# Interviews with Arctic Monkeys Queens Of The Stone Age Peace & more

Oasis anniversary special

> "I knew that this would be the most important album of its era"

> > **Noel Gallagher**

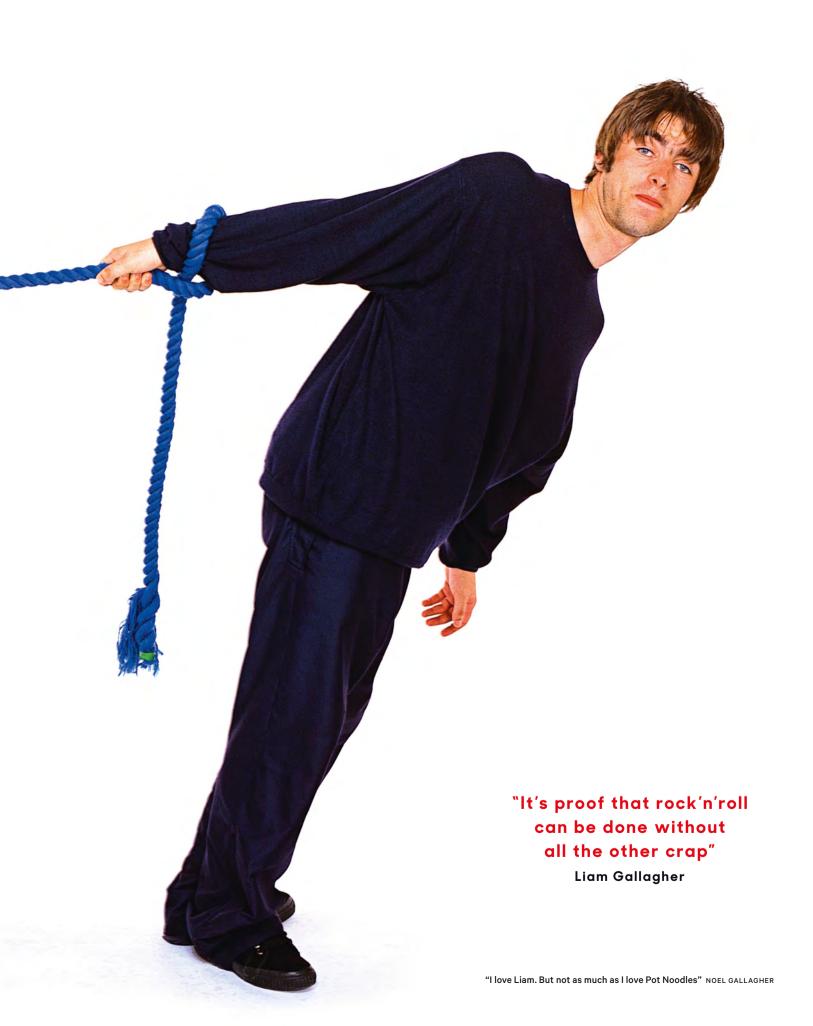
# Definitely Maybe Maybe

turns 20

How a bunch of Rock 'n' Roll Stars who were feeling

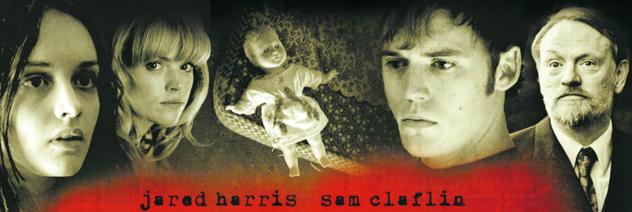
Supersonic made an album that would Live Forever

(with a bit of help from Cigarettes & Alcohol)



Presents

From the makers of 'The Woman In Black'



# the

\*\*\* "BRITISH HORROR AT ITS FINEST"

- The Hollywood News



OUT NOW ON







available at

based on the terrifying true experiment

# INSIDE NME

#### **SOUNDING OFF**

#### 8 THE WEEK

- IN THE STUDIO Simian Mobile Disco
- **ANATOMY OF AN ALBUM** Jeff Buckley - 'Grace'
- 21 SOUNDTRACK OF MY LIFE Ice Cube
- 22 RADAR
- **44 REVIEWS**
- **60 NME GUIDE**
- 65 THIS WEEK IN...
- **66 THINK TANK**

#### **▼FEATURES**



#### 36 DEATH FROM ABOVE 1979

Stuart Berman discovers how the duo got back together for a new, more natural-sounding album at home in Toronto



#### **40 GERARD WAY**

Following the end of My Chemical Romance, Dan Stubbs finds a Britpop-and-Bowie-inspired frontman ready to go it alone

# COVER STORY

#### **UNSEEN SESSION SHOT**

Producer Anjali Dutt's neverseen-before photos from the recording process

#### **NOEL'S PERSONAL**

#### TRACK-BY-TRACK GUIDE

From the Melody Maker archive: Noel dissects 'Definitely Maybe' a month after its release

#### **10-PAGE HISTORY:**

UNTOLD STORIES FROM

THE STUDIO - PLUS

#### **BRAND-NEW INTERVIEWS**

Everything you didn't know about the making of a stone-cold classic. Barry Nicolson brings the album back to life by speaking to the key people behind its creation

#### **CONTRIBUTORS**



Stuart Berman Writer

After meeting DFA 1979. Stuart said: "I've never

had an interviewee pull a knife on me before: fortunately, I emerged unscathed (the same can't be said for the sliced tomato we shared)."



**David Walter Banks** + Kendrick Brinson Photographers David and Kendrick

shot Gerard Way: "We walked into the top-floor studio where Gerard awaited us, exuding a casual coolness that cannot be taught."



**Rhian Daly** Assistant Reviews Editor Rhian went to see Jamie T's long-

awaited comeback gig: "It was definitely the best gig I've been to all year. And I've been to a gig every night."

# 20 ESSENTIAL TRACKS

# PAGES OF REVIEWS

#### THE **NME** BAND LIST

61	Lace Curta
7	Laura Dogg
6	LSA
6	Mac DeMar
10	Mannequin
	Mark Lane
	Mazes
	Merchandis
	Metz
	Ming City F
	Morning Sn
	Native Sons
	New Order
	The New
_	Pornograph
_	The New U
47	Nude Beac
	Oasis
	Oslo Parks
36	OutKast
	Palma Viole
52	Paramore
23	Paul Smith
47	Paul White
7	Peace
46	Perfume Ge
25	Peter Brew
49	Prelow
55	Queens Of
25	Stone Age
6	Rolls Bayce
	Royal Blood
,40	Rustie
55	Savio Savio
	Schultz & F
	Simian Mob
	Slaves
	Sleaford Mo
	Speedy Ort
	Sundara Ka
	Tarmin Kid
	Twin Peaks
	Ty Segall
	Vic Mensa
	The Voyeur
62	Willis Earl E
	Wiz Khalifa
	Wolf Alice
	The Wytch
63	Young Liar
	6 6 10 7 45 60 23 6 11 45 12 25 23 24 47 45 45 25 49 55 6 6 53 40 40 50 50 50 50 50 50 50 50 50 50 50 50 50

Lace Curtains	23
Laura Doggett	24
LSA	<u></u>
Mac DeMarco	50
Mannequin Pussy	24
Mark Lanegan Band	46
Mazes	7
Merchandise	44
Metz	53
Ming City Rockers Morning Smoke	24
Morning Smoke	24
Native Sons	24
New Order	65
The New	
Pornographers	46
The New Union	24
Nude Beach	24
Oasis	26
Oslo Parks	23
OutKast	52
Palma Violets	63
Paramore	10
Paul Smith	7
Paul White	25
Peace	12
Perfume Genius	53
Peter Brewis	7
Prelow	23
Queens Of The	
Stone Age 11,	63
Rolls Bayce	23
Royal Blood	62
Rustie	46
Savio Savio	25
Schultz & Forever	_ 7
Simian Mobile Disco	18
Slaves 6,	54
Sleaford Mods	54
Speedy Ortiz	54
Sundara Karma	7
Tarmin Kid	25
Twin Peaks	22
Ty Segall	47
Vic Mensa	6
The Voyeurs	6
Willis Earl Beal	47
Wiz Khalifa	7
Wolf Alice	60
The Wytches	45

24

൹

#### \*\*\*SUBSCRIBE\*\*\* TODAY AND SAVE UP TO 62%\*

\*Pay just £12.75 every three months and save 62% on the full price when you subscribe by quarterly UK Direct Debit. Price guaranteed for 12 months.

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

Answering you this week: Leonie Cooper

EMAIL letters@nme.com

TWITTER @nme

FACEBOOK

facebook.com/nmemagazine

POST NME, 110 Southwark St, London SE1 0SU

#### LETTER OF THE WEEK

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

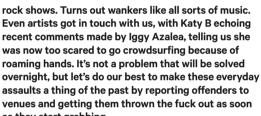
#### **HE GRABBING HANDS**

I couldn't agree more with your recent piece about how sexual harassment at gigs needs to be stamped out. Quite often it's just skeezy comments, but there are times when it can actually be quite scary. At Reading 2012, during Foster The People, a male friend of mine had to intervene when a guy kept groping me despite me saying "no" several times. Another time, someone tried to pull down my shorts while I was stage invading when Peace were playing, which has made me think twice about crowdsurfing since. As sad as it sounds, it's happened often enough now that I just consider it part and parcel of going to a gig. I'm glad someone has spoken out about it. It's time we made it change. Natt Day, via email

Leonie Cooper: Natt's email was one of a rightfully angry heap we received after drawing attention to the widespread groping of women at gigs. As more and more personal, horrible stories poured in, what became clear was that such behaviour wasn't confined to one genre of music. Women were getting felt up at hip-hop, metal and



Even artists got in touch with us, with Katy B echoing recent comments made by Iggy Azalea, telling us she was now too scared to go crowdsurfing because of roaming hands. It's not a problem that will be solved overnight, but let's do our best to make these everyday assaults a thing of the past by reporting offenders to venues and getting them thrown the fuck out as soon as they start grabbing.



#### ALT NO

8

As a long-time fan of Marilyn Manson (right), I'd been looking forward to Alt-Fest for ages, especially as it was his only UK show this year. I'd had a spring in my DMs ever since the festival was announced, but was left heartbroken - even more so than usual, considering I'm quite a goth - when they didn't sell enough tickets and pulled the event. Couldn't they have gone to a smaller site? What went wrong? Who knows when Marilyn and I shall meet again... Grace Davies, via email

LC: For years there have been mutterings that the festival market is oversaturated, and as more are cancelled and liquidated every season, from Jabberwocky to Alt-Fest, it seems that there really are too many taking place in the limited number of weekends tucked into the UK's two or three



months of summer. It's a shame, as the idea behind Alt-Fest was an interesting one. Kickstarter-funded, with a line-up voted for by fans, the industrial-music event could have shaken up the way festivals in the UK are run. Perhaps the organisers just set their sights too high. Here's to having another go in 2015.

