite album you guys did!’ But at the time it was all, ‘Oh, where did you go? What did you dudes do?’”

“We try to do it like John Travolta,” Yauch said. “It’s fun to be able to try to make a comeback. But to be able to make a comeback, you’ve got to have fallen off.” ➡➡



Looked at in purely commercial terms, the band's second LP – released 25 years ago this week – was indeed something of a flop. After the huge sales of 'Licensed To Ill', the belated follow-up struggled to a lowly position in the Billboard Top 30 and took six years to pass the million mark. Neither of its two singles – 'Hey Ladies' and 'Shadrach' – broke the American Top 30, and the British tabloids were resolute in their refusal to write about a band who, 18 months earlier, were rarely off their front pages.

But creatively, musically and conceptually, 'Paul's Boutique' was a triumph, and those people who told Mike D that it remains their favourite Beasties album won't have been lying. Broad in its musical scope, rich in sonic texture, dense without ever being impenetrable and ringing throughout with the same sense of playful abandon that had fuelled their debut, 'Paul's Boutique' made the Beasties into critics' darlings.

It also freed them from the restrictions 'Licensed To Ill' might have placed on them.

## The story starts

one night in early 1988 when Mike D, having joined AdRock in Los Angeles (Horovitz had been spending time there, embarking on a film career), wound up hanging out in the apartment of Matt Dike, promoter, scenester and co-owner of a new independent rap label, Delicious Vinyl. Dike had recently hooked up with two college-radio DJs from Claremont who went by the names EZ Mike and King Gizmo. After playing Dike some tracks they'd been putting together at home, the duo – Mike Simpson and John King – became, alongside Dike himself, Delicious Vinyl's in-house production team. They called themselves the Dust Brothers, and what happened that night in Dike's apartment has become the stuff of hip-hop lore.

"We were just kind of hangin' out there, and Matt took this tape of what was the Dust Brothers stuff, slyly popped it in the ghetto blaster and pressed play," King recalls. "Mike D was like, 'What is this music?' Matt

kind of played it off: he said, 'Oh, you know, it's just stuff we're messin' around with.' But Mike's interest was pretty sharp. He basically said: 'Could I buy this?'"

It was two years since they'd finished 'Licensed To Ill', and a protracted attempt to extricate themselves from their contract with the Def Jam label was nearing its end game. The Beasties would soon need some new music to play to prospective suitors, but their own attempts at producing a follow-up had not gone well. In the Dust Brothers' dense collages of funky yet melodic samples, Mike D knew he'd heard the sound that could give his band a path out of their current creative cul-de-sac – even if the people behind the music had designed it as instrumentals, with no space left for vocal lines.

"They played us the music that became 'Shake Your Rump'," Mike D told me in 2009, "and we were like, 'OK, we're definitely gonna rap over this thing.' And I think it was Mike Simpson who looked at us and said, 'You guys are crazy! There's way too much going on – you can't rap over this.' And we were like, 'No, no, no – that's the point!' We wanted all of it, and our vocals on top. That was definitely the intention."

Simpson, King and co-conspirator Dike – all Beasties fans, and thrilled by the prospect of working with the group – sent a cassette to the trio's base in New York. Weeks passed without any response. Then, suddenly, the call came in: book a studio, we want to start recording tomorrow.

"It was really exciting, but also weird," King recalls. "We went into Record Plant [in Los Angeles], which had all this stuff I had no idea how to work! I made my music this weird way with a computer and a sampler and a DJ

turntable and a drum machine – so being in a studio with all the outboard gear and a lot of sophisticated microphones and a mixing board and everything was completely new to me."

**At the end** of the first week, two tracks had been completed to at least demo stage. King, Simpson and Dike were augmented

## BOUTIQUE CALL

Photographer Jeremy Shatan on creating the album's famous cover



In early 1989, photographer Jeremy Shatan went for lunch with two old friends – Stephen Diamond and his brother Michael. The latter outlined a dilemma. His band wanted a 360-degree panorama for their album sleeve, but had no idea how to shoot it.

"I can make that happen," Shatan recalls. "It needed a camera with a wind-up base."

The Beasties had already found the location – the junction of Ludlow Street and Rivington Street in Manhattan – and had arranged with Lee's Sportswear to dress the shop with a few props, including a sign saying 'Paul's Boutique'.

"We were there early in the morning, because we were standing in the middle of the street," Shatan says.

He he was paid "around \$170" for the photo, but thinks it works as a visual representation of the album it was expensively wrapped around. "There's an energy to the picture that I think you get from the record," he says. "Also it's New York; even though it was made in LA, there's a New York quality."

Having not toured 'Paul's Boutique', the Beasties play the Roseland Ballroom, NYC, November 7, 1992



by another of Dike's friends, the engineer Mario Caldato Jr. Armed with the demo and out of their Def Jam deal, the Beasties signed to Capitol, and – after blowing thousands of dollars living on their own floor in the Mondrian hotel in West Hollywood – rented a house high in the Hollywood Hills, where AdRock's bedroom window looked directly into the swimming pool and Mike D dived deep into the owner's collection of bizarre '60s and '70s clothing ("Imagine Jimi Hendrix as a 60-year-old woman," one of the band says during the audio commentary released with the 20th-anniversary remaster of 'Paul's Boutique').

The pattern was set for making an album where, on tracks like the dazzling cut-and-paste masterpiece 'Shake Your Rump', the comparatively simple but still wide-scale 'Hey Ladies' and the multiple Beatles samples woven together to form 'The Sound Of Science', the band remade their future from a funky stew of music's past. But, despite its everything-including-the-kitchen-sink vibe and thrown-together, action-painting feel, the record took over a year to complete. A daily routine emerged, one that all concerned could stick to, but the process wasn't quick.

"Mike [Simpson] and I didn't have any money, so we would go to the studio, where there was the Beastie Boys' open tab, and we would order lunch," King chuckles. "Then those guys would roll in around dinner time – and we would order dinner! They would





be pulling out all of these scraps of paper and laying them out. Mario had them set up on three mics, and eventually, after they did their vocals, we would work with those some, and work with the songs some, and then sometimes the guys would go out again, or we'd keep working, or we'd all go out. And that was basically the process on a daily basis."

It was clear that what was coming together was a record that had the power and quality to not just reboot the Beasties' career, but to garner them acclaim from people who'd

dismissed their first album as tasteless and juvenile. They still goofed about like rap's Three Stooges, but this time they'd honed their shtick – theirs was, by now, a warm and inclusive comedy.

"It's a truly groundbreaking album, and it feels like it was grounded in friendship," says Caprice Crane, an author and screenwriter who made *Beastieography*, a two-hour history of the band, for MTV. "This was something real. You felt their friendship, and you wanted to be friends with them."

## THE SAGA OF THE SAMPLES

How the Beasties "sailed the seas of copyright law"

Constructing such a richly textured soundscape out of hundreds of fragments of other people's records brought the Beasties and the Dust Brothers right to the edge of the law. Conventional wisdom in the years since has held that 'Paul's Boutique' was among the last of its kind, before legal worries prevented such an approach. The truth may be more complicated. "We had no understanding of

what was allowed," says Dust Brother John King today. "We were just pirates sailing the seas of copyright law. We were stealing people's music and making a new work of art out of it, which is fun. That got killed by the legal aspects, and perhaps justifiably so: I mean, if your art involves murdering people, just because it's art doesn't mean you should be able to do it."

Some samples were cleared legally. The infamous snippets of The Beatles (left),

for instance – talked up over the years as being the most daring of 'steals' – were probably given the legal OK via record-label back channels (Capitol, which released 'Paul's Boutique', was part of EMI and released The Beatles in the US). Even years after the fact, though, Mike D was less than crystal clear. "I don't know how formal our arrangement was," he told me in 2011, "but we were able to use the EMI relationships to everyone's benefit. It made it a lot easier."

**"Mike D was like, 'What is this music?'"**

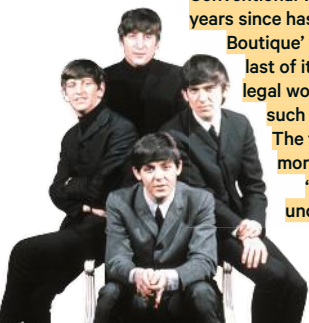
**John King, Dust Brothers**

"I really didn't like 'Licensed To Ill,'" says Jeremy Shatan, a photographer who'd been in a group called The Young Aborigines with Mike D in the early 1980s and who, in 1989, took the famous 'Paul's Boutique' cover shot in New York's East Village. "I could see why it was successful: it just kind of went for the lowest common denominator. But when I heard 'Paul's Boutique' I was like, 'Now this is something I can get behind.'"

But the lack of anything resembling a hit was a concern for the Dust Brothers. By this stage they'd produced million-selling records for Delicious artists Tone Loc and Young MC, but the money hadn't begun to roll in: Simpson and King were broke. They were on a percentage, not a flat fee, so if 'Paul's Boutique' didn't sell, they risked working a year for nothing.

"There were stylistic conflicts," King admits today. "Adam Yauch, really, was the godfather of the process. Around the time we were starting to have our differences, Yauch started to communicate to us their desire not to promote the record. He wanted people to discover it; he wanted it to be cool. That wasn't really a great thing for us to hear. While making the record, we would be longing for that 'Licensed To Ill' kind of pop vocal and hook, and they weren't doing it. And I think that it was definitely deliberate. I think they were feeling the backlash, or maybe just getting the chance to do what they really wanted to do."

For what it's worth, King believes the band still wanted the record to sell huge quantities; they just wanted to do it in a very different way to the media circus that had surrounded 'Licensed To Ill'. And, in the end, the record may have failed in the marketplace, but it gave the band something beyond sales and income: it earned them a new start. After all the expense lavished on 'Paul's Boutique' – from the hotel bills and the studio costs to the eight-panel fold-out cover of the vinyl edition – an embarrassed Capitol left the group alone to get on with their careers. Next stop was 'Check Your Head', an album that saw them going back to their pre-rap roots and playing guitar, bass and drums, and which helped build the foundations of the Beasties' new incarnation as Generation X's coolest b(r)and. It was the kind of comeback that could only be made by a group who'd fallen off in such a dazzlingly brilliant manner. ■





# Alanna McArdle:

"The vulnerabilities you address are more empowering than the pretence that you have to be super strong to be a feminist"

Ahead of their joint UK tour, Joanna Gruesome and Perfect Pussy's uncompromising singers convene for a righteous summit

**A**lanna McArdle, frontwoman of British DIY indie/punk group Joanna Gruesome, and Meredith Graves, lead singer of Syracuse, New York hardcore band Perfect Pussy, have a lot to say.

Perfect Pussy's debut album 'Say Yes To Love', released in March, is a 31-minute firestorm that addresses societal rage and personal identity. McArdle's approach to her music is similarly uncompromising. Last year's 'Weird Sister', Joanna Gruesome's enraged response to softer-sounding indie pop, flashes its fangs at the idea of female vocals as 'nice' or 'pretty'; like Graves, McArdle roughs up melodies with ragged screaming.

Ahead of releasing a split seven-inch later this summer and touring together in the UK – Perfect Pussy's inaugural visit – from July 29, the pair spoke from their respective homes – McArdle in Brighton, Graves in upstate New York – covering live performance, image, feminism, mental health and the financial struggles that come with being in a band...

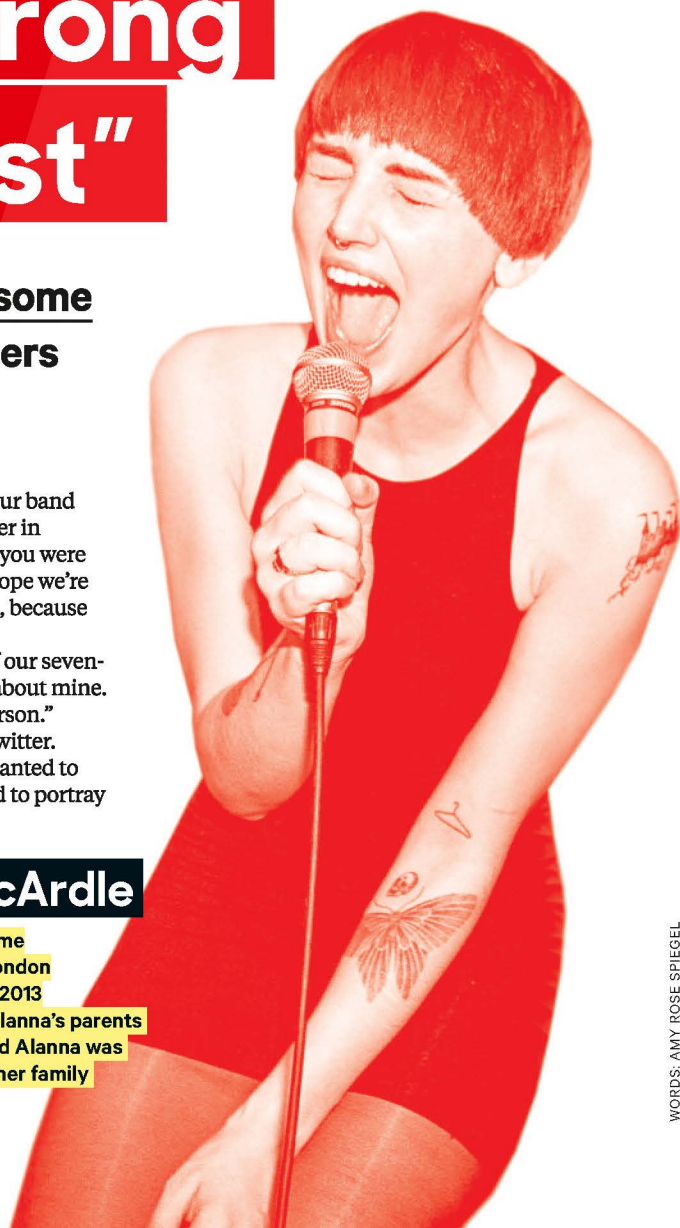
**Alanna McArdle:** "I first saw your band when we played a show together in New York. We walked in when you were on, and our drummer said, 'I hope we're not playing straight after them, because that would suck.'"