#### **BACK IN** THE GAME

I was gutted when I couldn't get tickets for Jamie T's tiny comeback shows, so thank God for the announcement of his autumn tour. The footage of the little gigs I've seen on YouTube looks amazing - I can't believe he's been away for so long! Where's he been hiding? The Ally Pally show is going to be insane. There are so many other cool gigs coming up there this autumn, including The Gaslight Anthem, Alt-J, Metronomy and Jake Bugg. A decent alternative to the big London arenas has finally arrived. Niall Somerset, via email

LC: The revitalisation of Alexandra Palace as a venue is good for many reasons, not least because it means I can go round for dinner at my mum's house before gigs there. From Pink Floyd in 1967 to The White Stripes in 2004 and The National last year, it's long been the site of some stonking performances. That so many big gigs have been booked for the coming months is testament to its class and longevity.

#### LISTOMANIA

I'm not usually the type who bitches about lists, but I must confess I was perturbed by the lack of Neu! in your 100 Most Influential Artists list. Pounding metronomic drums? That's them. Johnny Rotten's snarled delivery? Borrowed wholesale from their few vocal tunes. Remix albums? Because they were cash-strapped, their second LP consisted largely of reworkings of an earlier single. Bands using ridiculous letters or punctuation in their name? Alright, maybe that's a tenuous claim, but Hadouken! can, of course, fuck right off. The list goes on and on. Print this letter, tell your readers to get the eponymous debut and 'Neu! '75', leave '2' and '4', and then, when their grateful missives pour in, forward me a few. Alex Riding, via email

Nailed it! What a great list! It was particularly great to see Aaliyah so high up in your chart. She's one of my favourite artists of all time. a woman whose influence is everywhere right now. I only wish I'd been old enough to get into her music when she was still alive - at least it lives on through the likes of Drake, FKA Twigs, The xx and Angel Haze, all of whom I'm loving. Thanks to your list I'm now off to check out Dusty Springfield and The Slits as well!

Dani Jones, via email

LC: You're never going to please everybody with a list, but this is why they're so bloody great. Loads of you got in touch to tell us just who you thought was missing from our 100 Most Influential Artists, including Can, while even more of you informed us there was no way that Radiohead should have been Number One. I'd have had Tom Waits at the top spot, but that says more about my own private obsessions than the highly scientific, pub-based debating that actually fed into the final 100.



Sharing a whole lotta love with the lovely Mr Robert Plant in the sunshine at Womad. Amanda, Reading







# CIVIREPEAT MME 20

NME TRACK OF THE WEEK

#### 1. Alt-J **Every Other Freckle**

There's always been a bubbling, sexual desire lurking under Alt-J's sheets - you didn't think 'Tessellate' was about their esteem for triangles, did you? New single 'Every Other Freckle' is where those yearnings become obvious. "Turn you inside out and lick you like a crisp packet" purrs Joe Newman, shortly before a scuzzy synth and tinwhistle breakdown. It's always the quiet ones. Greg Cochrane, Editor, NME.COM

#### Can't Be Trusted

LSA stands for Love Stays Alive and you'll be on top of that optimistic acronym if you've been party to the hype surrounding this London foursome. Think early Klaxons and Friendly Fires: the siren of a bass riff meeting danceable drums at the start of new single 'Can't Be Trusted' is very 'Golden Skans'/'On Board'. This second release is even better than their first, so put your arms around your mates and believe in that four-letter word. **Eve Barlow, Deputy Editor** 

#### 3. The Voveurs **England Sings Rhubarb Rhubarb**

Having dropped frontman Charlie Boyer's name, The Voyeurs return with a jagged and abrasive takedown of celebrity culture - namechecking Cheryl Cole as they go. Given that they've always seemed like something from a time capsule Lou Reed buried in 1975, perhaps it's no surprise the band are only just realising that modern fame is mercenary and disposable. But with tunes as good as this we'll forgive them raking over old ground.

#### David Renshaw, News Reporter

#### 4. Jamie T

If the title gives you grisly flashbacks to The Cranberries' Dolores O'Riordan caterwauling about guns and bombs then you're probably as old as me. You're also in for a pleasant surprise, as Jamie T first wrong-foots us with another 30 seconds of acoustic balladry before launching into a choppy, skanking, ultra-catchy pop belter that packs in a spaced-out Beatles-y interlude, horror movie cackles and the admission he's a "sadsack". Not on this evidence, Jimbo.

Matthew Horton, writer

#### 5. Gerard Way No Shows

Gerard Way has talked about the influence of Blur, Pulp and Sleater-Kinney on his new solo material, and although this latest track doesn't sound much like those '90s bands, it's a world away from My Chemical Romance's emo pomp. Way's distorted vocals are joined by chunky guitars and a dodgy but loveable sax solo, with the one constant in his career - massive pop hooks - rising to the top. **David Renshaw, News Reporter** 









#### 6. Allison Crutchfield

Swearin' frontwoman Allison Crutchfield switches from the setting marked 'ferocious punk squall' to 'melancholy heartbreak' for 'Lean In To It', a solo EP she recorded at home and stuck up on Bandcamp. This lovely tune is the highlight as, over a looping keyboard line, she uses lyrical allusions to Joni Mitchell's perfect break-up song 'River' to recount the tale of her own slowly dying relationship.

Kevin EG Perry, writer

#### 7. Vic Mensa Wimmie Nah

Chicago rapper Vic Mensa's having a swell year. In May, he released house tune 'Down On My Luck', and it blew up. Now, over a beat from Haitian-born Montreal-based producer Kaytranada - essentially an update on the giant bassline from Dead Prez's 1999 banger 'Hip Hop' - Mensa compares himself to Chi-Town sporting heroes Michael Jordan and Walter Payton, bigging up his new-found adoration in his hometown. He's just telling it like it is.

Tom Howard, Assistant Editor

#### 8. Black Rivers The Ship

There are still Doves fans unable to come to terms with the hand's 'indefinite hiatus', Jimi Goodwin's solo album earlier this year will have helped fill the gaping hole in their hearts, and now come Black Rivers, aka Doves brothers Jez and Andy Williams. This isn't a million miles away from 'Kingdom Of Rust': there's talk of the "sea of longing", while the climactic guitars and drumming are exhilarating, but it's 'The Ship"s Can-like pulse that sets it apart. Andy Welch, writer

#### 9. Slaves

Kentish punk thugs Slaves' new track is just as unforgiving as you'd hope. Like a brutal Friday night out with Oi! scenesetters Sham 69, in which you tear up village pubs, provincial clubs and fish and chip shops, 'Hey' is two and a half minutes of snarling stupidity - in the finest possible way. There's something of the early Horrors about their thundering menace, from when Faris and the boys prided Cramps seven-inches over Rick Wakeman. Leonie Cooper, writer

#### 10. Foxygen Cannibal Holocaust

"...And Star Power", Foxygen's new album, is 82 minutes long. This piano ballad, lodged just after its halfway point, was debuted by the long-haired Stones worshippers on American radio. A twinkling intro and freaky warbling from Sam France ("Take these ribbons, I don't know why") build to a huge keyboard riff from Jonathan Rado. It gets weirder as Foxygen indulge in soft-rock, France repeating "Stop telling me lies!" until he runs out of breath. Ben Homewood, writer



# ESSENTIAL NEW TRACKS

#### ►LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

#### 11. Wiz Khalifa True Colors (feat. Nicki Minaj)

As anticipation for the new Nicki Minai album hits fever pitch (everything with her name on it recently has been excellent), you can't blame Wiz Khalifa for getting in on the action. He's promoting his own 'Blacc Hollywood' LP, and 'True Colors' is the seventh pre-released track from it. A formula has emerged - big pop choruses and great guests. Minai turns an ordinary song into something bigger. Phil Hebblethwaite, writer

#### 12. Schultz & Forever Silvia

"Halleluja!" wrote Danish singer-songwriter Jonathan Schultz as he shared new track 'Silvia' online this week. It's a sentiment you'll be echoing once the final notes of its woozy psych-pop have rung out. Opening with the same slow, smoky guitar licks as found on Connan Mockasin's 'Caramel' LP. it suddenly lurches into life for a glistening chorus that's the aural equivalent of a day spent on the carousel in the beaming sun. Rhian Daly, Assistant Reviews Editor

#### 13. Abattoir Blues Blinded

Plugging straight into the same pissed off and sweaty brand of rock'n'roll that Palma Violets and Eagulls call home. Brighton's Abattoir Blues come out swinging on new song 'Blinded'. Taken from Leeds-based label Beech Coma's latest compilation, the track is three-and-a-half minutes of gnarled punk nihilism, with the slacker mantra "Why do we even try?" chanted over and over by lead singer Harry Waugh.

**David Renshaw, News Reporter** 

#### 14. Bad Breeding Burn This Flag

Moan about bands not being political enough no longer. Stevenage's angriest group, Bad Breeding, are here to shake things up in a burst of volatile fury. "If it tastes like ash, it's probably your future" they growl over brutal punk riffs. The accompanying video makes it clear just who and what they think is the problem with Britain today, flashing up images of David Cameron, the cast of Made In Chelsea, Jeremy Clarkson and more.

Rhian Daly, Assistant Reviews Editor

#### 15. Mazes Salford

Those looking for a modern update to Ewan MacColl's 'Dirty Old Town', accounting for the gentrifying effects of MediaCity and Metrolink on Manchester's neighbour, should look elsewhere. This is a song about Salford by way of The Fall. "I live in Salford, in Salford, in Salford, in Salford!" is chanted over driving beats and minimal guitars that bear the hallmarks of Mazes' new association with Parquet Courts' producer Jonathan Schenke. Dan Stubbs. News Editor









#### **16. Electric Würms** The Bat

When The Flaming Lips – who think that a giant hamster ball is an acceptable form of human transportation - say they're making a weird side project, you know 'weird' is the operative word. 'The Bat' is six minutes of warped soundscapes, underwater vocals, pensive beats and the general aura of being trapped in an ominous spaceship. Just another day in the office for Coyne and co. Lisa Wright, writer

#### 17. Deptford Goth The Lovers

'The Lovers' is the first cut from Deptford Goth's new album 'Songs', and the man also known as Daniel Woolhouse moves lyrics and voice to the fore. "Never let a thing go wrong/Oh, you want to be tangled up" he sighs to an anonymous partner, while declaring his love for "mother" and "father". From the Bon Iver school of misty-eved sighs, it suggests Woolhouse is opening up more, without neglecting those signature strange rhythms.

Lucy Jones, Deputy Editor, NME.COM

#### 18.Sundara Karma Indigo Puff

Reading quartet Sundara Karma take a leaf out of Birmingham band Troumaca's stoned tropical leanings on new single 'Indigo Puff'. Beefing up the pop elements of their sound, they take a lethargic stroll through lilting melodies as singer Oscar Lulu celebrates the object of his desires. "Her passion moves me from within/You're the one running through my brain" he coos over shimmering riffs that could start a heatwave. Sublime.

Rhian Daly, Assistant Reviews Editor

#### 19. lbeyi

Ibeyi were always going to be interesting: twin sisters with a revered Cuban percussionist for a father, they've been snapped up by XL Recordings. 'River', taken from their debut EP 'Oya', suggests this French-Cuban duo are going to be pretty affecting, too. All looped backing vocals, minimal beats and soulfully sung lyrics dedicated to a river goddess called Oshun, this is a ghostly gospel hymn that really lingers.

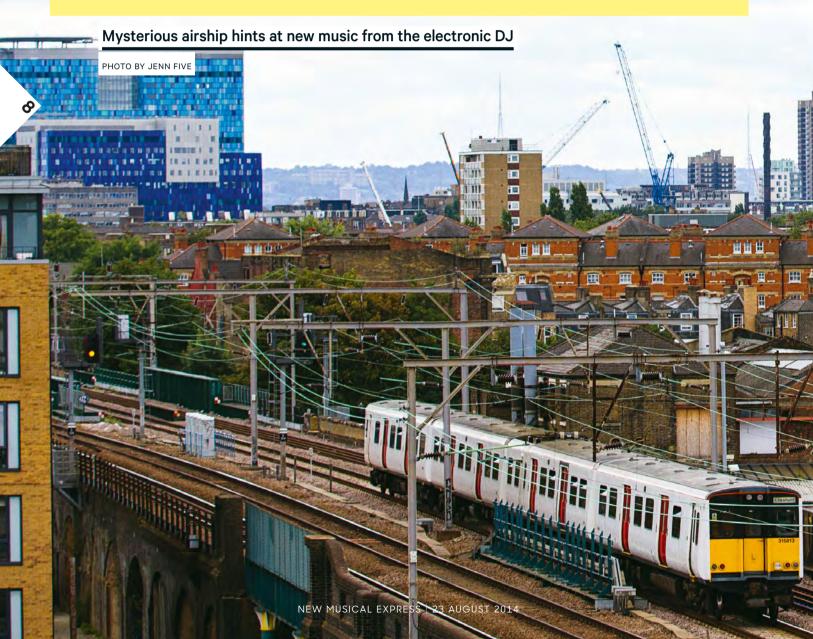
Nick Levine, writer

#### 20. Paul Smith & Peter Brewis Barcelona (At Eye Level)

Maximo Park's Paul Smith has struggled for his niche recently, releasing an iffy solo album while his band's heyday recedes into the past. But this project with Field Music's Peter Brewis brings out the best in him: he recites abstract observations from a trip to Barcelona in his melancholy broque, resembling the Blue Nile's Paul Buchanan, while Brewis weaves an elegiac arrangement of strings and itchy funk redolent of his full-time gig. Laura Snapes, Features Editor

# The Verything that MATTERS IN MUSIC TEDITED BY DAN STUBBS

# Aphex Twin blimp looms over London







With just days to go until
Reading & Leeds 2014, we
present the ultimate guide to
the big weekend – kicking off
with the four headliners



# The headliners





PARAMORE'S HAYLEY WILLIAMS:

## 'We want to melt faces'

#### How does it feel to be headlining Reading & Leeds for the first time?

"I'm nervous, but my dad always told me, if you're not nervous you should quit – it means you're no longer having fun."

#### You're co-headlining with Queens Of The Stone Age. Who'll win?

"For me, it's never a 'going up against' situation. We've the same goal: to melt faces. I've been a fan of Queens since I was 14. As weirdly different as our bands are, we'll complement each other's shows."

#### What do you have planned for the show?

"We're still working out those details.
Jeremy [Davis, bassist] is the mastermind
behind our production ideas. I'm sure it'll
be nuts, because he doesn't like to put on
a small show!"

Who are you looking forward to seeing?

"I'm super-excited to see what Gerard Way

is doing. I want to see Brody Dalle, and I'm sure I'll watch Blink, too. We've toured with Jimmy Eat World a lot, so doubtless we'll hang out. For me, the best part is being able to discover new bands. I'm bringing my 18-year-old sister to celebrate her finishing high school, and she loves music even more than I do."

## Paramore are the first female-fronted band to headline Reading & Leeds since Garbage in 1998. Does that add to the pressure?

"No, Paramore never set out to be a great female-fronted band – we just want to be remembered as a great live band."

#### Will Reading & Leeds beat Parahoy!, your floating festival?

"That's been the coolest thing we've done so far, but I was nervous before, thinking, 'Aren't cruise ships what old bands do?' I wanted to enter to [Styx's] 'Come Sail Away', but the guys vetoed it. Next time, we'll embrace the cheese!" ■ GARY RYAN



# One for the road

When Arctic Monkeys exit the Leeds festival stage on Sunday August 24, it'll be the last we see of them for some time - they're off to Canada and the USA at the end of the month before a whistle-stop tour of South America takes them up to November. After that: nothing.

Frontman Alex Turner says they've chosen to wrap up the home leg of their 'AM' campaign at Reading & Leeds because of the event's significance for the band. "This festival has a special place in our hearts as it is the only one at which we've truly enjoyed the '360 experience'," he says. "As teenagers we attended a few times and fond memories were forged. We've seen a lot of festival crowds over the last 10 summers but this one is different, especially for us, as it's the one we were once a part of. Like when we were youths, it's a weekend we're once again very much looking forward to, and it seems like the perfect place to leave things for a while."

Fans may be worried about what Turner means by "leaving things for a while", but they may not be gone for long. Drummer Matt Helders has recorded tracks with JME and Toddla T. Alex Turner has murmured about reviving Last Shadow Puppets and there are unheard songs from the 'AM' sessions that may yet emerge. ■ DAN STUBBS

#### QUEENS OF THE STONE AGE'S DEAN FERTITA



Who's going to win?

"The audience! To have another band you can watch who inspire you to play even better just to try to one-up them is a good thing. It's great for the audience and great for everybody. Are we competitive? I think everybody's competitive to a degree. But it's good competition."

What does it mean to you guys to co-headline Reading & Leeds 2014? "It's really exciting. It's the festival to play, and one of the biggest shows you can play anywhere. We're going to be ending our touring cycle there, and I don't know if there's a better way to do it. It's interesting for us because, even though it will come at the end of this cycle, it will also feel like the beginning of the next record. It points the way forward. It'll be a great exclamation mark after the past two years."

■ KEVIN EG PERRY

# Blink-182:

# You can't

# miss 'em

Pop-punk vets Blink-182 put in their fifth Reading & Leeds appearance this year. Tom DeLonge shares memories of them

#### ▶1999 Vans Warped Stage

"'Enema Of The State' had just come out. I remember having the whole crowd yell, 'Fuck Mel Gibson.' I don't know what spawned that. Maybe I'd just seen Braveheart and he was making the English look bad? I didn't like that."

#### ▶2000 Main Stage

"The show was great, but what I remember is walking off stage and the guys from Rage Against The Machine telling me that they liked my band. I burst out laughing. I thought Zack [de la Rocha] was joking, and he laughed because he knew I thought he was joking. That was rad. I mean, Rage are awesome."

#### ▶2003 Main Stage

"We played right before Linkin Park, who were headlining. Reading & Leeds are the biggest, most revered festivals for rock'n'roll in the world, and each time we've played we've always had the feeling that we were moving up the ladder. This, playing after Placebo and before the headliners, was definitely one of those times."

#### ▶2010 Main Stage

"It was a real moment, a huge show. We broke all the merchandise records in the history of the festival, which was insane. We felt like Blink was this gigantic band for one evening. But more than selling any amount of T-shirts, when you see a whole crowd sing something or do something together that's a reflection of what you're playing on your guitar, that feeling is pretty fantastic and hard to beat."

#### ▶2014 Main Stage

"We never thought we'd get a second chance at headlining, but here we are. We're going to play some songs off our last EP and a lot of the classics. We'll also have something special that we haven't played for a long, long time that we've brought back, and people are going to love it." ■ ANDY WELCH



# Reading & Leeds 2014

# The big questions

Everything you're burning to know before packing your tent

# Are there going to be any secret sets?

Well, there will be at least one. Booker Jon McIldowie reported that "about seven" bands had approached the organisers in the weeks leading up to the festival asking for last-minute slots, and one of those will be appearing unannounced, like Green Day did at Reading back in 2012. "It's going to be a surprise," he said. Keep an eye out for conspicuous holes in the line-up.



#### Who will be debuting

#### new songs?

Acts emerging from the studio and those with new albums due for release include Palma Violets, DZ Deathrays, Enter Shikari (above), Dry The River, Pulled Apart By Horses, Peace and SBTRKT. Don't be surprised to hear the odd brand-new track from any of these. Check next week's *NME* for the verdict on all the Reading & Leeds premieres.

# What's happening on Thursday night?

The festivals don't officially start until Friday, but there's fun to be had after pitching your tent. The bars open at midday on Thursday on both sites, and Leeds has DJs on the Relentless Stage until 3am. As in previous years, local promoters and label Dance To The Radio are bringing an ace line-up of bands to kick things off in Leeds, with Post War Glamour Girls, Fryars, Honeyblood, Superfood and Toy appearing as part of their Thursday-night takeover of the NME/BBC Radio 1 Stage from 7pm. Especially foolhardy Reading Festival-goers may even wish to head up to Hitchin see Palma Violets warming up at Club 85 on Thursday night.



#### Why are there two headliners

for the price of one?

On Friday at Reading and Saturday at Leeds, Paramore and Queens Of The Stone Age share top billing. Great for the festival-goers, but how did it come about? Festival Republic's Melvin Benn explains: "We'd got Arctic Monkeys booked, we'd got Blink-182 booked and we were talking to various people about the third headliner slot. It was

very clear that both Paramore and Queens Of The Stone Age wanted to do it. Both bands have really paid their dues and so it was a difficult choice. Quite cheekily, we asked their respective agents whether they would consider a co-headline slot, one closing Reading and the other closing Leeds, and they agreed." The matter of who plays last where was decided by the toss of a coin. "Queens Of The Stone Age got Reading and Paramore got Leeds," reports Benn.





# mudbath again, like last year?

The organisers can't control the weather, but measures have been put in place to ensure it'll be easier to get around if there's a repeat of 2013's very wet welcome. "Thursday at Leeds last year was insane – probably the worst downpour we've ever had," says Melvin Benn. "The area called Traders Alley was impossible to get around, so we've put shiny new footpaths down. If it does rain, people will be able to walk around."

# How do you do the new Peace dance?

In their video for new single 'Lost On Me', Peace - suited and booted in snazzy white outfits - literally dance themselves to death as a routine spills out from the studio, across a busy road and eventually over a cliff. "There are loads of dance-routine videos floating around, so we thought it'd be good to do one that goes terribly wrong," says singer Harry Koisser. "I wanted it to be like West Side Story, when they're walking and clicking, but we expanded it and got a bit vibey. We were really trying hard and we practised loads, but it's still not very good." The band will be playing 'Lost On Me' as they make their Main Stage debut at Reading & Leeds, and Harry says it would be "amazing" to see the crowd doing the dance back at them. So, to help you brush up on the moves, here's Harry's step-by-step guide to the 'Lost On Me' routine:



Step One: "The first bit of the routine is complicated, but the walking routine can be done in a few steps. First put your right leg across diagonally from your left leg so you've taken a step forward and your legs are crossed."