**Meredith Graves:** "Your side of our seven-inch is great. I was so worried about mine. I'm the most self-conscious person."

**Alanna:** "I call people out on Twitter. It used to worry me – I never wanted to upset anyone – but I've learned to portray

## Alanna McArdle

- **BAND** Joanna Gruesome
- **FROM** Brighton, via London
- **ALBUM** 'Weird Sister', 2013
- **BELIEVE IT OR NOT** Alanna's parents are French Canadian and Alanna was born in Canada, before her family moved to London





## Meredith Graves

► **BAND** Perfect Pussy  
► **FROM** Syracuse, New York  
► **ALBUM** 'Say Yes To Love',  
2014  
► **BELIEVE IT OR NOT** When  
not playing in Perfect Pussy,  
Meredith is a seamstress  
who runs her own business

myself how I want. I'm obsessed with making sure that women can feel safe in music. It's so hard when you get press that's incredibly critical, like, 'She doesn't look great onstage; she sounds weird when she screams.' Shouting was something I always wanted to do, but the first time I ever heard myself shout was when we were recording our album."

**Meredith:** "I've never had a female journalist say that I don't deserve to be taken seriously because I'm wearing a dress. Male writers go, 'She's cutesy and she's screaming.' Once, a guy came up and grabbed me while we were playing, and I stepped on his hand and said to the crowd, 'You all saw this happen to me and nobody grabbed this guy. It's hard enough for women to show up. We're made to feel so profoundly fucking unsafe. Don't come to our shows if you're not going to keep an eye out for the women around you! I need you to stay home or get your fucking fingers stepped on.'"

**Alanna:** "A lot of what I like creatively stems from this anxiety that I don't have agency. I care about how I look and I'm not gonna pretend I don't. I hate the thing of 'You can't be a feminist if you care about your appearance.' When I write lyrics, it's about taking back control of myself, which is reflected in how I dress. I have to have fun with this. Sometimes I try to look as gross as possible to prove a point to myself that I can, and that it doesn't matter."

**Meredith:** "I've completely given up control of my image. The character of 'Meredith who sings in Perfect Pussy' is very real. People always get a kick out of seeing that I'm not actually super angry, because when I'm

onstage, I've thrown up in my mouth before, I've peed my pants, I've started bleeding, I've hit myself in the face and broken my teeth. I've done horrible things to myself just from the sheer physical violence of doing the performance that I do. I make extremely violent, abrasive music and, like it or not, most of the pressure in this band is on me. I'm the frontwoman. When things go wrong, people blame me.

"I had a conversation recently where I said, 'I have this event coming up and I don't know what to wear. I can't afford to buy something. I wish I was Grimes or Sky Ferreira and modelled for designers.' What I meant was that they make more commercially viable music and I'm not as palatable. The response was, 'They're sample sizes; you're not, so your career is going to be based around your music.' They didn't mean to offend me, but it led to me curling up in a ball and crying because I've struggled with my weight my whole life. It felt like maybe I would be making money and our band would be doing better if I were more attractive. That's a nightmarish fucking thought to have! I love being in a band so much, but I haven't made a nickel since November. I don't get paid to do

## Meredith Graves:

"I'm not a strong feminist.  
I'm a weak, crazy, sick,  
awkward feminist"



anything I do. It doesn't matter if your picture is in a magazine if you can't buy groceries. When this band is over, I'm gonna have nothing. Then what? I'm not saying I'm in music to make money, I just wish that I got paid the same as anyone other person with a full-time job."

**Alanna:** "You can sound ungrateful. People seem to have a problem with the insinuation that you should be making enough money to live, but it's just because you can't afford to pay rent. For what it's worth, your lyrics address things that I've always had anxieties about. They made me feel like since there was someone else talking about them, I could do something about them. It's impossible to get away from anxieties about your appearance. That's something that all women have, but it's especially hard when you're onstage and everyone is looking at you. Sometimes I'm distracted for *weeks* thinking about it. That pisses me off, because there are more important things to think about in the world – and that's what your music makes me do. When I listened to your EP for the first time, I was like, 'I'm gonna focus on making the best music ever, about things that I care about.'"

**Meredith:** "When people that I care about say that, it helps me remember that I'm not worthless. But it's one thing to hear your friends say, 'Your lyrics are so inspirational,' and then think, 'People think I'm inspirational, but what they don't know is that I keep a subconscious tally of what I eat over the course of a day.' Am I the strong singer of a band or am I a person that can't pass a mirror without judging herself? I can be a feminist and talk about these social issues, and then I can also feel shitty because of them."

**Alanna:** "That's one of the things that makes me

feel connected to your music: the vulnerabilities that you address are more empowering than the pretence that you have to be super strong to be a feminist. Women aren't always strong!"

**Meredith:** "I'm not a strong feminist. I'm a weak, crazy, sick, awkward feminist. I'm not in it for strength; I'm in it for truth. And the truth of my life is that I feel terrible the majority of the time. I'm not gonna misrepresent myself."

**Alanna:** "I hate the lie that we tell women and girls that you have to face all this shit in your life and become stronger because of it. I admire people who come out of bad things feeling stronger, but I don't."

**Meredith:** "If everything else was taken away, the reason I would keep doing this is because it gives me an outlet to be sick and stressed out and crazy. Even if the politics of our band didn't reach anybody, it's cathartic for me to have a space to scream."

**Alanna:** "I use my music to come to terms with my mental illness, which I'll never be able to understand. You think diseases have cures and then you get over them, but there's no cure for being bipolar, and I just want to get better. But if I keep writing songs about it that are like, 'I'm so confused, I have no idea what I'm doing and it really scares me,' it's a release! I would feel so much worse if I couldn't write about the things that terrify me."

**Meredith:** "How you perform those lyrics is special, too – the weight you give them with your face and body, and the way you say the lyrics to a bunch of people that are looking at you. If you deal with mental illness, you are constantly being told how to feel, and the thing that makes

**"Even if the politics of our band didn't reach anybody, it's cathartic for me to have a space to scream"**  
**Meredith Graves**

*me* feel good is talking about insecurity and anxiety and being abandoned because I'm crazy. I'm doing it in the most confrontational way possible because I'm fighting myself. I used to fight myself in different ways. Everyone has coping mechanisms, and this is mine. I'm so glad I can have these conversations with people I respect and admire. I want crazy to be supported – and stopped in its tracks once it becomes harmful. I'm riding this as hard as I can because we are not well-represented. I'm not gonna let self-esteem stop me from continuing to be in this band."

**Alanna:** "I'm so happy to even be having this discussion. I don't meet that many women in bands who I can talk to about this. I'm pretty in tune with all the music in the UK right now, but we barely play with bands that have women in them here. There seems to be a void."

**Meredith:** "Soon, we leave for Europe. I'll be taking tons of pictures. I only use Instagram, social media-wise. This is another place where I have to tell you that I think you're the most amazing person in existence! If I had a Twitter, I'd be getting sued for threatening people. Social media makes everybody feel like they have to talk about their personal lives, and I don't want to. Instead, I Instagram flowers, take pictures of things I've cooked, and of my friends and places I go on my bicycle. And then everybody thinks, 'How do you sing in a hardcore band? You're wearing a skirt and riding a bicycle.'"



Perfect Pussy  
onstage in  
New York,  
June 13, 2014

Joanna Gruesome  
live in London,  
January 9, 2014





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# SONS OF



Childhood: (l-r) Daniel Salamons,  
Ben Romans-Hopcraft,  
Leo Dobsen and Jonny Williams  
on Electric Avenue, Brixton



# B R I X T O N



Having returned to their native London streets, Childhood reflect with Al Horner on the four years it's taken to hone a debut album of huge hooks and hazy sounds

PHOTOS BY DAN KENDALL

**O**n a beautiful day in early July, Childhood are sat in a Brixton beer garden, a stone's throw from where frontman Ben Romans-Hopcraft was born. The sound of the nearby Electric Avenue market spills over the pub wall and into earshot. "It's in a period of epic contradiction round here at the minute," Ben explains. Over the past 24 years he's watched the borough's reggae record shops and West Indian food stalls being edged out by gated communities and pricey burrito pop-ups. "Now my family, who've worked to live there their entire lives – to have a decent standard of living – are having to move away. It pisses you off. You feel you have a social right to a bit of territory, but..."

London mayor Boris Johnson has other ideas.

"Exactly."

Childhood have quietly been marking out their territory in British indie for a while now. The group formed in 2010 at Nottingham University when Ben and guitarist Leo Dobsen bonded over a mutual love for US indie terrors Deerhunter. Completed by bassist Daniel Salamons and drummer Jonny Williams, the loose structure of university life allowed the four-piece the time and freedom to write songs, tour, and "figure out who we are a bit and express ourselves creatively", as Leo puts it. It's a freedom they worry is being chipped away by the Tories.

"The whole tuition fees thing is completely fucked," Ben says. "University is where you have the space to be creative and express yourself. Imagine all the great bands that wouldn't have formed if those musicians hadn't met while studying, and all the creative people who've discovered passions while in education. But they're pricing people out of that. Cameron's got young people ➡



grovelling for fucking tuppence in this country.”

“The whole thing’s a disgrace,” Daniel says. “It’s becoming a massive waste of fucking time. More and more, they’re being made into businesses for the government – platforms to get more money into society. It’s going to turn England into a boring, uncreative country.”

Ben is keen to make the distinction that Childhood aren’t a political band, but that they are “political people”.

“It seeps into our songs,” he says. “I write a lot about change and obviously your environment’s a part of that. We’re not trying to start a socio-political movement against gentrification or whatever. Even if you’re not writing directly about that stuff, it’s good fuel to get you fired up and write a song, though.”

Although Childhood aren’t setting out anything like a manifesto, they’ve been taken under the wing of a man who knows about sticking two fingers up at Cameron. After Ben graduated from university last year, he pulled pints in the O2 Academy Brixton. In November, he’ll be playing there instead, supporting Johnny Marr, who in an interview with *NME* last year deemed Childhood to be “one of the few young British bands doing something interesting and worth giving a fuck about right now. I’m really excited for what they do next.”

Ben blushes for a moment when reminded of Marr’s admiring words. “Having grown up admiring and watching documentaries about him, it’s a massive honour for us. The guy’s an absolute hero.”

**The funny thing** about Childhood being tagged as the “next great British guitar band” is that they’ve hardly listened to half the bands that they’re regularly compared to. They’ve barely heard the likes of The Stone Roses and they prefer not to be lumped in with their peers. “We did a tour with Palma Violets

last November and it was amazing, but we’re a different vibe,” says Leo. “They’re about adrenaline, three chords, causing a riot. We were listening to a lot of Air and Stereolab when we wrote the album. We’re coming from a different place.”

He’s not kidding. True to the meaning of the record’s title (‘an unfilled gap’), ‘Lacuna’ finds Childhood plugging a hole in a British musical landscape that’s lacking in sophisticated dreamers. From the pulsing spectral pop of ‘As I Am’ to the euphoric, Jesus And Mary Chain-like ‘Solemn Skies’, ‘Lacuna’, released on August 11 via House Anxiety/Marathon Artists, is as smart as it is unique: an immaculately sculpted indie-pop trip that shrouds its huge, infectious festival-main-stage-sized hooks in a thick, dreamy haze.

‘You Could Be Different’, the fierce fever dream that, two tracks in, kicks ‘Lacuna’ into turbo, began life as an exorcism as much as a song. Last summer, Ben was plagued by a recurring dream.

## “CAMERON’S GOT YOUNG PEOPLE GROVELLING FOR FUCKING TUPPENCE”

Ben Romans-Hopcraft

“This ghost – a sinister, bald-headed woman – would come and hold me down in my bed by my shoulders. She’d tell me that she loves me and that she cares about me, but in a really menacing way. I had to get her out of my head. She hasn’t come back since we

wrote that. Must have fucking hated it.”

Elsewhere, ‘Lacuna’ tackles nostalgia, debauchery and burning out. Lyrically, the album is poised on a precarious brink. “*Do you wanna pull me down?*” asks Ben over My Bloody Valentine-ish backing vocals on centrepiece ‘Sweeter Preacher’. “*My conscience pours me another round/Cos you’re a self-destroying man, boy/It’s all part of the plan*”. On closing track ‘When you Rise’, the frontman warns, “*Recognise how you fall into pieces/All this strife you invite/Tells a lie and you fall when they need you*”.

Having been tipped ever since 2012 single ‘Blue Velvet’, were the band ever worried about burning out or falling to pieces before finishing this album?

“It wasn’t an easy ride,” Ben admits. “We moved back to London and suddenly we were living back at our parents’, wondering if this was going to work out.”

The group have been building towards ‘Lacuna’, recorded by Bat For Lashes collaborator Dan Carey, for four long years. (Meanwhile Daniel has been running indie label No Self Records, home to Blessa and Kult Country.) What now?

“Touring, mainly,” says Ben. “We’re not too nervous about the reaction to the record when it’s released – we don’t need it to blow up. We’re not concerned with being pop stars or any of that bullshit. We just want to be able to do what we do consistently; to afford to make more albums, really. That’s the dream.” ‘Lacuna’ should find it within easy reach. ■

## MISUNDERSTOOD YOUTH

It’s not The Stone Roses and their baggy kin that inspire Childhood, but this lot

### Air

▶ **ACTIVE** 1995–present  
▶ **KEY RELEASE** ‘Moon Safari’ (1998, Virgin)  
▶ **POTTED HISTORY** Like Childhood, Versailles dream-poppers Nicolas Godin and Jean-Benoit Dunckel met at university. After the gauzy, synth-led ‘Moon Safari’, they composed the soundtrack to *The Virgin Suicides*.

### Deerhunter

▶ **ACTIVE** 2001–present  
▶ **KEY RELEASE** ‘Cryptograms’ (2007, Kranky)  
▶ **POTTED HISTORY** Formed in Atlanta by Bradford Cox, who’s since spawned influential solo side project Atlas Sound, this five-piece are as experimental as they are ethereal, oscillating between Beatles-esque melody and white noise.

### Stereolab

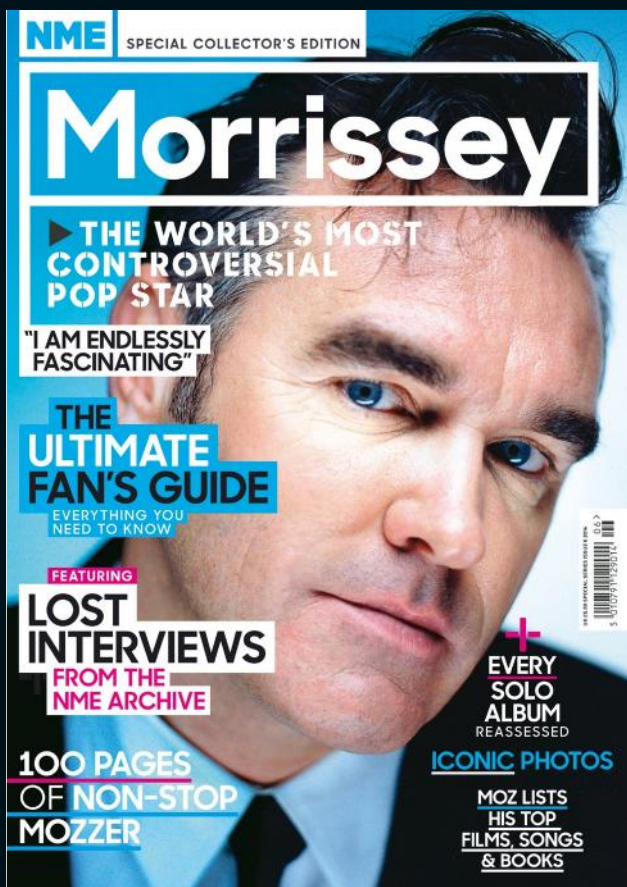
▶ **ACTIVE** 1990–2009  
▶ **KEY RELEASE** ‘Emperor Tomato Ketchup’ (1996, Elektra/Duophonic)  
▶ **POTTED HISTORY** Led by the ghostly French vocals of Lætitia Sadier, these much-loved London-based innovators played krautrock rhythms with sophisticated European pop sensibilities.





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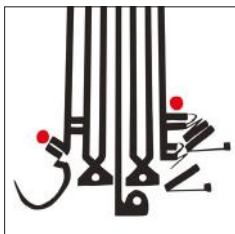
► THE DEFINITIVE VERDICT ■ EDITED BY BEN HEWITT

**NME**  
**ALBUM**  
**OF THE WEEK**

44

## Shabazz Palaces Lese Majesty

**Palaceer Lazaro's second  
album of conscious  
hip-hop is weird, funky,  
spiritual and futuristic**



be pictured taking two well-fed pythons out for a slither. While Shabazz Palaces are definitely moving in hip-hop's orbit, they're spinning further out than most.

'Lese Majesty' follows the Seattle group's slow-burning Sub Pop debut 'Black Up', a tapestry of glittering electronics, drum-machine jams and poetic expressions of African-American consciousness that puzzled slightly on its 2011 release. Shabazz, though, is kind of a second life for Lazaro. In the previous one, he was Ishmael 'Butterfly'

► Big Boi breeds pit bulls. Snoop Dogg, it turns out, prefers cats. 50 Cent, joker that he is, owns a schnauzer named Oprah Winfrey. It speaks volumes about Palaceer Lazaro, hip-hop sorcerer behind Shabazz Palaces, that when it comes to posing with pets, he chooses to

Butler of Dignified Planets, hippyish '90s jazz-rappers largely beloved this side of the pond by white people with dreadlocks. Listening to Shabazz Palaces, you can hear occasional echoes of Dignified Planets' blunted funk and philosophical curiosity. But 'Lese Majesty' is a more avant-garde proposition. Cosmic, cryptic and sensual, it positions Lazaro and friends in an Afro-futurist legacy that includes Sun Ra, the jazz bandleader who claimed to be an alien from Saturn, and the New York rapper and graffiti artist Rammellzee, who influenced the Beastie Boys and Cypress Hill, and performed in the homemade armour of an interstellar assassin.

'Lese Majesty' was recorded at Exalt Labs in Seattle, with Palaceer accompanied by Catherine Harris-White of THEESatisfaction and multi-instrumentalists Erik Blood and Thadillac. It comprises 18 songs in seven "suites", each called something like 'Palace War Council Meeting' and 'High Climb To The Gallows'. It's psychedelic in the



true, expansive meaning of the word. Palaceer's vocals are double or triple-tracked, giving his nasal rhymes a dreamlike quality, and his wandering soliloquies

## LYRIC ANALYSIS

**"The ships they came from Kush/ Now they aiming the Kalashnikov - 'Dawn In Luxor'"**

Kush was an ancient African kingdom, located in modern-day Sudan. The Kalashnikov is a brand of assault rifle. A meditation on war and the modern black experience.

**"Sounds poured like golden lakes of time/ Through satellites and porticos of Rupert Neve design" - 'Dawn In Luxor'"**

Lazaro examines his recording process, referencing English electronics engineer Rupert Neve, hailed as the designer of the recording console.

**"Ish dance with the white whale on the Pequod/ And find your way fast/ When the road curve it's a seesaw" - 'They Come In Gold'"**

A reference to Herman Melville's novel *Moby-Dick*, in which Ahab, captain of the Pequod, plots revenge on the ancient sperm whale that took his leg.

Palaces' skill, though, is in taking weird-as-fuck sounds and themes and twisting them into something not just palatable, but catchy. 'Lese Majesty' is not a difficult record. It's just one with the confidence to reject tired old models and build its own future logic, and the result is mysterious, spiritual, and funky as shit. ■ LOUIS PATTISON

## ► THE DETAILS

► **RELEASE DATE** July 28 ► **LABEL** Sub Pop ► **PRODUCERS** Shabazz Palaces ► **LENGTH** 44:53 ► **TRACKLISTING** ►1. Dawn In Luxor ►2. Forerunner Foray ►3. They Come In Gold ►4. Solemn Swears ►5. Harem Aria ►6. Noetic Noirromantics ►7. The Ballad of Lt Major Winnings ►8. Soundview ►9. Ishmael ►10. Down 155th In The MCM Snorkel ►11. Divine Of Form ►12. #Cake ►13. Colluding Oligarchs ►14. Suspicion Of A Shape ►15. Mind Glitch Keytar Theme ►16. Motion Sickness ►17. New Black Wave ►18. Sonic Myth Map For The Trip Back ► **BEST TRACK** Motion Sickness

8

## MORE ALBUMS

### Empty Pools

**Liberation Prayers** Enclaves



It turns out Empty Pools' new EP is aptly named. It comes with

news that singer Leah Pritchard "no longer wishes to do the band", though the Bristol group will continue without her. 'Liberation Prayers' deploys the same sounds they honed on their excellent debut, 'Saturn Reruns'; Pritchard's steely vocals binding together the skittering drums and spiky guitars. 'Pacey Grey' is all summery staccato peppered with expletives. Over a delicate bassline, 'Shirtless' berates the British male's propensity for summertime shirt removal. In fact it's Pritchard's forceful barbs ("There's nothing in your muscle memory" on 'Into Static') that appeal most, making it hard to imagine Empty Pools beyond her departure.

■ HAYLEY AVRON

8

### The Ramona Flowers

**Dismantle And Rebuild** Distiller



Named after the ballsy heroine in graphic-novel-turned-

Hollywood smash *Scott Pilgrim Vs The World*, The Ramona Flowers' sound tends towards the epic. Yet while they play the type of rock-electronica that Muse and Radiohead have built careers on (the stadium-sized, prickly guitars of opener 'Tokyo' recall the former; singer Steve Bird's delicate falsetto on the title track tries for the latter), there's something a little too 'phone advert' about it all to properly excite. The Bristol group recently toured with Bastille, and it's these sanitised 'indie' peers (Imagine Dragons, The 1975 et al) that 'Dismantle And Rebuild' sits most comfortably alongside. They'll probably be massive, then. ■ LISA WRIGHT

5



## The John Steel Singers Everything's A Thread

The Queensland psych explorers can't quite match up to their influences

Thanks to Tame Impala and the rest of their Perth pals, it's now a surprise to find a new Australian indie-rock band whose sound isn't engulfed in a fug of psychedelia. The druggy delirium of Brisbane's The John Steel Singers, however, samples a few more European strains of the genre. The slippery bassline and dreamy harmonies of 'Happy Before' usher you into a French disco, but it's the band's love of krautrock that leads to the weirdest wig-outs. At the album's centre, 'The Marksman' captures the ethereal essence of Can, before 'State Of Unrest' rumbles along like a happy-go-lucky Hookworms, with an energy indebted entirely to Neu!.

The problem is that The John Steel Singers never quite exceed the sum of their influences. At times they're a cross between Unknown Mortal Orchestra and Kevin Parker's Tame, but without the charisma or the hooks of either. ■ ROBERT COOKE



6

## ► THE DETAILS

► **RELEASE DATE** July 28 ► **LABEL** Full Time Hobby ► **PRODUCERS** The John Steel Singers ► **LENGTH** 42:27 ► **TRACKLISTING** ►1. The Needle ►2. Happy Before ►3. Everything's A Thread ►4. Common Thread ►5. There's A Bird ►6. The Marksman ►7. State Of Unrest ►8. The AC ►9. Never Read Tolstoy ►10. Lambs ►11. TGI Tuesdays ►12. MJ's On Fire Again ► **BEST TRACK** Happy Before

### AJ Ellis

**Bury The Devil**

MRI Associated



New York indie outfit Five O'Clock Heroes emerged in

the mid-2000s, when all you needed to claim your 15 minutes was proof that you paid taxes in Manhattan. They were arguably worthier than most, however, and for his debut solo album, frontman Antony Ellis

(who is actually from Northampton) has stuck pretty rigidly to the same new wave template, sprucing things up with flashes of country or rockabilly. 'Bury The Devil' suffers some of the same problems the Heroes did – a tendency towards Poundstretcher indie – but tracks like 'Cheating The Czar', 'Stand Up' and 'The Complex' show Ellis' knack for hooks remains intact.

■ BARRY NICOLSON

6



# Reviews

## Hooray For Earth

Racy Dovecote



Hooray For Earth's first full-length album, 2011's 'True Loves'

– and more specifically its title track – earned them ample praise from people who mourned the loss of Late Of The Pier and hadn't yet connected with MGMT's second album. But Noel Heroux's group have never really possessed the guile and invention of either. The flipside, of course, is that they're less likely to suddenly split or disappear unexpectedly down a prog-rock rabbit hole. Hooray For Earth's brand of synthrock rarely strays from convention, but as songs like 'Keys' and 'Last, First' attest, this sort of stuff needn't always confound to succeed. Intrepid it ain't, but sometimes the more straightforward approach has rewards.