<u>Step Two:</u> "Then do the same thing, but the opposite way round, so your left leg is across your right leg."



**Step Three:** "Then you step back with your right foot."

<u>Step Four:</u> "Take a step with your left foot, moving your legs back to the normal position and taking a step backwards at the same time."



Step Five: "From there, you spring off and slide your left foot forward and bring your right foot to meet it and your arms up. Easy!"



### What can we expect

# from Gerard Way's

#### solo debut?

The opening slot on the NME/BBC Radio 1 Stage at Reading (Friday) and Leeds (Saturday) is bound to be one of the most talked-about of the weekend - it's where Gerard Wav has chosen to introduce the world to his solo project. It involves a new image (blue suit, red hair), new material (including the much-shared 'Action Cat') and a new band. Keen viewers of Saturdaymorning TV might be pleased to note that Way's gangly new guitarist Ian Fowles is none other than EagleBones from cult kids' TV programme The Aquabats! Super Show!.

Matt Gorney (bass) and Jarrod Alexander (drums) complete the line-up. Way promises a "stripped back" performance in contrast to My Chemical Romance's high-concept shows, with the focus on his new "fuzz rock" sound. He may, however, play old songs. "I've given a lot of thought to whether I'm going to play My Chemical Romance songs, and I probably will," he says. "They're probably going to sound a bit different. But there's one or two that I'd really like to play, I think."

Read more about Way's transformation from band leader to solo star on page 40

# How can I follow the action from home?

NME.COM will be reporting live from each site throughout the weekend, including news, video interviews and reports from all the stages. Highlights can be seen on BBC Three and the action from the Main Stage will be streamed live from Reading on the BBC from roughly 3pm each day. Coverage from across the festival can be heard on Radio 1 and Radio 1Xtra throughout the weekend. See The Guide (page 60) for more information.

#### MY LIFE IN A SUITCASE



Distiller turned solo star



BOOK
'Under The
Banner Of
Heaven' by
Jon Krakauer

"This story was so gripping I read the whole thing in 24 hours. It's about this polygamous community in Utah and it's a murder mystery. He's become my favourite writer."



#### DVD 'Key & Peele'

"It's an American comedy sketch show. They do funny social commentary. I tried

to watch *Downton Abbey* but it was so boring."



"I watched it on the plane over here. Matthew McConaughey is so good in everything and is just a winner all round."



#### GAME Scrabble

"Generally, I'm not that kind of girl. I'd rather go outside and hit my head on a tree. I do have Scrabble on my iPad, though."

#### HOME COMFORT FaceTime

"I FaceTime my kids every day. I was walking through the park today and I wanted to hug all these little kids, but I thought I might get arrested. And I take one of my husband's shirts on tour with me and I snuggle it."

► Brody Dalle plays Reading on Friday, August 22 and Leeds, Saturday, August 23

AS TOLD TO LUCY JONES



# Reading & Leeds 2014

# What to see

Reading & Leeds-goers know that the only way to attack the festival is with a personal schedule planned with military precision.

We asked a number of artists and tastemakers to share theirs

Huw Stephens' picks

#### ► Gnarwolves MAIN STAGE

"An exciting new band to open up the main stage."

#### ► Schoolboy Q

#### NME/BBC RADIO 1 STAGE

"He's produced one of the most exciting pop albums of recent times."

#### Lonely The Brave

#### NME/BBC RADIO 1 STAGE

"They remind me of bands when I first got into music, like Hundred Reasons."

#### Bondax BBC RADIO 1

#### DANCE STAGE

<u>"They're a ball of</u>

energy. It's kind of soulful house with some great vocalists."

#### Neck Deep LOCK UP STAGE

"Neck Deep are a pop-punk band from Wrexham. If you like Blink-182, go and see them as well."

#### Slaves LOCK UP STAGE

"They've got a sense of humour about them but the music is deadly serious."

#### The Districts

#### FESTIVAL REPUBLIC STAGE

"They're the most accomplished rock band on the line-up. Springsteeninspired, classic rock."

#### Little Simz

#### **BBC RADIO 1XTRA STAGE**

"She's emotional, meticulous, and her live flow is ridiculous."

#### ► Heavy Petting Zoo

#### **BBC INTRODUCING STAGE**

"They've got a female vocalist, a bit like Karen O, but from Swansea."

#### Billie Marten

#### **BBC INTRODUCING STAGE**

"She's got heartfelt, emotional songs that are really touching."

▶Huw Stephens DJs on the Main Stage



#### Giggs

"The voice of a generation. Quality hip-hip, whether it's underground stuff or music that could cross over."

#### Tempa T

"People might know him as the vocalist on Chase & Status' 'Hypest Hype', but he's a grime stalwart."

#### David Rodigan MBE

"If it wasn't for this legendary reggae DJ setting the foundation in the UK for black music on the radio, there'd be no 1Xtra."

#### **Vic Mensa**

"He feels like an old-school hip-hop MC with an amazing singing voice, but he's bringing something new."

#### ► Kwabs

"He could sing my local
Chinese takeaway menu and
make it sound heavenly".

#### ►P Money

"He's one of the most lyrical MCs out there – he can jump on any beat and own it."

#### **▶Sinead Harnett**

"She's collaborated with Disclosure and Rudimental, and her EP is like '90s R&B from a 2014 perspective."

#### My Nu Leng

"From the same Black Butter family that gave us Rudimental, this is raw, driven, party music."

#### ►Krept & Konan

"The reason they have every label after their signature?
They're great MCs."

#### **▶Little Simz**

"A female MC not going down the tried-and-tested route – leftfield, but with credibility."

►Mistajam DJs on the BBC Radio 1Xtra Stage

# Boys Noize's best acts to dance to

#### **►Klaxons**

#### BBC RADIO 1 DANCE STAGE

"I produced their song 'Rhythm Of Life' with Erol Alkan, I wanna see it live."

#### **Flume**

#### BBC RADIO 1 DANCE STAGE

"This Australian dude's music is slow and melodic but still bouncy too."

#### Gesaffelstein

#### **BBC RADIO 1 DANCE STAGE**

"This French DJ's style is dark, slow techno."

#### ► Annie Mac

#### **BBC RADIO 1 DANCE STAGE**

"She's always been forward-thinking and risky.

#### She's my homegirl!" The Hives MAIN STAGE

"My favourite 'band' band.
Perfect for dancing along to."

#### Schoolboy Q

#### NME/BBC RADIO 1 STAGE

"He's got the flow and the beats – plus he always looks really cool!"

#### ►Twin Shadow

#### NME/BBC RADIO 1 STAGE

"I like the production on his albums – it sometimes reminds of Roxy Music."

#### ▶Pusha T

#### **BBC RADIO 1XTRA STAGE**

"Pusha T's never had a big radio song, he still has a foot in the underground."

#### Chvrches

#### NME/BBC RADIO 1 STAGE

"A song of theirs is on a commercial here in Germany. I love their sleek, '80s-influenced sound, but I never know how to pronounce their name!"

#### ▶ Metronomy

#### NME/BBC RADIO 1 STAGE

"They sound both electronic and organic, and they have tunes to burn."

#### ▶Boys Noize plays the BBC Radio 1 Dance Stage



# Rou from Enter Shikari on the best bands to mosh to

#### Crossfaith MAIN STAGE

"The music is not massively dissimilar to ours, so it's a nice mix."

#### ► Hacktivist MAIN STAGE

"They do sort of Meshuggahstyle riffs with two MCs and have a hip-hop influence".

#### Architects THE PIT

"They're very much about crowd participation. It's not just a one-dimensional thing, it's an exchange of energy."

#### ► Marmozets THE PIT

"They have very mathy riffs and really jagged guitars. Becca Macintyre's voice is incredible live."

#### **Basement** THE PIT

"It's the kind of music you want on a summer's day when you're drinking cider with your friends."

#### ►Baby Godzilla

#### LOCK UP STAGE

"Their live shows are absolutely debauched and

ridiculous; musically it's just really clever."

#### Twin Atlantic

#### NME/BBC RADIO 1 STAGE

"I think the strongest thing about them is the songwriting: the melodies, harmonies and the structure."

#### ►I Am Legion

#### BBC RADIO 1XTRA STAGE

"They mash up hip-hop, but in many ways they're just as heavy as some of the other bands I've mentioned."

#### ►Blink-182 MAIN STAGE

"I don't know if their humour and all the things that were part of it will still be there, but it'll be nostalgic."

#### ►Bad Rabbits

#### **BBC RADIO 1XTRA STAGE**

"They're kind of soul, really funky, but they were on the Warped Tour so there's an element of punk too."

►Enter Shikari play the Main Stage



#### **▶Paramore** MAIN STAGE

"I have the taste of a 14-year-old. Paramore are the spirit of Reading."

#### ► Marmozets THE PIT

"They write the kind of songs that I want to turn up incredibly loud to piss everyone off."

#### Muncie Girls

LOCK UP STAGE
"Total punk, but with a pop
heart. The melodies just

#### force you to sing along." Neck Deep LOCK UP STAGE

"They've got that Warped
Tour-like screeching
punk-pop vocal sound."

#### Circa Waves

#### FESTIVAL REPUBLIC STAGE

"They're already completely ready to play a big stage."

#### Hawk House

#### BBC RADIO 1XTRA STAGE

"They have quite an old-school hip-hop

#### influence, but their sound is really varied."

#### Rae Morris

#### **BBC INTRODUCING STAGE**

"She sings with Bombay Bicycle Club, but her solo stuff is incredibly mature considering how old she is".

#### Prides

#### **BBC INTRODUCING STAGE**

"They write the most over-the-top, balls-out, massive pop songs; it's like the '80s never happened."

#### Rebecca Clements

#### BBC INTRODUCING STAGE

"Her tracks are quite sombre and folky. It's just her and an acoustic guitar."

#### ►Blink-182 MAIN STAGE

"I saw them when they played Reading a few years ago and I've never seen so many people."

►Jen Long DJs on the Alternative Stage

#### **NME's Radar Editor**

# Matt Wilkinson on new bands

#### Dolomite Minor

#### FESTIVAL REPUBLIC STAGE

"This duo may be frightfully young, but they're one of the most intense acts you're likely to see live all year."

#### The Bohicas

#### FESTIVAL REPUBLIC STAGE

"The Domino-signees are defiantly scuzzy, but with big, arena-sized ambitions."

#### Baby Strange

#### FESTIVAL REPUBLIC STAGE

"One of the best bands from Glasgow's punk scene."

#### ► All We Are

#### BBC INTRODUCING STAGE

"This Liverpool trio recently supported Warpaint."