6

## Phoney & The Freaks

Phoney & The Freaks EP

Cherry Red



Former Oasis guitarist Paul 'Bonehead' Arthurs met Weston-

Super-Mare singer-songwriter Alex Lipinski when he supported Bonehead's other band, Parlour Flames. Impressed, he invited Lipinski to collaborate and this rather soulless EP is the result. Sadly, their enthusiastic appreciation of each other's work doesn't come across on record; the four sanitised tracks here offer nothing new or necessary. 'Writing On The Walls' attempt at stirring balladry doesn't connect, the soft finger-picking and atmospheric guitar slides dulled by Lipinski's voice, while the title track is as MOR as they come. Greatness may lie in Bonehead's past, but this new endeavour doesn't match up.

4

■ RHIAN DALY

# Jenny Lewis

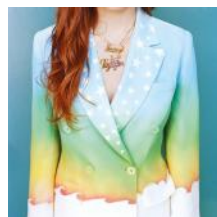
## The Voyager

The singer's dark melancholy is smothered by Ryan Adams' pop production

Jenny Lewis' third solo album

changed course dramatically

when Ryan Adams got his hands on it. Lewis had just finished singing on The Postal Service's 2013 reunion tour when she tweeted Adams asking if she could record 'The Voyager' in his Pax-Am studio in Los Angeles. He agreed, as long as Lewis recorded his way: in straight takes, never listening back to a day's work. With his partner Mike Viola, they rewrote songs Lewis had spent five years agonising over during bouts of insomnia that lasted as long as five days. Adams changed vocal keys, rearranged parts and switched lyrics and titles to make them more direct.



The resulting album – with Adams at the helm and featuring further collaborations with Beck and Johnathan Rice, Lewis' boyfriend and fellow Jenny And Johnny member – explores death, depression and relationship struggles so jauntily that her heartbreak is

almost masked. Lewis has form hiding her struggles with a smile; a re-read of her former band Rilo Kiley's tongue-in-cheek album sleeves, 2001's 'Take Offs And Landings' in particular, proves that.

But Lewis, now 38, can no longer hide behind an indie band. Her angst is far more pronounced now, and her attempts to soften the blows feel jarring. On 'Love U Forever' – the title changed by Adams from the original 'Love Him Forever' – she's reminiscing about meeting a man when they were "kids" wearing peace signs in "the daisy age". With electric riffs and shimmering harmonies, its swoon of a chorus is one of the album's best moments, but it comes with an undercurrent of loss. The same story appears elsewhere: confessions of "losing my mind" on the title track; of taking drugs and tripping in the bath on 'Head Underwater'; of drifting apart from friends on the Beck-produced, '60s-tinged 'Just One Of The Guys'. Even when Lewis documents the death of her estranged father on 'You Can't Outrun 'Em', she hides the sadness behind a sunny West Coast number, sung

with a country lilt over steel strings.

Ultimately, the pop sheen Adams applies on 'The Voyager' is at odds with

Lewis' songs. By always opting for directness, he's failed to let her do justice, musically, to the darkness of her inspiration.

■ HAZEL SHEFFIELD

### THE DETAILS

►RELEASE DATE July 29 ►LABEL Warner Bros ►PRODUCERS Jenny Lewis, Ryan Adams, Mike Viola, Beck, Johnathan Rice ►LENGTH 40:05 ►TRACKLISTING ►1. Head Underwater ►2. She's Not Me ►3. Just One Of The Guys ►4. Slippery Slopes ►5. Late Bloomer ►6. You Can't Outrun 'Em ►7. The New You ►8. Aloha & The Three Johns ►9. Love U Forever ►10. The Voyager ►BEST TRACK Love U Forever

## Tom Petty And The Heartbreakers

### Hypnotic Eye

Reprise

For almost four decades now, Tom Petty And The

Heartbreakers have been channelling the red blood and blue collars of the USA into their radio rock. Yet Petty has rarely come across more overtly American than on this, his 13th studio album. Through the gritty rumble of opener 'American Dream Plan B',



the honky-tonk blues of 'Burnt Out Town' and the vigorous 'Full Grown Boy' and 'Shadow People' especially, these 11 songs see Petty harness the grand ol' USA more than ever before. It's not patriotic, though. Rather, this album critiques modern America while embracing the heartland rock of Petty's early years. It won't convert the unconvinced, but for those already within his grasp, Petty sounds as inspired as ever.

■ MISCHA PEARLMAN

7

## Tiny Fingers

Megafauna Anova



Their sound sprawls across post-rock, psychedelia, dub and electronica, but it's easier to describe Tiny Fingers as an instrumental prog-rock band, the kind of group you might expect Animal Collective and Omar Souleyman to discuss over lunch. The quartet hail from Israel, but their third album 'Megafauna' could have come from pretty much

anywhere: the cover is a cheesy illustration and the soupy music is a bloodless facsimile of King Crimson. The seven-minute 'Demands' is especially arduous, swamped in misplaced bass and cat-swinging guitar wails. Oren Ben David's riffs are occasionally decent, and fans of The Mars Volta might get their jollies in parts, but Tiny Fingers suffer from an unwillingness to let their songs breathe.

■ NOEL GARDNER

4



# Reviews

## Cats On Trees

Cats On Trees Columbia



Like a sleeper alternative to Niki & The Dove, Euro-pop duo Cats On Trees deliver dreamy chansons to match their whimsical name. Pianist/vocalist Nina Goern and beats man Yohan Hennequin provoked an outpouring of affection (and single-buying) in their

native France last year when insatiable lead track 'Sirens Call' went top three. That success has earned them and their self-titled debut LP a crack at the UK. It's a pillow-soft album of lushly arranged ballads, as well as the odd plinky-plonky showtune that revels in kitsch ('Too Much'). The sugary melodies and production are enjoyable, but by the end of closer 'Love You Like A Love Song' you might want to brush your teeth.

■ JEREMY ALLEN

6

## Land Observations

The Grand Tour Mute



In the 18th and 19th centuries, well-to-do young men would often embark on the Grand Tour, an educational, leisurely journey through Europe's centres of art and culture. On 'The Grand Tour', Land Observations' James Brooks – formerly of John Peel-approved neo-krautrockers Appliance – packs his guitar and passport and reimagines

the transcontinental adventure in eight gently paced instrumentals. Recorded with only a guitar in an Alpine hideout, Brooks' compositions are intimate, overlaying cyclical patterns with a limited palette of effects. 'Flatlands And The Flemish Roads' evokes feelings of motion, 'Ode To Viennese Streets' a sense of relaxation, but strip away their titles and the concept evaporates, leaving a warm but undemanding album.

■ STUART HUGGETT

6

## The Muffs

Whoop Dee Doo

Cherry Red



Leaving aside The Muffs themselves, there are two

types of people in the world: those who assumed the LA garage-punk trio, whose last album was released in 2004, were dead and buried, and those who never knew they existed to start with. Despite spending much of the '90s on a major label, stardom eluded them: frontwoman Kim Shattuck is best known for her mysteriously brief tenure in the Pixies last year. 'Whoop Dee Doo' is as sprightly and birdbrained as ever, though, middle age having no bearing on The Muffs' teenage worldview, melodic directness and Shattuck's sweetly rasping voice. Equal parts The Runaways and Weezer, but still going, and still good.

■ NOEL GARDNER

7

## Naomi Shelton & The Gospel Queens

Cold World Daptone



Brooklyn label Daptone specialises in

recapturing the spirit of retro soul and funk records. Its latest release, Naomi Shelton & The Gospel Queens' second album 'Cold World', could be mistaken for a set excavated from late-'60s Memphis. Recorded live to eight-track tape, the instrumentals have the hallmarks of Al Green producer Willie Mitchell, with gentle organ stabs, bluesy guitar licks and snappy snare drums. The 70-year-old Shelton sounds grainy and mournful, belting out heartfelt lessons of a life well lived and gospel-fused odes to her Christian faith. While there's nothing quite as dynamic as the best work of Shelton's labelmates Sharon Jones and Charles Bradley, 'Cold World' provides a rousing listen for fans of vintage soul.

■ DEAN VAN NGUYEN

6

# Soft Walls No Time

A strange and hypnotic second solo album, with help from Hookworms' MJ

The fear that adulthood might bring about the end of all your youthful dreams is part of the human condition. Dan Reeves is racing through his twenties, putting out as many records as he can – with solo project Soft Walls, as a member of Brighton droners Cold Pumas and as head of the Faux Discx label – while age is on his side. Soft Walls' new album addresses this worry through panicked post-punk. There's no time to waste.

Cold Pumas came belting out of Brighton six years ago with a brace of stinging, metallic singles and an expansive album in 2012's 'Persistent Malaise'. That year also brought Soft Walls' self-titled debut, a diverse, lo-fi gem that absorbed influences from elemental krautrock,

ragged psychedelic folk and the clonking beats of early house.

For this second Soft Walls set, MJ from Hookworms (a former Faux Discx act) lends a hand on the mix, helping to make 'No Time' a more cohesive affair than its predecessor. Apart from a scattering of drifting interludes,



## THE DETAILS

► **RELEASE DATE** August 4 ► **LABEL** Trouble In Mind ► **PRODUCER** Dan Reeves ► **LENGTH** 35:57  
► **TRACKLISTING** ►1. Won't Remember My Name ►2. The Big Nod ►3. Never Come Back Again  
►4. Early In The Day ►5. No Time ►6. All The Same ►7. Slumbering ►8. Foot Of The Stairs  
►9. Guided Through ►10. Transient View ► **BEST TRACK** All The Same

the album mixes ancient drum machines with waves of needling guitar and hypnotic organ. Vocals are swathed in hiss and echo and the phrases that do break through create a sense of claustrophobic desperation. "What's the point of everything?" Reeves sighs on stoned surf opener 'Won't Remember My Name'. "I've got no time", reiterates the cavernous title track before breaking into a shipwrecked Beach Boys howl.

While the mood sometimes borders on depression, as on the downbeat garage swamp of 'The Big Nod', Reeves manages to lift his spirits by hitting a single-chord groove and just playing his way out of it. This love of repetition runs through all his music, in both Soft Walls and Cold Pumas, and he carries it off most successfully here on propulsive, clear-minded highlights 'Never Come Back Again' and 'All The Same'.

'No Time' is a fine and strange album. Meanwhile,

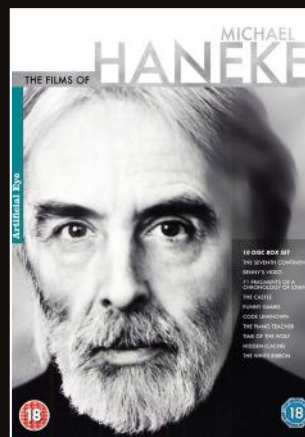
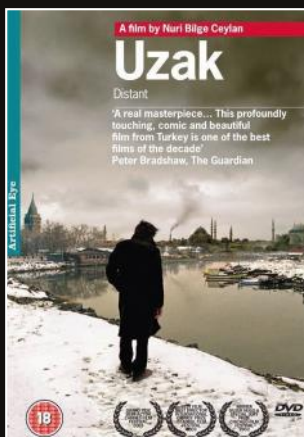
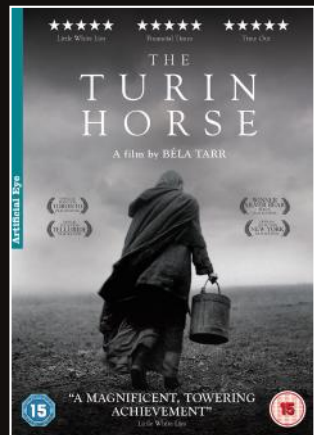
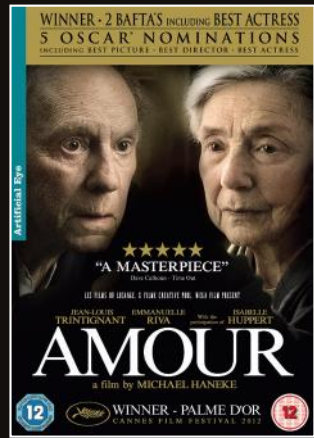
Reeves' Faux Discx schedule marches on, and there's a new Cold Pumas album on its way too. No time like the present to catch up.

■ STUART HUGGETT

8



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# FILM

## I Am Divine

The story of the late drag artist, who shocked middle America but craved respect



Harris Glenn Milstead, aka Divine: a punk before punk existed

Harris Glenn Milstead was punk way before Johnny Rotten first hawked up phlegm in anger. As drag artist Divine, he was the acid-tongued muse to John Waters' bad-taste provocations of the 1970s, earning notoriety for his shocking appearance and, in one scene of calculated outrage, eating a dog turd in *Pink Flamingos*. But Jeffrey Schwarz's documentary 26 years after Milstead's death from a heart attack uncovers a shy, sensitive man who craved mainstream respectability, only to be taken at the height of his stardom.

Schwarz picks up his story in 1950s Maryland. Milstead was a mollycoddled only child, bullied at school for being overweight and effeminate. In the early '60s, he took to dressing up as Elizabeth Taylor and running up huge bills on his parents' credit cards, throwing lavish parties for his friends. Around this time, he met Waters, with whom he shared a passion for trashy movies. The two struck up a creative partnership as the "king and queen of filth" (Waters also gave him the name Divine, from a character in a Jean Genet novel). With punk abandon, the pair set about making films that would scare squares and hippies alike, and which ultimately led to Milstead's decade-long estrangement from his parents. Waters chuckles as he remembers one scene (from *Multiple Maniacs*) in which Divine is raped by a lobster, and recalls how 'that' moment in *Pink Flamingos* was done in one take: "I didn't make her do it twice... I'm not a sadist!"



►DIRECTOR Jeffrey Schwarz  
►RELEASE DATE In cinemas now

Encouraged by his friend David Lochary, Milstead pushed his drag aesthetic to outlandish extremes. Divine's persona, meanwhile, became fiercer, as Waters sought to represent a side of Milstead's personality that was perhaps hidden even to himself: "I knew that Divine had this anger that she hadn't really tapped into yet," he says.

Fame (and notoriety) followed on the back of *Pink Flamingos*, and Milstead developed a live show for Divine (opening line: "I give blowjobs to serial killers"), eventually finding further renown with theatre work and a string of '80s disco singles. His last film with Waters, 1988's breakout comedy *Hairspray*, which also starred Sonny Bono and Debbie Harry, saw the one-time 300lb sex symbol play against type as a dowdy, doting mum, and brought him his widest acclaim to date.

Milstead died shortly after that, aged 42, but the film's most touching scenes are those with his late mum, Frances, who was reconciled with her beloved son in the early '80s and speaks proudly of his achievements. But Milstead himself sums up Divine's appeal the best: "To this day I don't understand why I walk out on the stage and abuse people with words – fuck you – and people love to hear it." If that's not punk, what is? ■ ALEX DENNEY

8

# PLAY IT AGAIN

## RECENTLY RATED IN NME

### La Roux *Trouble In Paradise*

"She's still the Thin White Duke reincarnated. Opener 'Uptight Downtown' rides a juddering riff that sounds like Nile Rodgers shaking a gecko out of his trouser leg on Bowie's 'Let's Dance'." (NME, July 19)

9

### PS I Love You *For Those Who Stay*

"The Canadian twosome do a fine line in rousing, observant indie rock. Bolder than before, both sonically and lyrically, and their best yet." (NME, July 19)

8

### Woman's Hour *Conversations*

"There's a reason the London-via-Kendal four-piece have been attracting attention. Much of it's down to Fiona's sad yet sultry vocals and the way they stretch across these songs." (NME, July 12)

8

### 2 Chainz *Freebase EP*

"Compared to his last two albums, 'Freebase' is solid Southern hip-hop. Although the themes are over-familiar hustler fare, the EP brims with menacing swagger and ferocious beats." (NME, July 12)

7

### Pale Seas *Places To Haunt*

"A melancholy tone runs throughout 'Places To Haunt', but if Jacob Scott's lyricisms suggest a man scrabbling at the last dregs of hope, then there's sweet relief in the melodic washes surrounding him." (NME, July 5)

8

### Under The Skin (DVD)



*Under The Skin's* opening sequence introduces the character of Laura (Scarlett

Johansson). Driving director Jonathan Glazer's bizarre, unrelentingly dark sci-fi, Laura is an alien living in human skin, and Johansson's near-wordless portrayal is thrilling. Dead-eyed, Laura cruises around Glasgow in the rainy dark,

coaxing men into her white van. They're driven to her unsightly home, stripped naked and drowned in black murk. Laura's story unravels beyond the pick-ups, though. Her obvious discomfort at her half-life is unsettling. An attempt to comfort eat like a human ends badly and, as the film spirals towards an intense climax, watching her suffer leaves you with an inescapable feeling of emptiness.

■ BEN HOMEWOOD

9

### Joe (FILM)



It can take a strong-willed director to coax a subtle performance from boggle-eyed scenery-chomper Nicolas Cage, but David Gordon Green pulls it off with this brooding literary adaptation set in the bleak Texas backwoods. Cage plays Joe, a battered ex-con with a job poisoning trees for unscrupulous

property developers. Joe is a lost soul, but after meeting traumatised teen Gary (Tye Sheridan) and his abusive drunken father Wade (Gary Poulter), he seizes a rare chance to do some good in a bad world. Poulter's riveting turn adds a tragic sub-plot to this drama. The amateur actor was an ex-navy drifter when Green cast him, and passed away in a homeless shelter in Austin, Texas last year.

■ STEPHEN DALTON

8





**NME**  
**GIG**  
OF THE WEEK


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# T In The Park

**Balado, Kinross**

**Friday-Sunday, July 11-13**





Arctic Monkeys  
bring a  
“seductive  
lounge-noir  
vibe” to the  
closing night

Bye bye, Balado: the Arctics,  
Pixies, Biffy and more bid  
farewell to the Scottish  
festival's current home

It's time for the final farewell. Since 1997, Balado has played host to T In The Park – and this is the last time T will be held here before Scotland's fairest festival heads to a new home in Strathallan next year. This weekend, around 85,000 face-painted nutjobs have made the pilgrimage to give it as raucous and riotous a send-off as possible. And providing the headline set is Sheffield foursome Arctic Monkeys, some of the sauciest sweet-talkers around. “I had a dream about you last night,” purrs Alex Turner, trying his damndest to seduce the throng before him. And the flirty patter isn't all he's come with: Arctic Monkeys have brought a seductive, lounge-noir vibe and some grand mirrorball ballads for the occasion. Old favourites like ‘Fluorescent Adolescent’ and ‘Dancing Shoes’ hit hard, coming on like charming childhood memories, and the ‘AM’ material sounds as feisty and ferocious as ever.

Rewind to Friday night, however, and Biffy Clyro provide the perfect start to the long Balado goodbye. Three topless, tattooed men barge onto the stage – one a copper-bearded chap in tartan trousers, as if going for the title of the most Scottish Scotsman in Scotland – shouting incoherently, setting fire to

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### METRONOMY TURN THE KING TUT'S TENT INTO A COCKTAIL LOUNGE

everything they touch, firing off flares and fireworks and screaming affectionate swears. This isn't a stage invasion, though. No, this is Biffy 'FUCKING' Clyro, a band who've played at T more often than any other, and who are back to celebrate their slow, triumphant ascension to festival-headliner status. They stomp on all the pyro pedals at their disposal – from fiery flumes on 'The Captain' to a curtain of sparks during 'Mountains' – making for a spectacular homecoming and a grand explosion of Scottish pride and jubilation among the crowd.

None of the punters could possibly match **The Amazing Snakeheads'** Dale Barclay earlier in the day, however, for party spirit, as he sashays shirtless around the BBC Introducing Stage swigging Buckfast while backed by an entirely new band of saxophonists and female singers. His old bandmates may have scarpers a month ago, but he doesn't look fussed as he growls his way through his wicked and violent take on rockabilly goth.

It's not just the locals who've come to say goodbye. The Americans are here to pay tribute to bonny Balado too, and **Pixies** give Biffy a run for their money on Friday night with their glorious assault of melodic violence, mingling harmonies and guttural screams like The Beatles mid-exorcism in a set that opens with the ferocious one-two punch of 'Bone Machine' and 'Wave Of Mutilation' and ends with a

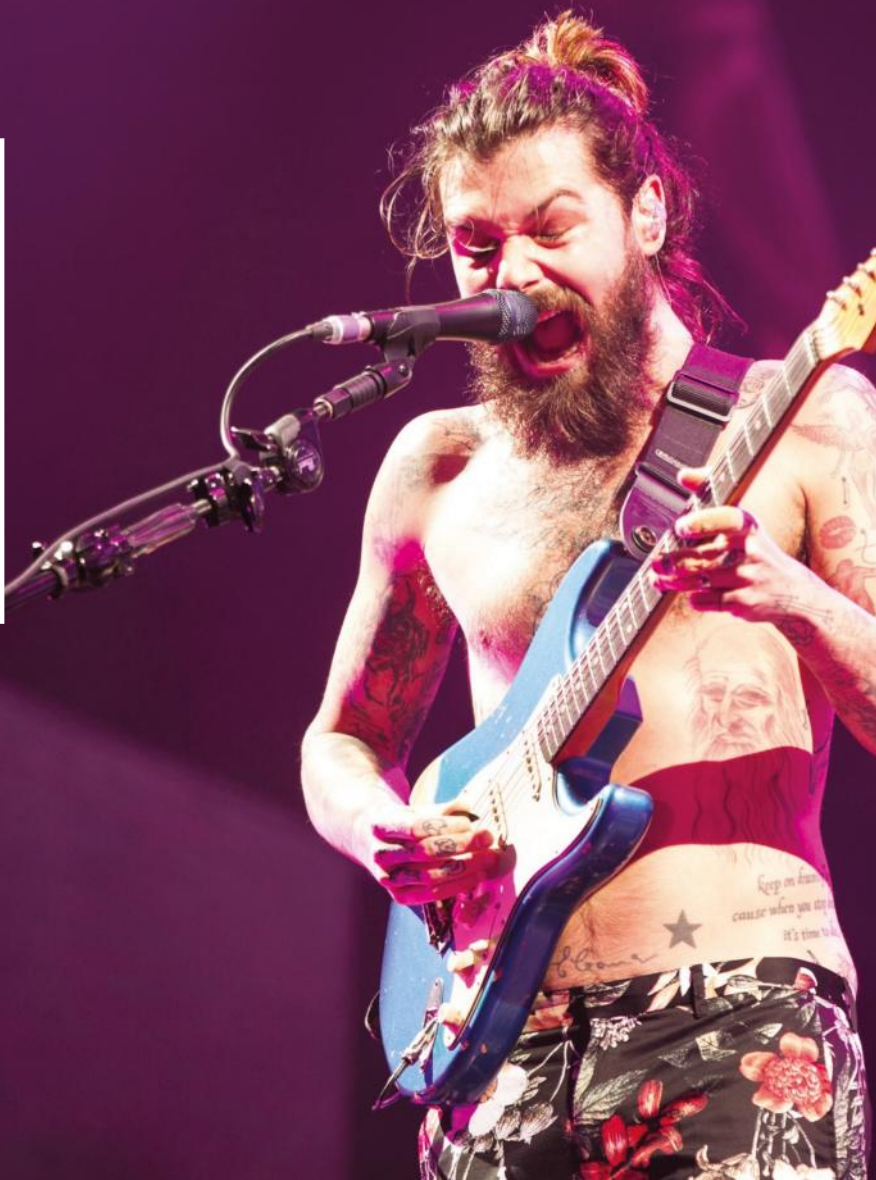
storming 'Where Is My Mind?'. Back in the BBC tent are California's best-kept secret, **Family Of The Year**, authors of 2012's cruelly overlooked album 'Loma Vista' and purveyors of kaleidoscopic pop, party folk, uplifting ballads and barn-dance jigs about death.

Saturday, meanwhile, brings out the big guns (and a torrential downpour): a battle of the dancefloor bangers as **Calvin Harris** makes his headline slot feel a little bit more special by introducing WILL BLOODY SMITH – him from Hollywood – up onstage for a cameo. Despite the A-list assistance, though, he's outdone by **Pharrell** and his sassy dance troupe. They defy the elements with a slew of hits he's written, produced or guested on, from Nelly's 'Hot In Herre' to NERD's 'Lapdance' and Daft Punk's 'Get Lucky' to Robin Thicke's 'Blurred Lines'. It's a staggering array of pop-culture benchmarks, and it's capped by Pharrell bringing on a cancer survivor – who promptly bursts into tears – to dance with on 'Happy'.

By Sunday the sun has returned

and Ricky Wilson celebrates by bounding manically through **Kaiser Chiefs'** hits ('Ruby', 'I Predict A Riot' and 'Oh My God' are all present and correct) and bashing his forehead with his microphone. **Chvrches'** crackling electropop, throbbing right to the bone marrow, are a preferable replacement for London Grammar, who pulled out of their set owing to singer Hannah Reid losing her voice. **Metronomy** turn the King Tut's tent into a heavenly cocktail lounge, serving foamy concoctions of bubbling space funk on white podiums lit from below. **Tame Impala** sound like glam timelords as their retina-blitzing visuals attempt to explain string theory.

It's down to **Jake Bugg** to slow the pace with his sundown slot, bringing the skiffle with 'Messed Up Kids', a singalong about, erm, down-on-their-luck youths resorting to prostitution to feed their drug habits. Despite the grisly subject matter, it's proof that his headline slot last month on







Biffy Clyro's  
Simon Neil and  
(left) Frank  
Black fronts  
the Pixies

#### THE VIEW FROM THE CROWD



**Dean, 22, Burnley**  
"It's excellent.

Why am I wearing lipstick? Some random chick put some on me earlier. Why haven't you got any on?"