#### **►**Happyness

#### BBC INTRODUCING STAGE "The sprightly trio's

self-recorded debut album is a must-listen for

#### Pavement fans." Man Made

#### BBC INTRODUCING STAGE

"Latest track 'Nobody's Dreaming' marks the



Manchester newcomers as hot prospects ."

#### Circa Waves

#### FESTIVAL REPUBLIC STAGE

"The Liverpudlian band have been quietly carving a name for themselves as one of our finest new guitar acts."

#### Pup LOCK UP STAGE

"The Toronto act's return to the UK should be a triumphant one."

#### Lxury

#### BBC RADIO 1 DANCE STAGE

"From the same stable as Disclosure – and heading the same way as the Lawrence brothers in the world domination stakes."

#### ► The Wytches NME/BBC

#### RADIO 1 STAGE

"Raw and visceral, the Heavenly-signed Brighton band's debut album is totally compelling."

#### Frank Turner's hardcore hitlist

#### **Every Time I Die**

#### LOCK UP STAGE

"Their new album is a masterpiece."

#### ►Baby Godzilla

#### LOCK UP STAGE

"At Y Not Festival, they performed one of the best live sets I've seen in my life."

#### ► Touché Amoré

#### LOCK UP STAGE

"A classic melodic hardcore band who put on a great show."

#### Pulled Apart By Horses MAIN STAGE

"It's fantastic to see a band from Leeds' underground scene play the main stage."

#### Enter Shikari MAIN STAGE

"Most people know that they put on a phenomenal show – unmissable!"

#### ► Slaves LOCK UP STAGE

"Abrasive and intense.

There are lots of bands who do that sort of thing but Slaves do it better."

#### Dave Hause

#### LOCK UP STAGE

"I toured with his old band The Loved Ones in 2009."

#### Masked Intruder

#### LOCK UP STAGE

"They're the anonymous band. I might sneak into their dressing room with a hidden camera!"

#### ► Gogol Bordello

#### LOCK UP STAGE

"Where else will a singer crowdsurf on a kick drum?"

#### ► Möngöl Hörde

#### LOCK UP STAGE

"We've got some killer covers up our sleeve. People into heavy music in the '90s will shit themselves."

#### ►Frank Turner's Möngöl Hörde play the Lock Up Stage





#### Laurie from Slaves on the best of the south

#### Fat White Family

#### FESTIVAL REPUBLIC STAGE

"They're making music for themselves and just doing exactly what they wanna do."

#### ► Bombay Bicycle Club

#### NME/BBC RADIO 1 STAGE

"The new BBC album is in my top 10 all-time favourites. It's incredible."

#### The Wytches

#### NME/BBC RADIO 1 STAGE

"They're such a mean band, so aggressive. Kristian's guitar is just amazing."

#### The Skints LOCK UP STAGE

"They've got that perfect vibe for a festival. Great reggae music."

#### **►Wolf Alice**

#### **FESTIVAL REPUBLIC STAGE**

"They've got some really big choruses and they're great to watch live."

#### Jungle

#### NME/BBC RADIO 1 STAGE

"Their videos and the way they look is genius. There's so much attention to detail."

#### ▶Blood Red Shoes

#### MAIN STAGE

"They're really great live; a good, entertaining band."

#### Klaxons

#### **BBC RADIO 1 DANCE STAGE**

"I just wanna go to watch 'Atlantis To Interzone' and relive being 15."

#### **▶Peace** MAIN STAGE

"They always live up to the good things everyone says."

#### Metronomy

#### NME/BBC RADIO 1 STAGE

"Good, fun music that makes me want go back."

▶Slaves play the

Lock Up Stage

#### **James from Pulled Apart By Horses on**

the best of the north

#### **Eagulls** LOCK UP STAGE

"They're from Leeds and are probably the best postpunk band out there."

#### ► Marmozets THE PIT

"They're annoyingly young, but they're fantastic."

#### The Sunshine

#### Underground

#### FESTIVAL REPUBLIC STAGE

"Their singer Craig has got one of the best voices ever."

#### Arctic Monkeys

#### MAIN STAGE

"It's just incredible to see them headlining."

#### Drenge

#### NME/BBC RADIO 1 STAGE

"A lot of people try to do the whole rock two-piece thing,

#### but these guys have made it new and fresh."

#### ► Baby Godzilla LOCK UP STAGE

"A speed metal band who make your brain explode."

#### ► Allusondrugs

#### BBC INTRODUCING STAGE

"Young lads from Yorkshire who play grunge very well."

#### The Amazing **Snakeheads**

#### FESTIVAL REPUBLIC STAGE

"They sound like a fucked-up

Nick Cave. I'm really mesmerised by their stage presence; it's just bonkers.'

#### **Chyrches**

#### NME/BBC RADIO 1 STAGE

"It's like listening to furry, big white clouds."

#### Twin Atlantic

#### NME/BBC RADIO 1 STAGE

"They're gonna be filling stadiums within the next couple of years."

▶Pulled Apart By Horses

play the Main Stage

#### Harry from Peace on the

#### weekend's best stage performers

#### Arctic Monkeys

#### MAIN STAGE

"For the hips and the whole package. That's the big present under the tree in terms of the moves."

#### Jake Bugg MAIN STAGE

"It's not the way he moves, but the way he does little subtle head nods."

#### ►Blink-182 MAIN STAGE

"More bands need to jump around for no reason like Blink do."

#### ▶ Palma Violets

#### FESTIVAL REPUBLIC STAGE

"They've got the energy. It's always good when you feel

the frontman might jump down and bite you."

#### ► Bombay Bicycle Club

NME/BBC RADIO 1 STAGE "I saw Jack Steadman dancing in a club - it was a cross between slut dropping and Morris dancing."

#### Fat White Family

#### FESTIVAL REPUBLIC STAGE

"They're out of control, like a transit van that's going 100mph and the driver's let go of the wheel."

#### ► The Horrors

#### NME/BBC RADIO 1 STAGE

"Their stage presence is underplayed; it's not about

#### shaking and running around, it's about intensity."

#### Papa Roach MAIN STAGE

#### "Cut my life into

pieces, this is my knife and fork'. I'm waiting for that."

#### Temples

#### NME/ RADIO 1 STAGE

"They've got beams of light, great look, the whole package. Bulletproof."

#### **►Wolf Alice** FESTIVAL

#### REPUBLIC STAGE

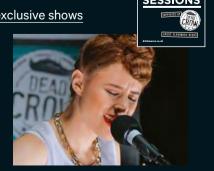
"They always seem like they're thrilled to be there. Nowt wrong with that."

▶Peace play the Main Stage

#### WIN TICKETS TO THE NME/ **DEAD CROW LIVE SESSIONS**

You do wanna go down to the basement to see our exclusive shows

NME have teamed up with Dead Crow spirit-flavoured beers to bring you live sessions from our basement. Over the next few months, various artists will exclusively perform live in our studio, and you could be in with a chance of winning tickets to see these intimate, oneof-a-kind gigs as they happen. Check NME.COM/win to find out about upcoming sessions and find the exclusive videos on NME.COM. This week we had Kiesza (right) covering Nirvana's 'Heart-Shaped Box' as well as playing her hit single 'Hideaway'. For more info #followthecrow.





ATP has

Vice Control of the C

OPINION







# SORT IT OUT ATP: YOU'RE A BUSINESS, NOT A CHARITY

#### BY LAURA SNAPES

The cancellation of Jabberwocky has been a PR disaster for ATP. But worse, it's the last straw for long-suffering fans



All Tomorrow's Parties' latest PR problem started with a PR problem. In mid-July, public relations company the Zeitgeist Agency emailed certain journalists and clients stating that they were no longer working with ATP to

promote the upcoming Jabberwocky festival, a two-day event to be held at London's ExCel Centre in August, because ATP allegedly owed them thousands of pounds. They cast strong doubt on the likelihood of the festival actually going ahead, though another email followed swiftly retracting their assertion. One month later, with three days to go before the festival, their initial claim was vindicated – Jabberwocky was cancelled.

After two days of radio silence from ATP (during which

a month-old tweet assuring the festival's future was widely circulated), a statement arrived. "We are NOT trying to pass the buck," it said, before proceeding to pass the buck. After several years of ATP festivals being postponed, cancelled and moved from one side of the country to the other, of reports of ATP owing creditors millions of pounds, liquidating parts of the company and fans continuing to buy tickets for their events in good faith, the problem was that everyone had it in for them.

Refunds were not forthcoming. The primary vendor, Dash Tickets, told buyers to approach ATP. ATP said refunds were Dash's responsibility, and that if the agency hadn't withheld money from them then the festival would have gone ahead, while paradoxically blaming the cancellation on poor ticket sales. Without once apologising for letting fans down again, founder Barry Hogan called on anyone who "says they believe in what we do" to "support us more than ever, rather than letting others... kick us while we are down".

There's a scene in *It's A Wonderful Life* where George Bailey implores his Depression-stricken customers not to withdraw all their cash from

his building society in the hope of preserving what little wealth they have. He tells them that their actions are misguided: to withdraw it would destroy the community. Hogan thinks of himself as a benevolent figure in Bailey's vein, but the collapse of Jabberwocky isn't the first run on the bank. Fans' patience is – rightfully – wearing thin.

In his statement, Hogan asked ticket-holders whether they truly believed ATP had "some Machiavellian intent to rip off music fans". Given that they've not turned a net profit since 2007, it's clear Hogan and staff stage events for the love of it, and certainly no-one would begrudge them making any money. And for years, fans' investment in their success was never about the price of admission. To anyone who's spent time at ATP events, it's more than just a brand: but perhaps the goodwill that's always existed towards ATP is part of the festival's undoing: Hogan and ATP appear to have forgotten that running a festival is a business matter and not an act of charity. ■

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

#### LOST ALBUMS



#### Pharoahe Monch

<mark>Internal Affairs</mark> (1999)

#### Chosen by Example



"This is the rapper's first solo album [after Organized Konfusion split]. It's bloody brilliant, but it's the definition of a lost album. He put it out for sale, and it had so many uncleared samples on it that it was pulled. He was sued for using the *Godzilla* theme on the single 'Simon Says'. The only way to listen to it now is to find a rip of it online or go on eBay and pay \$100. It's one of the best hip-hop albums ever made. The production's amazing and when it came to raps, he was in a league of his own at the time."



#### ►THE DETAILS

►RELEASE DATE

October 19, 1999

►LABEL Rawkus

▶BEST TRACKS No Mercy,

Official

WHERE TO FIND IT

Pre-owned copies are available on Amazon

LISTEN ONLINE On YouTube

# TheWeek IN THE STUDIO

James Ford and Jas Shaw head to the last bastion of the Old West to record a cosmic new album during three live performances



ioneertown, deep in California's Mojave Desert, is a settlement with a very American history. Built in the 1940s as a movie set, the settlers moved in when the cameras moved out. In nearby Joshua Tree, you'll find the inn where Gram Parsons died in 1973, not to mention Rancho De La Luna studios, frequented by Queens Of The Stone Age and Arctic Monkeys. Now there's a new chapter to Pioneertown's storied past: it's the birthplace for 'Whorl', the weirdest, most mind-expanded album vet by UK duo Simian Mobile Disco.

James Ford is no stranger to Pioneertown. He first visited in the late '00s, and has been back several times, recording at the ranch with Arctic Monkeys, or relaxing with his girlfriend post-Coachella. "It's the old weird bit of America, all hippies and alien chasers," he says, "There's a geodesic dome called the Integratron, built by this guy who dreamed of travelling through time. And all these beautiful wide-open spaces. The possibility of doing a gig there came up, and it felt like a perfect project deadline - like, why don't we write a piece of music to perform there?"

**"EVERYONE WHO** ATTENDED IS ON THE **ALBUM, TO AN EXTENT. IT'S** LIKE A LIVING ORGANISM" **JAMES FORD** 

'Whorl' is a new dawn for Simian Mobile Disco, says Jas Shaw. The duo's 2013 live album 'Live' was the last hurrah for their old set-up, and afterwards they set about condensing their equipment, disposing of their computer and paring things down to bare essentials: two modular synths, two sequencers, a mixer. "It's super-playable, and random things happen

with it, because it's quite a fragile set-up," enthuses Shaw. "But we eniov that. We found ourselves increasingly listening out for these little accidents, letting the equipment lead us down roads." That it fit into four cases, too, gave the pair an idea. "We can go anywhere with it," continues Shaw. "So why be confined to the studio?"

Next stop, Pioneertown. Holing up for a week in Boulder House. a private residence carved into the desert rock, they embarked on some preliminary jamming before taking their equipment out for two shows - a night-time set at Pioneertown's bar, Pappy & Harriet's, in front of an audience,

and one deep in the desert, surrounded by coyotes and cactuses. 'Whorl' draws on all three performances. "We didn't want to sacrifice sound quality just for the sake of saying it was a live record," says Ford. "But we wanted that performance element, the feel of doing something in front of people - keeping in the mistakes, the humanity."

The result is a record that blends Simian Mobile Disco's trademarked textured house with a dreamy melodic sensibility recalling kosmische '70s groups like Tangerine Dream. "We've got our label, Delicacies, where we put out techno, so we don't feel pressured to make a straight-up club record," says Ford. "That frees us up to make what we feel is interesting

> electronic music, and that dips into krautrock, early Warp, people like Delia Derbyshire or Suzanne Ciani.

Still, he laughs, you don't want to get into "battle re-enactment territory", and 'Whorl' is certainly no retro document, feeling both ancient and modern. beautiful and weird. Much like Pioneertown itself, in fact. Ford recalls the odd mix of attendees at Pappy & Harriet's. "We've got footage of this biker

going, 'What's this fucking video-game music?" he laughs. "But loads of people travelled in from LA, mixed with the locals. It was a really interesting experience. Everyone who attended, they're on the album, to an extent - you can hear us responding to them. It's like a living, breathing organism." ■ Louis Pattison

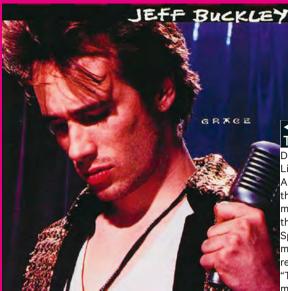
#### ►THE DETAILS

- TITLE 'Whorl'
- RELEASE DATE
- September 8, 2014
- **LABEL** Anti
- ▶ PRODUCERS James Ford, Jas Shaw
- ▶ TRACKS INCLUDE Hypnick Jerk, Dervish, Tangents
- JAMES FORD SAYS "We wanted to get away from pushing blocks around the screen - using this equipment, it's a lot more like using an instrument, a guitar or a drumkit."



#### "YOUR LOOKS DON'T MEAN SHIT IF YOU CAN'T SING"

**Jeff Buckley** 



THIS WEEK...

## Jeff Buckley: Grace

The only fully complete studio album by the gifted – and ill-fated – singer-songwriter came out 20 years ago this week

#### THE BACKGROUND

Jeff Buckley was the son of legendary US singersongwriter Tim Buckley, but he was also a oncein-a-generation talent in his own right, a masterful guitar player possessed of a preternatural voice that could sweep from sexy, tenor-like croon to searing falsetto. After a stint playing with Gary Lucas' band Gods And Monsters, he snubbed an offer to join full-time and vowed to find his own path. His improvised gigs at the Sin-é café in the early '90s - where he played original compositions as well as covers of songs by Bob Dylan, Joni Mitchell and others - made him a must-see live performer and created an awed buzz around him, which led to a deal with Columbia Records to start work on his first album. "We've forgotten what it feels like to be astonished," said Melody Maker at the time.

#### 

Designer duo Nicky
Lindeman and Christopher
Austopchuk came up with
the cover concept, and
much of the focus is on
the singer's good looks.
Speaking to Interview
magazine in 1994, Buckley
rejected the poster-boy tag:
"The way you look doesn't
mean shit if you can't sing,
or if you're mean to people."

#### **FIVE FACTS**

The two songs that open the album, 'Mojo Pin' and 'Grace', were written with Gary Lucas in 1991. Buckley nabbed them for his solo debut but invited his former partner to record quitar parts for both.

Buckley's cover of the 16th-century Middle English hymn 'Corpus Christi Carol', reworked by composer Benjamin Britten in 1933, was a tribute to pal Roy Rollo, who introduced him to the song at school.

The album's most famous cover version – of Leonard Cohen's 'Hallelujah' – was, according to Buckley, an ode to sexual climax: "The hallelujah is not a homage to a worshipped person, idol or god, but the hallelujah of the orgasm."

Buckley refused to issue a lyric sheet with the album owing to self-consciousness about the strength of his words.

5 The swirling heartbreak of 'Forget Her' was left off the original version of 'Grace', reportedly because Buckley had written the track about his split from girlfriend Rebecca Moore and found it too painful to perform. 'So Real' was added to the tracklist instead.

#### LYRIC ANALYSIS

"And the rain is falling and I believe my time has come/It reminds me of the pain I might leave, leave behind" - 'Grace'

Buckley said: "It's about not fearing death, or fearing any of those countless slings and arrows that you suffer sometimes on this earth, because somebody loves you. You're not afraid to go."

#### "If only you'd come back to me/If you laid at my side/ Wouldn't need no mojo pin/To keep me satisfied" – "Mojo Pin'

The title was "a euphemism for a dropper full of smack that you shoot in your arm", according to Buckley. But it's hard to tell if he's addicted to drugs or a lost love. He later said the song was inspired by a dream about a mystery woman and that it was about being dangerously besotted.

#### "Don't be like the one who made me so old/Don't be like the one who left behind his name" - 'Dream Brother'

A song written for Buckley's friend Chris Dowd, of the band Fishbone, who was considering leaving his pregnant girlfriend. Buckley, who had only met his father once, tried to convince Dowd not to leave his unborn child with the resentment and confusion he'd felt as a boy.

#### WHAT WE SAID THEN

"Just for once, the child of a star looks capable of

transcending the family legacy. From here on in, the sky's the limit." John Mulvey, NME, August 13, 1994

#### WHAT WE SAY NOW

A lush alternative to the slacker roughness of grunge or the bravado of Britpop, 'Grace' touches on dreamlike ecstasy ('Mojo Pin') and regretful heartbreak ('Lover, You Should've Come Over'), and features covers ('Hallelujah', 'Lilac Wine' and 'Corpus Christi Carol') just as stunning as his own songs.

#### **FAMOUS FAN**

"Like the best films or art, there's something going on underneath, and there's a truth there. And I find his stuff absolutely haunting." Brad Pitt

#### IN THEIR OWN WORDS

"All songs and stories take you through this journey, this path, through your psyche, like a dream. And it can take you anywhere. So sometimes it even heals." NME, Feb 1994

#### THE AFTERMATH

'Grace' didn't sell well, but all who heard it loved it. Buckley hired Television frontman Tom Verlaine to work on the follow-up, 'My Sweetheart The Drunk', but on May 29, 1997 he went swimming while still wearing his clothes and boots in Wolf River Harbour near the Mississippi River and wasn't seen again until his body was recovered on June 4. Buckley's mother has always insisted that his drowning was nothing more than a tragic accident.

#### ►THE DETAILS

▶RECORDED 1993-94 ▶RELEASE DATE August 23, 1994

▶LENGTH 51:44 ▶PRODUCERS Jeff Buckley, Andy Wallace

►HIGHEST UK CHART POSITION 31 ►UK SALES 600,000+

▶SINGLES Last Goodbye ▶TRACKLISTING ▶1. Mojo Pin ▶2. Grace

▶3. Last Goodbye ▶4. Lilac Wine ▶5. So Real ▶6. Hallelujah ▶7. Lover, You Should've Come Over ▶8. Corpus Christi Carol ▶9. Eternal Life ▶10. Dream Brother



£12m

Cost to Israel's music industry of recent cancelled gigs by artists including Lana Del Rey

Amount of "Nirvana money Courtney Love claims she has "blown" since 1994

Number of beer cans Trash Talk hurled at a drone camera filming their performance

team the Toronto Raptors thanks to comments made by 'club rep' Drake at a concert



"Mr Simmons, we're here to tell you that the day of mysogynistic, sexist rock'n'roll is over. We call for the complete and utter surrender of the you accept our terms of surrender?'

chat with fans





GOOD WEEK ↔ BAD WEEK

The Hollywood star released his own album this week. 'True That', available via Bandcamp, features 18 short, lo-fi folk songs. The album bio simply reads: "Michael Cera was born in Canada in 1988 at the tender age of zero."

Michael Cera

The Kinas Of Leon drummer was hurt when a pedestrian "jumped in front" of the band's tourbus. He sustained broken ribs during the emergency stop, forcing KOL to cancel a string of live dates. The pedestrian was unharmed.

#### **Get back**

A lollipop person could guard London's Abbey Road zebra crossing in order to protect Beatles fans. The high number of tourists visiting has become a health hazard, say concerned

locals.

Members of Pussy Riot are rumoured to be appearing in the third season of House Of Cards. Nadya Tolokonnikova and Maria Alvokhina were spotted on the TV show's set in

#### **Poo criminal** A former maid

has claimed Michael Jackson of being the "most unsanitary person in Hollywood". She says Jacko would "threaten to make doo-doo snowballs and throw [them] at you".

Find these stories and more on NME.COM



SAM SMITH SAYS HE WON'T BE RECORDING THE NEW JAMES BOND THEME, WHO SHOULD?

THE BIG QUESTION



Joff Oddie Wolf Alice "The Horrors. I'd like to hear a Bond theme

with Josh Havward on. I reckon he's got a really smoky Bond riff in him."



Leonie Cooper NME writer

The sublime Leonard Cohen has the right

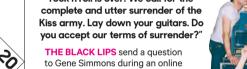
mix of booming gravtias and sly wit to do a seriously impressive Bond theme. The fact that he could easily be cast as a shadowy villain also doesn't hurt his case."