**Charlie, 29, Dundee**

"Paul Weller was the best, he was amazing. I've seen

him before, but T In The Park is just different. Even if you don't like who's playing, you'll appreciate it for what it is."



**Sian, 16, Glasgow**

"I loved Calvin Harris. It was amazing. And when

Will Smith came on, that was even more amazing. It's my first time here and it's just been so good."



**Leanne, 17, Glasgow**

"Tinie Tempah doing 'Tsunami' was my favourite

bit - everyone goes down low and then jumps when he shouts 'tsunami'. We did see some people having sex outside our tent, though. That wasn't so good."

Glastonbury's Other Stage was no fluke, and he signs off with a triumphant 'Lightning Bolt'. Things are less sedate over at the King Tut's tent, meanwhile, as **Franz Ferdinand** react to being squeezed into a too-small space like ferocious (but nattily dressed) caged animals. Watch them rip through breakneck takes of 'Take Me Out', 'Ulysses' and 'This Fire' and you're left wondering why they were shunted out here when they could have filled a much larger stage with swaggering ease.

It's left to those Arctic Monkeys, then, to give the T site its final send-off, which they duly do during a gorgeous acoustic take on 'A Certain Romance', when Turner cradles his guitar and croons "*There ain't no romance around here*". It's a fitting ending: while he's singing, a disgusted girl by the mixing desk holds a pint glass for her self-soiled boyfriend to urinate into. Goodbye, Balado - and brace yourself, Strathallan Castle. ■ ALICE MANFORD

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## MORE GIGS

### Gulp

Clwb Ifor Bach,  
Cardiff

Wednesday, July 16

Super Furry Animals have been dormant for so long now that it's no wonder SFA bassist Guto Pryce has been focusing his attentions on Gulp instead, and tonight's homecoming gig shows they're more than just a half-cooked side project. Mining folk, psychedelia and krautrock to fine effect, singer Lindsey Leven provides the bulk of their stage presence as well as the dreamy synths that suggest a sunnier version of the much-missed Broadcast. Cuts from debut album 'Season Sun' benefit from amplified bolstering, such as the noisy guitar crunch that splinters 'Seasoned Sun', while the unabashed pop of closer 'I Want To Dance' offers glimpses of a possible direction for Gulp's future.

■ NOEL GARDNER

7

### Cat Power

Olympia Theatre,  
Dublin

Wednesday, July 16

Given her chronic stage fright, Chan Marshall's performances can be unpredictable, and tonight her presence flits between mesmerising and uncomfortable. There are covers of Marvin Gaye's 'Can I Get A Witness?' and Dionne Warwick's 'What The World Needs Now', and electrifying renditions of 'The Greatest', 'Names' and 'Bully'. But the skeletal songs spill into each other erratically, confusing the crowd. Excuses are mumbled, equipment is fiddled with and Marshall often seems lost. As surreal as that experience proves, though, it's a career-spanning showcase that only underlines her beguiling presence.

■ CIAN TRAYNOR

6

# Eminem



Wembley Stadium, London  
July 11

Marshall Mathers puts on a crowd-pleasing show that literally breaks new ground for rap

As the first rap act ever to headline Wembley Stadium, Eminem is making history tonight. And the 41-year-old with the classic albums such as 'The Marshall Mathers LP', the Oscar for *8 Mile* and a history of barely controlled rage isn't going to short-change the crowd on an occasion like this. He begins his set with 'Bad Guy', one of the highlights of last year's return to form 'The Marshall Mathers LP 2', and later runs through high-octane versions of 'Berzerk' and 'The Monster' from the same album.

There's only a brief snippet of 'Rap God' from that LP, but tonight Eminem's more concerned with reminding everyone exactly how he garnered that nickname to begin with: he later pings from classic to classic with a nasty but brilliant run of 'Just Don't Give A Fuck', 'Still Don't Give A Fuck', 'Criminal' and 'The Way I Am' to prove that his back catalogue is every bit the rival of the other megastars who normally play here.

It's when he brings out his special guest that things *really* feel special, though. His old mentor Dr Dre steps onstage for a rare live performance, and together they nail 'Still DRE', 'Nuthin' But A G Thang' and 'Forgot About Dre'. It's a purist-pleasing cameo that means the schmaltzy, phones-aloft segment of 'Love The Way You Lie' and 'Stan' chafes a little less, and any mawkishness is blasted away by the closing run of 'My Name Is', 'The Real Slim Shady' and 'Lose Yourself'. Eminem has entered the record books tonight, but the way he's bounced back to feel as vital as ever is even more remarkable. ■ EDGAR SMITH

7



# Nos Alive

Oeiras, Lisbon, Portugal

Thursday-Saturday, July 10-12

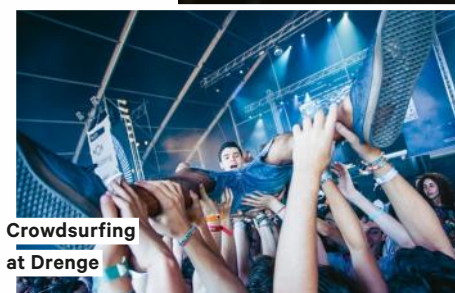
The Libs, Drenge and The War On Drugs

impress at the Portuguese festival

**The Libertines** aren't a band you'd usually associate with promptness, but 11 years after the original line-up's last gig in mainland Europe, their first trip away from the sheltered shores of Albion is remarkably punctual. Arriving onstage bang on time, their timekeeping is their only concession to a typical festival headline set. Following super-slick shows from **Arctic Monkeys** and **The Black Keys** – which are both full of choreographed hip shimmies and crotch thrusts – The Libertines are a different prospect altogether. Ambling onstage like they're striding into their local, Pete Doherty wears a hat he's possibly just pinched from a Portuguese policeman, Carl Barât has dusted off his guardsman's jacket, suited John Hassall looks like he's come straight from a shift at a telesales office and Gary Powell is brazenly shirtless, seemingly having spent the last decade benchpressing.

As soon as the first chord of 'The Delaney' strikes, beer goes flying everywhere. For the first few tracks that follow, 'Vertigo', 'Time For Heroes' and 'Campaign Of Hate', the sound is jarring and ragged, half of Pete's vocals lost as he sways his head aimlessly around the mic.

**'CAN'T STAND ME NOW' SEES LIMBS FLAILING IN THE DUSTY MOSH**



Crowdsurfing at Drenge

Something shifts for 'Horrorshow' – the fire in his belly is lit and he's yelling and jumping and cockney crooning 'Jolly Holiday' from

*Mary Poppins*, swapping the famous nanny's name for that of Carlos as he gazes at his co-frontman. By the time 'What Katie Did' rolls around they're right up against each other like old times. 'Can't Stand Me Now' sees limbs flailing in the dusty mosh and the encore of 'What A Waster' and 'I Get Along' is full of passion and punch. At the end the band don't want to leave the stage. Carl's riding around on Gary's back and Pete's sat on the drum riser strumming away, so 'The Ha Ha Wall' is tacked onto the end as a messy last hurrah.

**Drenge** are the weekend's closest match to The Libertines when it comes to volatility. The Loveless brothers – who are, for some strange reason, playing the dance tent – crash through their debut, belting out the brutal 'Backwaters' and 'Bloodsports', and it's still a thrill to see the angelic-looking Eoin release a growl dirtier than Doherty's fingernails. More appropriate sets in the tent come from dancefloor wizards **Jamie xx** and **Nicolas Jaar**, but for sheer

arms-in-the-air euphoria, nothing comes close to **The War On Drugs'** blissful set. Continuing their victory lap following the release of 'Lost In The Dream', double-denimed Adam Granduciel is on consummate form, joking between each sublime slice of windswept Americana, while **Cass McCombs'** hard-edged singer-songwriter stylings offer a similar kind of psychedelic Skynyrd thrum.

Back on the main stage, Paul Banks might have borrowed Bruno Mars' fedora for **Interpol's** appearance, but new tracks 'All The Rage Back Home' and 'Anywhere' are just as potent as 'Evil' and 'PDA'. Less impressive is **Imagine Dragons'** cringing cover of Blur's 'Song 2' and Bastille's glum 'No Scrubs'. It's **Sam Smith** who gets the pop and indie mingling to more satisfying effect with his take on 'Why'd You Only Call Me When You're High?', Smith hitting notes Alex Turner wouldn't dare.

It's a perfectly professional turn-out from all the weekend's acts – well, all apart from the Libs, who trade being polished for being memorable. ■ LEONIE COOPER



ANDY FORD, ANDY HUGHES

LINE-UP

THE LIBERTINES

THE BLACK KEYS

JAMIE XX

THE WAR ON DRUGS

CASS MCCOMBS

INTERPOL

NICOLAS JAAR

DRENGE

How good?

10

2



## MORE GIGS

Saturday  
headliners  
The Libertines

### DD Dumbo

Chats Palace, London

Wednesday, July 9

At his first London show, DD Dumbo's (aka Oliver Perry) left leg twitches as he introduces a song about "a middle-class sperm whale". "He's had a pretty easy life," mumbles the Australian. Perry's freaky, beat-driven blues songs are as nutty as these descriptions. He carefully records drum loops at the start of each tune, stepping away from his kit to pluck riffs on a 12-string, or puff into his recorder or panpipes. The songs hinge on riffs and chameleon-like vocals, which are gruff one second and bird-like the next, particularly on Afrobeat delight 'Oyster'. It might be a nervy gig but there's something unfathomably cool about him.

■ BEN HOMEWOOD

7

### Chance The Rapper

The Forum, London

Tuesday, July 15

It's the last night of a wildly successful European tour, but Chance still isn't quite prepared for how much London loves him. He has to restart 'Brain Cells' because he's "tweaked that you all know the words". In front of a sold-out crowd that includes Mark Ronson, he moves from soulful moments like his verse from Lil Wayne's 'You Song' – backed by a full band – to bouncing hip-hop like 'Juice', with just the backing track. Right now he can do no wrong, and his audience adores him. When he fumbles with matches before lighting up for closer 'Chain Smoker', someone in the crowd even tosses him a lighter. Come back soon, Chance.

■ KEVIN EG PERRY

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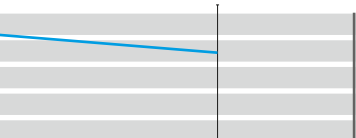


The War  
On Drugs



The Black  
Keys

SAM SMITH



# Sleaford Mods



The South Sea, Sheffield  
Thursday, July 10

## Sneering and snarling, the Grantham duo bring their fury to the Steel City

► Lurking on the outskirts of the city centre, deep in student territory and surrounded by takeaways with dubious hygiene standards, Sheffield's South Sea is an odd venue: the kind of place geezers used to go looking for excitement before JD Wetherspoon came to town. Or, according to the developers looking to convert it into yet more identikit flats, a "poorly designed 1970s public house".

Although they might have a point, tonight it's buzzing – and it's the perfect setting for Sleaford Mods and their righteous street poetry. Patrons at this sold-out show include gnarled, mohawked punks, hipsters with exotic facial hair (one of whom gets the flicked Vs from Sleaford's shouter Jason Williamson after an ill-advised attempt at a high five) and forty-something suits who shift uncomfortably during 'Middle Men'. This disparate bunch may never come together again, but now they have at one least thing in common: they can all say that when Sleaford Mods came to town, they were there.

Fixing his glare firmly on the mic and bawling blue-collar murder, Williamson trembles with rage as he delivers his tales of urban decay and social depravity, darkly muttering "fuck off" between lines at no-one in particular. His bandmate Andrew

Fearn grins and gurns all the while, beer in hand, as he triggers the rickety, rudimentary but incredibly effective backing tracks on his laptop. Tonight, treated to an intimate view of Williamson swearing, shouting and sneering his way through their set, he might just have the best job in the world.

Sleaford Mods are on fire tonight. Their set, drawing predominantly from their latest LP, the sneering and snarling 'Divide And Exit', and last year's similarly brutal 'Austerity Dogs', is tense and thrilling, a slurry of aggression and anger that seethes without ever being overly preachy. These songs are Williamson's truth, and though he doesn't sound at all concerned about it being yours too, the crowd response to the caustic, pissed-off 'Fizzy' and the disillusioned stomp of 'Donkey' ("Hold on, hold on/ Rock'n'roll, what a con") suggests that everyone here has a similarly disgruntled outlook. And the applause that greets the poseur-baiting 'Showboat', dedicated tonight to Primal Scream frontman Bobby Gillespie, is further proof that his distaste for bullshit is shared by many. Things certainly seem to be firmly back on track for Sleaford Mods after Williamson missed a gig in April citing "old demons" – which is very good news. They're a breath of fresh, bracing air in troubled times, and we need them. Probably more than they need us.

■ ROB WEBB

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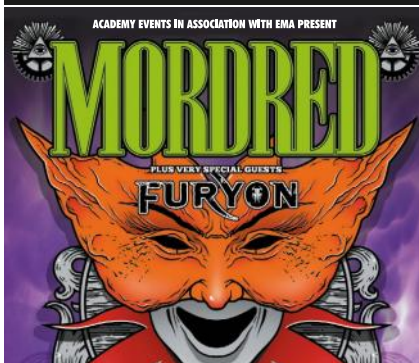
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# NME Guide

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



## BOOKING NOW

The hottest new tickets on sale this week

### Southsea Fest

The one-dayer returns and this year Pulled Apart By Horses (above) headline, playing tracks from their third album 'Blood'.

**Southsea is a lot more intimate than some of the other festivals you've got lined up this year. Do you prefer smaller shows like this?**

**Rob Lee, bass:** "Intimate gigs are where we cut our teeth when we were starting out. We always love doing those small gigs so any excuse to go and do those again. It's always good when you can see the audience up close and personal."

**How is 'Blood' different to your last album, 'Tough Love'?**  
"It's mainly in the way we got

to record it. We actually did it in [our hometown] Leeds and rather than going into a residential studio and doing it in two weeks we did it in blocks then went away and listened to what we'd done and thought about what we needed to work on. It's a lot more developed – we took our time with it. It's definitely a bigger album. It still sounds like us but we've moved forward with it."

**What can fans expect from the new record?**

"There's a song that we're all really into called 'Grim Deal'. That song's a lot slower and moodier. Generally everything in the past has been a bit breakneck and full on but we

took a chance and tried to slow things down a bit. Luckily it worked out! There's another one called 'Bag Of Snakes' which is very much in the classic PABH vein of everything going full tilt, screaming in your face kind of thing. Lee, our drummer, actually wrote that one."

#### ► THE DETAILS

- **DATE** Portsmouth Albert Road (September 20)
- **OTHER ACTS** DZ Deathrays, Fear Of Men, Dinosaur Pile Up, Blessa, Mazes, Menace Beach
- **PRICE** £18
- **ON SALE** now
- **FROM** [musicglue.com/ssf](http://musicglue.com/ssf) with £1.80 booking fee

### The National

On their sixth album 'Trouble Will Find Me', The National offered up their most personal work yet, opening up about their relationships and anxieties despite their increased popularity. Fittingly, they'll bring their world tour in support of that intimate record to a close with a one-off mammoth gig at London's O2 Arena.

- **DATES** London O2 Arena (November 26)
- **SUPPORT ACT** Wild Beasts
- **PRICE** £34
- **ON SALE** now
- **FROM** [ticketmaster.co.uk](http://ticketmaster.co.uk) with £6.25 booking fee

### Interpol

Frontman Paul Banks recently said he'd rather put out three records a year than tour, but his band will be heading back out on the road regardless next year. They'll play fifth album 'El Pintor' in London and Manchester.

- **DATES** London Roundhouse (February 6, 2015), Manchester Albert Hall (8)
- **SUPPORT ACTS** TBC
- **PRICE** £25
- **ON SALE** now
- **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £2.50 booking fee

### The Black Keys

Patrick Carney and Dan Auerbach continue their rise from cult band to arena superstars with eighth album, 'Turn Blue'. Hear its stomping blues rock played out in England and Scotland next year.

- **DATES** Manchester Phones 4u Arena (February 27, 2015), Birmingham LG Arena (28), Glasgow SSE Hydro (March 1), London O2 Arena (3), Leeds First Direct Arena (5)
- **SUPPORT ACTS** TBC
- **PRICE** £27.50-£35;



Birmingham £28.20-£35.70;  
London £31-£38.50; Leeds  
£27.50-£32.50  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with  
£2.75-£3.85 booking fee

### Black Lips

Atlanta, Georgia's scuzziest garage-punks return to the UK later this year for another run of unpredictable shows. Stage invasions, fights and riots have all ensued at previous gigs so brace yourselves for a wild ride.

► **DATES** Bristol Simple Things Festival (October 25), Birmingham Oobleck (26), Newcastle The Cluny (27), Glasgow Stereo (29), Edinburgh Electric Circus (30), Norwich Arts Centre (31), Liverpool Baltic Triangle (November 1), Sheffield Harley (2), London Scala (4)  
► **SUPPORT ACTS** TBC  
► **PRICE** £13.50; Birmingham £12; Newcastle £14; Sheffield £12.50; London and Liverpool £15; Bristol £35  
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### Bombay Bicycle Club

The north London boys head west in December to play their biggest headline date yet. The gig could be the last at the iconic Earls Court venue as plans to demolish it have been approved. If it is, BBC will give it a good send-off with a live airing of latest record 'So Long, See You Tomorrow'.



The Black Keys

► **DATES** London Earls Court (December 13)  
► **SUPPORT ACTS** TBC  
► **PRICE** £29.50  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £2.95 booking fee

### Frank Turner & The Sleeping Souls

As he announced this new tour for September, Frank Turner tweeted "we'll be road testing a whole bunch of new songs, before recording in October". Expect some fresh treats amongst a heap of fan favourites.

► **DATES** Norwich Nick Rayns LCR (September 11), Leicester De Montfort Hall (12), Salisbury City Hall (13), St Albans Arena (15), Cambridge Corn Exchange (16), Northampton Roadmender (18), Bath Pavilion (19), Yeovil Westland Leisure Complex (20), Exeter Lemon Grove (22), Hartlepool Borough Hall (24), Dunfermline Alhambra Theatre (25), Warrington Parr Hall (26),

Hull City Hall (27), Wakefield Unity Works (28), Oxford Town Hall (30)  
► **PRICE** £22.50; Oxford £25  
► **ON SALE** now  
► **FROM** [seetickets.com](http://seetickets.com) with £2.25-£3.25 booking fee; Dunfermline from [ticketmaster.co.uk](http://ticketmaster.co.uk) with £3.38 booking fee

### Zola Jesus

Nika Roza Danilova is known for her gloomy but powerful aesthetic. New album 'Taiga', though, finds her more upbeat, with her describing it as "the most accessible music I've ever made but also the most earnest and passionate." See her recreate those feelings in four cities this autumn.

► **DATES** Bristol Colston Hall 2 (October 29), Leeds Belgrave Music Hall (30), Glasgow Stereo (31), London KOKO (November 18)  
► **SUPPORT ACTS** TBC  
► **PRICE** £12.50; London £20  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with

£1.25-£2 booking fee; Glasgow from [ticketweb.co.uk](http://ticketweb.co.uk) with £1.50 booking fee

### Benjamin Booker

The New Orleans-based musician brings his punk-infused blues to the UK for his first proper headline tour. Booker releases his self-titled debut album on August 18 and he'll recreate those songs' rough attitude live the following month.

► **DATES** London 100 Club (September 2), Bristol Louisiana (5), Birmingham O2 Academy 3 (6), Glasgow King Tut's Wah Wah Hut (8), Newcastle Think Tank (9), Leeds Brudenell Social Club (10), Nottingham Bodega (11), Manchester Ruby Lounge (13), Cardiff Clwb Ifor Bach (14)  
► **SUPPORT ACTS** TBC  
► **PRICE** £8; London £9  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 80p-£1 booking fee; Glasgow from [ticketmaster.co.uk](http://ticketmaster.co.uk) with £2 booking fee

## FESTIVAL NEWS

### Festival No 6

Kelis and Tune-Yards (right) are the latest acts to be added to the line-up for this year's Festival No 6. Other new confirmed acts include Gengahr, Kiran Leonard and actor Paddy Considine's band Riding The Low. Beck, London Grammar and Pet Shop Boys will headline the Welsh festival, which takes place in Portmeirion between September 5-7. Tickets are available from [NME.COM/tickets](http://NME.COM/tickets) now and cost £160 for the whole weekend, £50 for Friday tickets and £65 for Saturday or Sunday tickets.

### Reading & Leeds

The twin festivals have confirmed details of the line-up for the Alternative Stage. Billy Bragg and Kate Tempest (right) will play on the stage while comedians like Bill Bailey, Milton Jones and Adam Buxton (Leeds only) will also appear. Tickets for Reading have already sold out but are still available for the Leeds leg. Get weekend (£205) and day tickets (£92.50) from [NME.COM/tickets](http://NME.COM/tickets).



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# GOING OUT

Everything worth leaving the house for this week

## Tramlines

Wakefield brothers The Cribs continue their run of headline slots at some of the UK's more intimate festivals with a set at Sheffield's Tramlines. Joining them will be the likes of Katy B, who'll play tracks from her Number One album 'Little Red', LA blues-rock duo Deap Vally and east London psych wizards Toy.

► **DATES** Sheffield various venues (July 25-27)

► **TICKETS** Weekend passes £28; day tickets £12 from tramlines.gigantic.com with £1.20-£2.80 booking fee

## The Chills

One of the bands involved in the Dunedin Sound scene in their native New Zealand, The Chills are set to release their first full-length studio album in 18 years later in 2014.

They'll preview some of the tracks on that record alongside more familiar cuts from their back catalogue at two dates this week.

► **DATES** Leeds Brudenell Social Club (July 23), London The Dome (24)

► **TICKETS** Leeds £13; London £13.50 from NME.COM/tickets with £1.30-£1.35

## Paul Weller

The former Jam frontman released a newest Best Of compilation, 'More Modern Classics' earlier

this year, featuring a fresh cut in 'Brand New Toy'. He'll play that track and all his old hits in Cardiff and at a stately home in Essex.

► **DATES** Cardiff Castle (July 24), Saffron Walden Audley End House (26)

► **TICKETS** Cardiff £42.50; Saffron Walden £40 from NME.COM/tickets with £4.50 booking fee

## Eels

Mark Oliver Everett (aka Eels' frontman E) and his band will give highlights from their self-produced latest album 'The Cautionary Tales Of Mark Oliver Everett'

another airing in four UK cities.

► **DATES** London Barbican (July 24), Bristol Colston Hall (25), Gateshead The Sage (26), Salisbury City Hall (27)

► **TICKETS** £26.50 from ticketmaster.co.uk with £2.65-£3.31 booking fee; Bristol £28.50 from colstonhall.org; London sold out

## Television

Tom Verlaine, Billy Ficca, Fred Smith and Jimmy Rip recreate the magic of their era-defining debut album, 'Marquee Moon', which we named the 29th greatest album ever last year. Hear them play the record in full, from 'See No Evil' to 'Torn Curtain', at this one-off summer date.

► **DATES** London O2 Shepherds Bush Empire (July 27)

► **TICKETS** £27.50-£32.50 from ticketweb.co.uk with £3.43-£4.06 booking fee

## Public Enemy

A whopping 32 years after the Long Island rap group first formed, they're still going strong. They've been quiet on the release front since dropping two albums in 2012 but are continuing to tour their politically charged music in lieu of more new material. Catch Flavor Flav, Chuck D, Khari Wynn, DJ Lord and Professor Griff in Reading and Bristol.

► **DATES** Reading Sub89 (July 28), Bristol O2 Academy (29)

► **TICKETS** Reading £28; Bristol £25 from NME.COM/tickets with £2.80-£3.75 booking fee

## FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

### 1. Woman's Hour

Rough Trade East, London  
The four-piece mark the release of their debut LP  
► July 23, 7pm

### 2. Phoria

Oakford Social Club, Reading  
The Brighton quintet play a BBC Introducing showcase  
► July 23, 8pm

### 3. Looks

Sixty Million Postcards, Bournemouth  
The electro-pop Londoners head to Dorset  
► July 25, 8.30pm

### 4. Only Real

Bungalows & Bears, Sheffield  
Niall Galvin takes his observations on youth to Yorkshire  
► July 26, 4pm

### 5. Birdskulls

The Old Blue Last, London  
The grunge quartet play tracks from their recent EP  
► July 24, 8pm



Only Real





Paul Weller

### Global Gathering

The Prodigy topped the bill at Sonisphere earlier this month and now they'll treat the ravers at Global Gathering to another explosive set. Elsewhere on the line-up, Gorgon City, Tinie Tempah and Toddla T will bring the sounds of the club to Long Marston Airfield, and expect it to go off when PMR signing Meridian Dan drops 'German Whip'.

► **DATES** Stratford-upon-Avon Long Marston Airfield (July 25-27)

► **TICKETS** Weekend passes £130; Saturday tickets £80 from NME.COM/tickets with £8-£12 booking fee

### Indietracks Festival

Gruff Rhys brings the songs from his latest multimedia project 'American Interior' to the very civilized settings of Indietracks, a festival held at the Midland Railway Centre. Joanna Gruesome, Dean Wareham, The Hidden Cameras and Sweet Baboo are also among those performing, while festival-goers can take part in a host of workshops learning the art of making cardboard record players or getting a sweat on at "dancero-bics".