Liam Redmond NMF reader

"Lana Del Rev could follow the precedent

laid down by Adele in bringing an enormous melodrama. I reckon her airlish hiccupping could bring some humanity to the track."





WHO THE FUCK IS...

Graham Johnson

entered a Pulp karaoke contest

This is the nine-year-old who

in New York and impressed

What did he sing?

judge Jarvis Cocker so much

that he was named the winner.

Despite being under 10, Johnson

sang 'This Is Hardcore' – a song

with the line "You are hardcore,

contestants included a woman

dressed as a pensioner doing a

What did Jarvis say about

incredible things I've witnessed.

It was a little disturbing... but I

striptease to 'Help The Aged'.

his vouna impersonator?

"That was one of the most

will not forget that, ever."

you make me hard". Other



# NEWSDESK COMPILED BT DAVID RENSHAW PHOTOS: TOM OXLEY, REX, POONEH GHANA, GETTY, JENN FIVE

#### AND FINALLY

#### Riot going on

Raltimore

# Official

TOP 40 ALBUMS AUGUST 17, 2014



The Brixton band top the Official Record Store Chart with their debut album 'Lacuna', a rush of psychedelic escapism centred around their changing environment and the tribulations of growing up.

Get Hurt The Gaslight Anthem EMI

LP1 FKA Twigs YOUNG TURKS

**4** X Ed Sheeran ASYLUM Lazaretto Jack White xi

Junale Junale XL

Wanted On Voyage George Ezra COLUMBIA

Eric Clapton & Friends: The Breeze Eric Clapton POLYDOR

I'm Not Bossy I'm The Boss Sinead O'Connor NETTWERK

▼ 10 Hypnotic Eye Tom Petty & The Heartbreakers REPRISE 11 Homecoming Nicola Benedetti DECCA

12 A Perfect Contradiction Paloma Faith RCA

13 From Scotland With Love King Creosote DOMING

14 Lost In The Dream The War On Drugs SECRETLY CANADIAN

15 World Peace Is None Of Your Business Morrissey HARVEST

16 Blue Smoke - The Best Of Dolly Parton MASTERWORKS

AM Arctic Monkeys DOMINO

18 In The Lonely Hour Sam Smith CAPITOL

19 Ultraviolence Lana Del Rey POLYDOR

20 Going Back Home Wilko Johnson/Roger Daltrey UMC The Motown Years Michael Jackson & Jackson Five MOTOWN

22 Stay Gold First Aid Kit COLUMBIA

23 Caustic Love Paolo Nutini ATI ANTIC

24 If You Wait London Grammar METAL & DUST

NEW 25 Forever Ute Lemper STEINWAY & SONS

NEW 26 At The Movies Richard & Adam SONY MUSIC

The Voyager Jenny Lewis WARNER BROS

NEW 28 Laura Mvula With Metropole Orkest Laura Mvula RCA

NEW 29 Legend Bob Marley & The Wailers TUFF GONG

NEW 30 Bad Blood Bastille VIRGIN

31 Acoustic Classics Richard Thompson BEESWING

▼ 32 Angus & Julia Stone Angus & Julia Stone REPUBLIC

The Dark Side Of The Moon Pink Floyd RHINO

34 Born To Die Lana Del Rev POLYDOR

35 48:13 Kasabian COLUMBIA

36 Led Zeppelin Led Zeppelin RHINO 37 Ghost Stories Coldplay PARLOPHONE

38 Futurology Manic Street Preachers COLUMBIA

39 They Want My Soul Spoon ANTI NEW 40 Come On Die Young Mogwai CHEMIKAL UNDERGROUND

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.

THIS WEEK

**FOUNDED** 2005



#### RUBBER SOUL STOKE-ON-TRENT

WHY IT'S GREAT You can pick up records from just 50p and the shop supports local artists by selling their music and even helping to fund recording.

TOP SELLER LAST WEEK Jack THEY SAY "Rubber Soul is a

community hub, a museum of modern art, a lover of music and is sed in its musical tastes.

# SOUNDTRACK OF MY LIFE

ce

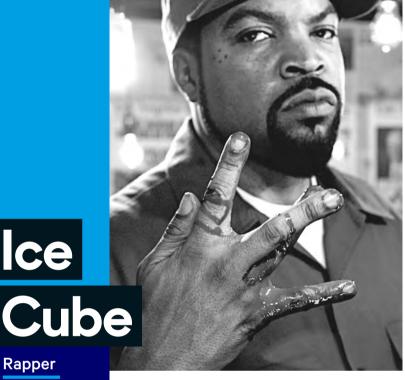
Rapper

and actor

Beyoncé







THE FIRST SONG I REMEMBER HEARING Kung Fu Fighting - Carl Douglas

"I remember being a kid, getting in my family's car, turning the dial on the radio and 'Kung Fu Fighting' just hitting me. It wasn't anything to do with love, like most songs - when you're a kid, you don't wanna know about that. It was about having fun, this crazy rush of blood – it soundtracked growing up. Too dope, man."

THE FIRST SONG I FELL IN LOVE WITH What's Going On?' **Marvin Gaye** 

"My parents always played 'Let's Get It On' in the house, but this was my favourite. It's got so much soul, but it's also politically conscious and talks about real things happening

in society, on the street. It started me thinking about those things. Before long, when my mom was working nights, I wouldn't

be watching cartoons -I'd be watching the news. Marvin told me what's going on."

THE FIRST ALBUM I EVER BOUGHT 'Run-DMC' - Run-DMC

"I had all the singles they'd released off 'Run-DMC'

THE SONG THAT MADE ME WANT TO BE IN A BAND

8th Wonder The Sugarhill Gang

"It's kind of a tie between that and 'The Message' by Grandmaster Flash & The Furious Five. When I heard it, it put me on a path. Everything changed when I heard that song. I wanted to rap just like that. It's an awesome party song."

THE SONG I CAN NO LONGER LISTEN TO

'Drunk In Love' - Beyoncé

"So fucking catchy. Too fucking catchy, man. That and 'Happy' by Pharrell. On the radio all the time, everywhere, going, "SURFBOARD! SU-SU-SURFBOARD!" It's a good song, but I could do with a break now."

THE SONG THAT MAKES ME WANT TO DANCE

(Not Just) Knee Deep' - Funkadelic

"Let me make this clear – no DJ should leave home

"PUBLIC ENEMY'S 'BRING THE NOISE' HAS SO MANY **GOOD LINES. IT'S AN EXPLOSION OF THOUGHT"** 

but I just had to buy the without this. Ev-er! It's one full album. The problem of the best songs ever – a was that I didn't have the funk jam that gets better money - I only had half and better the longer it rolls of it. So, in the end, me on. Just thinking about it and one of my friends make me want to dance." went halves on it. I got HE SONG I DO it Thursday, Friday and AT KARAOKE Saturday, he had it the rest of the time. I couldn't Superfly

**Curtis Mayfield** You sure I can't say [my own song] 'It Was A Good Day'? Alright, I guess that is cheating... 'Superfly' is a classic. I love it so much, I sampled it [on 'The Nigga Ya Love To Hate' from the album 'AmeriKKKa's Most Wanted']. So maybe I'd get on the mic and do that song."

THE SONG THAT BEST SUMS UP NWA 'Fuck Tha Police' - NWA

"It was something the entire universe wanted to scream out. Although we were coming from a very specific place, with problems specific to Compton, 'Fuck Tha Police' was so universal at the same time: authorities stepping on people was something going on round the entire world."

THE SONG I WISH I'D WRITTEN 'Bring The Noise' - Public Enemy

"Take your pick of Public Enemy songs, I wish I wrote 'em all. It's the attitude, the energy they bring. I learnt so much from them musically, in terms of having a voice and having a say on things that matter. This track's got so many good lines, I don't know where to begin. It's like an explosion of thought."

THE SONG I WANT PLAYED AT MY **FUNERAL** 'Flash Light' - Parliament

"I want my funeral to be a party, a real fucking happy occasion - people eating, talking, dancing, all that. I want a DJ there spinning all my favourite shit as I'm lowered into the ground all these songs I've been talking about, but especially this one, 'Flash Light', by Parliament - it's perfect."

PHOTOS: GETTY, ANDREW WHITTON, REX AS TOLD TO AL HORNER

believe how every song was

so dope – song after song,

all amazing."

LISTEN NOW NME.COM/ **NEWMUSIC** 

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON



The Orwells may have to give up their crown as Chicago's best new band...

e started in January and August is the eighth month of the year, right?" Cadien Lake James is totting up the time it's taken Twin Peaks to complete 'Wild NME.COM/

Onion', the groovy, beer-stained second record the Chicago band left college to make. Sounding sleepy in his parents' house, he's excited the album - named after a French translation of 'shikaakwa', the Native American word for Chicago - is finally coming out. "It's

great, but we still haven't seen it, maybe I'll have to buy one!" The singer and guitarist reckons that, at 16 tracks, the follow-up to 'Sunken' - the fuzzy, riffing debut Radar's been playing non-stop for a year – is "a dollar a song, well worth the money".

He's right. Tracks like 'I Found A New Way' and 'Strawberry Smoothie' are blasts of reckless rock'n'roll, the sound of four 20-year-olds desperate to have good time. "It's so much fun playing our songs – we just

wanna do our thing." Cadien repeats this several times, hammering home the goal he shares with bandmates guitarist Clay Frankel, bassist Jack Dolan and drummer Connor Brodner.

Recently, Cadien's had to temper his fun: smoking weed and playing video games ("I'm mostly just stoned"). Thanks to an injury suffered while touring

with Chicago party-punks The Orwells, his leg is in plaster after an operation to pin his foot back together. That didn't stop Twin Peaks conquering Pitchfork Festival last month, though. He found a wheelchair backstage. "My friends were pushing me around, so I thought, 'I'll go onstage in it, that'll be funny." It was: Twin Peaks' set dominated reviews. "People were like, 'Holy fuck, this dude is in

a wheelchair and he's rocking out hard as fuck."

Apart from the three months they spent "dabbling in hallucinogenic drugs in the forest" at university in Washington State, rocking out is just what Twin Peaks have been doing since they were 15, playing wild parties and later around Chicago's DIY circuit. Come the autumn, they'll be doing it in the UK. Cadien's excited: "We'll probably get pretty drunk, 'cos it's legal there..."

BEN HOMEWOOD

ON

**NEWMUSIC** 

NOW

▶Exclusive Twin

Peaks live video

#### **▶THE DETAILS**

- ►BASED Chicago
- ▶FOR FANS OF Thee Oh Sees, Smith Westerns, Girls
- ►SOCIAL twitter.com/ twinneaksdudes
- **BUY IT NOW** 'Wild Onion' is released by Communion on September 1
- SEE THEM LIVE London Rough Trade East (Oct 6), London Birthdays (7)
- ▶BELIEVE IT OR NOT Cadien sold weed to Danny Brown after Lollanalooza festival earlier this month: "I tweeted him about smoking and he said he wanted weed, so we sold him some. He had two ladies on his hotelroom bed, he was super-friendly. Very laid-back."