► **DATES** Midland Railway Centre near Ripley (July 25-27)

► **TICKETS** Weekend tickets £72; Day tickets £38 from instantticketseller.com/midlandrailwaycentre with booking fee included



Listen to Mick Ronson doc *The Man With The Golden Guitar* on BBC Radio 2

# STAYING IN

The best music on TV, radio and online this week

## Mick Ronson

The Man With The Golden Guitar

A longtime collaborator of David Bowie's (he played guitar on five of his albums, including 'Ziggy Stardust' and 'Aladdin Sane'), Mick Ronson also co-produced Lou Reed's 'Transformer' LP, featured in Bob Dylan's live band and produced Morrissey's 'Your Arsenal'. In this programme, originally created to mark the 20th anniversary of his death, Chrissie Hynde, Tony Visconti and more discuss his importance to British music and the legacy he left behind.

► **LISTEN** BBC Radio 2, 10pm, July 28

## Slash

Shaun Keaveny

The former Guns N' Roses guitarist will release his third solo album 'World On Fire' in September, and he'll be telling Shaun Keaveny all about it as he pops by 6 Music for an early-morning catch-up. He'll also discuss the guitarists who have influenced his own music the most, as well as his issues with drink and drugs.

► **LISTEN** BBC 6 Music, 7am, July 28

## Diplo

Annie Mac's Superstar DJs

Annie Mac continues her series by heading out to LA to hook up with Diplo. The Major Lazer man will sit down with the presenter to talk about his career as a DJ and producer for the likes of MIA, Azealia Banks and Santigold.

► **WATCH** Channel 4, 12.05am, July 23

## Bobby Womack

Bobby Womack: In His Own Words

This special programme celebrating the legacy of the recently deceased soul icon was recorded in May 2014 and features one of his last-ever interviews. Hear Bobby discuss the highs and lows of his legendary career and open up about his personal life, too.

► **LISTEN** BBC Radio 2, 10pm, July 24

## Pins

The Radcliffe & Maconie Show

Manchester post-punk group Pins (pictured) released their debut album 'Girls Like Us' last year, and this week Faith Holgate and Lois MacDonald will join a solo Stuart Maconie in Salford. They'll chat about the record, their upcoming tour and future plans.

► **LISTEN** BBC 6 Music, 1pm, July 23



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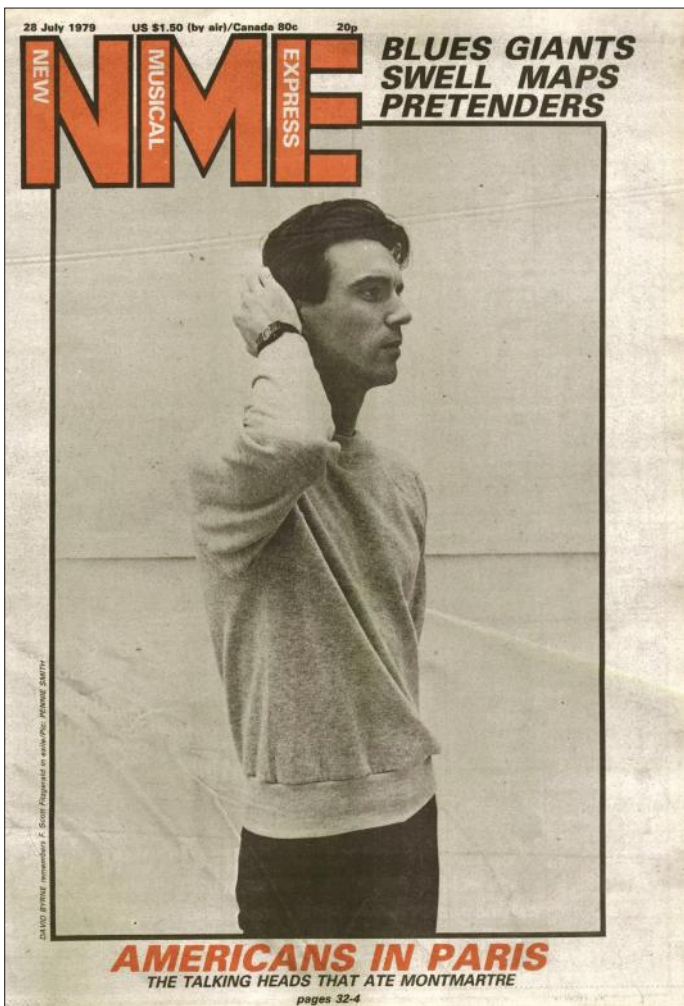
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# THIS WEEK IN 1979



## Making sense

**Talking Heads  
frontman David  
Byrne sends  
a plate of foie gras  
flying in Paris**

It's July 10, 1979. Bastille Day looms, and Talking Heads plus support act The B-52's have just completed a mini European tour at the ultra-chic Théâtre du Palais-Royal in Paris. The aftershow party is in a mansion on the Left Bank, in which "room after room reveals the splendours of a lifestyle which may not have changed one jot since the demise of the Sun King", says *NME*'s Max Bell. "In the toot-up room – or one of them – highbrow scene-makers jostle for nasal laxatives and lay out their lines on 18th-century glass-topped tables." Everyone here makes a grand entrance, and the grandest comes from Talking

Heads leader David Byrne, who falls into a hole in the garden and sends his plate of "pâté de foie gras and mayonnaise" flying. "I felt so embarrassed," he says later. "I'm fairly shy. Not too shy – but I don't start conversations with people I don't know. I meditate a lot, or just observe. I watch TV or look out of a car window and I drift off into my world. I never was too gregarious."



### GREAT PRETENDER

On the day writer Steve Clarke meets the Pretenders, an issue of *NME* comes out in which singer Chrissie Hynde is described as having "the stage presence of a pudding". Hynde doesn't care. "It's ridiculous to denigrate the music press," she says. "If you do it well it's an art, like making a dress." And what does she think a rock'n'roll band's job is? "To entertain. If you're getting up there to enlighten, you've got to have a pretty hotdog-ish attitude."

### BUNNYBEAT

Echo & The Bunnymen's gig in Liverpool is on the same day as the Orange Lodge parade, so the city is full of "cheering crowds, the muggy air thick with beer-breath and jubilation", says *NME*'s Paul Du Noyer. Singer Ian McCulloch – "a pair of huge eyes and an elaborate quiff, presently on the dole" – explains the curious band name: "It was suggested to us by some idiot. It's a pisstake of ourselves – don't act too serious kinda thing."

### REVIEWED THIS WEEK



**AC/DC –  
'Highway  
To Hell'**

"By discarding  
every ounce of

heavy rock's attendant flab and fusing those ingredients with gall and simplicity into a dynamic whole, they have created an aesthetic of their own." ■ RICK JOSEPH

### ALSO IN THIS ISSUE

► Chuck Berry plays live in London and is "supple and sharp, loose-limbed and wise-crackin'". Writer Paul Du Noyer adds: "If rock'n'roll were a pair of underpants, he would be the very elastic."

► It's official: Bob Dylan has most become a born-again Christian, and his album 'Slow Train Coming' is "bulging with thinly veiled references to the joys of the Christian life".

► Gary Brooker's 'Say It Ain't So Joe' is Single Of The Week. "A beautiful, beautiful record," writes *NME*'s Julie Burchill.

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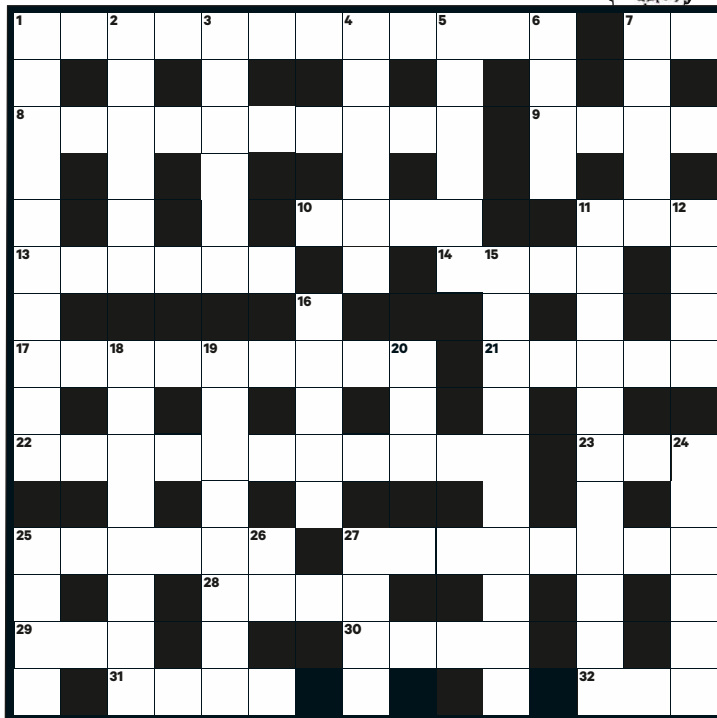
# THINK TANK

## NME CROSSWORD

Compiled by  
TREVOR HUNGERFORD



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### CLUES ACROSS

- 1+8A+18D** Louder than bombs still? Well, it's nothing to do with you (5-5-2-4-2-4-8)  
**7** The Beatles began in a similar way to Beady Eye (2)  
**8** (See 1 across)  
**9** (See 16 down)  
**10** A mistake made using Nine Inch Nails (4)  
**11** Brazilians playing like a 'Donkey' (3)  
**13** Three brothers from Missouri aiming to 'Feed My Brain' (6)  
**14+32A** Franz Ferdinand number has a very nasty look about it (4-3)  
**17** Album that includes the tracks 'Mean Mr Mustard' and 'Polythene Pam' (5-4)  
**21+27D** I'd try swap arrangement with Of Monsters And Men (5-4)  
**22+11D** "Take the \_\_\_\_\_ and I'll meet you at the station", 1967 (4-5-2-11)  
**23** Alex Chilton album

### JUNE 21 ANSWERS

**ACROSS** 1+7D Walk Me To The Bridge, 8 Liar, 9 Revelation, 11+19A You Send Me, 13 Delivery, 15 Rid Of Me, 17 Hush, 18 Bloom, 20 Temples, 23+24A TV Smith, 26 Oxygen, 32 Soho, 33 Lost, 34 Play, 35 Here  
**DOWN** 1+21D World Shut Your Mouth, 2 Loveless, 3+6D My Love Life, 4 TNT, 5 Troy, 10+27A No Time For Tears, 12 Stomp, 14 Rollin', 15 Roth, 16 Felt, 22 She's Gone, 24 She Will, 25 Byrds, 28+31A Otis Redding, 29 Adore, 30 Ugly

- coming out of a cassette (3)  
**25** Stay where you are, it's the Hothouse Flowers (4-2)  
**27** "When she was just a girl she expected the world", 2011 (8)  
**28** Girl with The Cribbs going backwards and forwards (4)  
**29** The Pet Shop Boys get the consent for an album (3)  
**30** Post-punks who released their 13th album last year, entitled 'Change Becomes Us' (4)  
**31** (See 6 down)  
**32** (See 14 across)

### CLUES DOWN

- 1** "There are many things that I would like to say to you", 1995 (10)  
**2** Gone off in a terrible way with some American punks (6)  
**3** Green Day album released just over 20 years ago (6)  
**4** James Brown album 'Live At The \_\_\_\_\_' recorded in Harlem (6)

- 5** They had a Number One hit with 'The Final Countdown' (6)  
**6+31A** "And I will do my best just to get under her dress", 2005 (4-4)  
**7** Puts some money into Interpol (5)  
**11** (See 22 across)  
**12** Hurts to remain in one place (4)  
**15** "I heard that you like the bad girls, honey, is that true?" 2011 (5-5)  
**16+9A** For a 'clang' to be such a different noise to that made by The Distillers (5-4)  
**18** (See 1 across)  
**19** Once more with Grizzly Bear (3-5)  
**20** And a change to The Black Keys' line-up (3)  
**24** A number from Forward, Russia (6)  
**25** "\_\_\_\_ I'll remember all my life, \_\_\_\_\_ when you can't see wrong from right", 1968 (4)  
**26** The middle of a song from Echobelly album (2)  
**27** (See 21 across)

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## QUIZ

Compiled by MARK BEAUMONT (answers on page 67)

**1** 'Jumping Someone Else's Train' was the third single by which band?

**2** Which 1970s DJ is credited as being the 'father' of hip-hop?

**3** Which legendary indie band played their final gig at the Brixton Academy on December 12, 1986?

**4** Which comedian directed the video for Billy Bragg's 1991 single 'Sexuality'?

**5** In which year were Pulp formed?

**6** By what name is Ian Fraser Kilmister better known?

**7** When was Glastonbury's last 'fallow year', when the Eavisies and their cattle have a break from festival goers?

**8** Who produced Foals' debut album 'Antidotes' alongside the band?

**9** Which song features the word "fuck" the most times?

**10** The Management was the original name of which band?

**11** Arctic Monkeys are from which particular

area of Sheffield?

**12** The *Tank Girl* movie featured which legendary West Coast rapper playing a mutant kangaroo?

**13** Which famous electro duo were originally in a band called Darlin'?

**14** Mike Skinner has denied that which Streets song is about either Cheryl Cole or Rachel Stevens?

**15** Peace's 'EP Delicious' featured which fruit sliced into a peace sign on the sleeve?



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