#### MORE NEW MUSIC

#### Doozies

Brooklyn-by-way-of-Washington DC garage rockers Doozies have teamed up with fellow newcomers Flower Girl to release 'Live In The Basement', a split LP of "17 love songs". The album places the former's ramshackle rock'n'roll against Flower Girl's more hippyish 1960s San Francisco shake.

- ► SOCIAL twitter.com/
- ► HEAR THEM soundcloud. com/aloemusic



BUZZ BAND OF THE WEEK

#### Heat

From the same circle as Ought and Weed, this Montreal five-piece caused a stir with their self-titled EP, while a recent New York support slot to The Wytches had more than a few A&R folk frothing at the mouth. Recalling the louche vibe of The Feelies and Pavement, but with a hefty dash of vintage NYC punk thrown in, they're one of the most exciting bands we've heard all year.

- ► SOCIAL facebook.com/ bandheat
- ► HEAR THEM soundcloud. com/heat-band

#### **Bête Noire**

Londoners Bête Noire serve up hook-laden millennial post-punk in the style of Bloc Party and Interpol. Early cuts such as 'Shut Your Mouth' are full of nocturnal bass and jagged guitars. Next single 'D Level Dirt' is out in September and it refines the band's sound. Singer David Hargreaves' menacing vocals make it a memorable and thrilling ride.

- ► SOCIAL facebook.com/ betenoiremusic
- ► HEAR THEM soundcloud. com/betenoiremusic

#### Kwamie Liv

If there's something about Copenhagen-based singersongwriter Kwamie Liv that you can't quite place, that's because she was raised all over the world: she's lived in



Zambia, Turkey and Ireland, to name just a few. It would be fair to call her a musical nomad too, as she mixes the cool mist of Lana vocals with clattering MIA beats and the unsettling stalker-R&B vibes of The Weeknd.

- ►SOCIAL facebook.com/ kwamieliv
- ► HEAR HER soundcloud.com/ kwamieliv

#### **Prelow**

Twenty-two-year-old New Yorkers Matt Walsh and Jesse Aicher may look like a couple of stereotypical college jocks, but don't let that fool you. Granted, their new song 'Mistakes Like This' is all about the nagging urge to cheat on your partner during a drunken night out, yet the boys manage to turn a tale of lust and liquor on its head with some beautifully smooth verses and choppy trip-hop beats. More mistakes like this, please.

- ► SOCIAL twitter.com/ itsprelow
- ► HEAR THEM soundcloud. com/prelow

#### Oslo Parks

Given that the rhythmic funk of bands such as Jungle and Juce is very much in vogue at the moment, Brighton's Oslo Parks might be on to something with their debut single 'Twin'. It's an electro-pop take on the percussive dance music of the aforementioned two acts, with flecks of Metronomy's Joe Mount showing up on a warm and animated vocal track. The song's bizarre video was directed by Jeb Hardwick of Phoria.

- SOCIAL facebook.com/ osloparks
- ► HEAR THEM soundcloud. com/oslo-parks

#### Lace Curtains

A former member of Austin garage band Harlem, Michael Coomer is now making jaunty odd-pop under the Lace Curtains name. His second solo album, 'A Signed Piece Of Paper', is set for release on October 28 on his own Female Fantasy label. A tribute to the city of Los

Angeles, the LP includes the song 'Wilshire And Fairfax' – which you can now hear on Soundcloud – a woozy R&B homage of sorts to Notorious BIG, referencing the intersection where the rapper was gunned down in 1997.

- SOCIAL lacecurtains band. tumblr.com
- ► HEAR THEM soundcloud. com/rosecoomers

#### **Rolls Bayce**

This Brisbane three-piece sound like the middle step between Unknown Mortal Orchestra and Tame Impala on their debut single 'Don't Get Me Wrong'. It's a track full of soulful vocals and



Doozies



#### **Jessica Pratt**

"Jessica Pratt will send me songs now and again, and they're incredible. She's from San Francisco but lives in Los Angeles now. Tim Presley from White Fence put her first record out on Birth Records; he actually started the label so he could do that. Her sound is hard to describe. People call it freak folk, but I don't really know what that means any more."

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

- SOCIAL facebook.com/ rollsbayce
- ► HEAR THEM soundcloud. com/rolls-bayce

#### Laura Doggett

"Phoenix gonna rise from the ash again", caws Bath newcomer Laura Doggett on debut tune proper 'Phoenix'. It's a telling line, repeated in steely, steady tones that grow in stature towards the track's hopeful, cathartic climax. Shadowy, Viennabased Banks and Kwabs collaborator Sohn is on production duty.

- ► SOCIAL twitter.com/ lauradoggett
- ► HEAR HER soundcloud.com/ laura-doggett

#### The New Union

Brighton's New Union know a thing or two about hooks. Latest single 'Believe In Nothing' is packed with tasty bass, sharp drums and guitar parts that veer through Swim Deep-style grunge pop and into arena-filling trills. They may be a pop band, but they have just enough songwriting nous to send The 1975 back to the hairdresser's.

- ► SOCIAL facebook.com/ thenewunionband
- ► HEAR THEM soundcloud. com/thenewunion

#### Cereal

**Flemmings** 

Cereal's self-described
"eczema-influenced avantgrunge" is also in thrall to
weed, skateboarding and
Dinosaur Jr. It's the kind
of high-tempo, scuzzy
garage punk that could
easily cause serious injuries
in a high-intensity live
scenario. They hail from
Falmouth in Cornwall, where
a chaotic music scene
has recently seen pals
The Black Tambourines
rise to prominence.

- SOCIAL facebook.com/
- ► HEAR THEM cerealband. bandcamp.comLAPDmusic

#### **Native Sons**

Native Sons have delivered a euphoric chorus on their debut track 'Humanise'. As the lyrics ("All I wanted was the truth") ring through, the jangly riff drops back into place, its overall breezy bounce aligning the band with Wild Beasts and Bombay Bicycle Club. 'Humanise' also delves into some smooth harmonies before a surprise spurt of carnival-like drums.

- ► SOCIAL facebook.com/ nativesonsofficial
- ► HEAR THEM soundcloud. com/nativesons







Cereal

#### **Young Liar**

Geordie instrumental fivepiece Young Liar have been around since 2010, originally forming for a one-off gig. But they've stuck at it since then, purveying throbbing, thrashy rock – they don't sound a world away from Explosions In The Sky. They're currently working on a new EP.

- SOCIAL facebook.com/ youngliar
- ► HEAR THEM soundcloud. com/youngliar

#### **Morning Smoke**

Brighton post-punk outfit Morning Smoke's 'In Euphoria' mini-album gets off to a rollicking start, bursting with the paceyness of early Strokes while also recalling the claustrophobic clatter and angst of Eagulls.

- ► SOCIAL facebook.com/ morning.smoke
- ► HEAR THEM soundcloud. com/morning-smoke

#### **Manequin Pussy**

These New York "childhood friends turned degenerates" sound like "a bat stuck in a tent", according to their Facebook page. On their latest release – a split cassette EP titled 'Sorrythankssorry', shared with Brighton/London punks Dog Legs – this roughly translates to searing, explosive thrash punk. One of the loudest releases of the month, it finds each band

#### Radar <u>NEWS ROUND UP</u>

#### MILLER TIME

It's been a strange transformation for Misty Miller, who emerged a couple of years ago singing acoustic songs and then started hanging out with Fat White Family. She's seemingly spent the past 12 months listening to nothing but late-'70s New York punk – as evidenced, cautiously, on new single 'Stars'.

#### MINGS SUPPORT PALMAS

Ming City Rockers have been announced as support for Palma Violets and Childhood when the bands warm up for the Reading & Leeds festivals at Hitchin's Club 85 on August 21. The Rockers have also now finished recording their new album, scheduled for release in September.





#### NEW MEATBODIES ALBUM

LA fuzz-fiends Meatbodies – who are fronted by Chad Ubovich (the guitarist in Mikal Cronin's touring band) – release their new album on October 14. Out via In The Red Records, the self-titled LP's lead track 'Tremmors' is streaming now at soundcloud.com/blankfrank13.

#### NUDE BEACH RETURN

One of New York's most hyped bands, Nude Beach return this October with a new double album called '77'. As punchy as anything on previous album 'II', lead track 'I Can't Keep The Tears From Falling' is a short, sharp pub rockinfluenced tune that promises good things.

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



HEAR THEM mannequinpussy.bandcamp.

#### Tirman Kid

com

These Argentinean dreampop connoisseurs released a low-key EP last summer, but have really hit their stride with the recently unveiled single 'Maybe'. It's a tune that has its head firmly in the clouds: think a wide-eyed, psych-tinged Real Estate with all their loping melodies grounded by a melancholic sigh of a lead

# **HE WEEK**

#### **Trouble In Mind**



**►FOUNDED** In 2009, by Bill and Lisa Roe

- ►BASED Chicago ►KEY RELEASES Ty Segall
- 'My Sunshine' (2009), Mikal Cronin - 'Mikal Cronin' (2011), Jacco Gardner - 'Cabinet Of Curiosities' (2013)
- ►RADAR SAYS Run by husband-and-wife team Bill and Lisa Roe, Trouble In Mind has put out some of the best American garage rock of recent years. Its esteemed roster includes People's Temple, Maston and Dutch psych wonderkid Jacco Gardner.

vocal. It's not all downcast, though; the track's snaking guitars and weightless hooks recall Wild Nothing at his hopeful best.

- ► SOCIAL facebook.com/ tirmankid
- ►HEAR THEM soundcloud. com/tirman-kid

#### Family Video

Family Video take the rural Canadian backdrop they call home and put its beauty into their music. This is especially evident on new track 'She Reminds Me', which features on an LP released on September 1 by Gold Flake Tapes. Its bright and melodic quitars bounce off Jam King's attractively off-kilter lead vocal, making for a charming, traditional indie-rock cut.

►HEAR THEM familyvideo. bandcamp.com

#### **Flemmings**

The latest project from members of former Buzz Band Of The Week Bloomer, south London-based Flemmings are a clattering combination of New York nowave noise rock and poppier indie charmers, all wrapped up in a dense layer of fuzz. They only started gigging in June, so it's still early days, but the Stooges-like stomp of 'Real Good Fun' suggests we should pay close attention to what happens next.

- ►SOCIAL twitter.com/ flemmingsband
- ►HEAR THEM felmmings. bandcamp.com
- SEE THEM LIVE London Buffalo Bar (August 22)

#### Casa Siik

Stockholm-based Cajsa Siik's new single, the wonderful 'Relentless Delight', is coming out in September. It perfectly balances her commanding vocals with catchy, spacious melody and instrumentation; a skill that she excels in on her previous songs as well. Bearing a striking likeness in style to Lykke Li, Siik's dark-pop nuances are bold and exciting.

- ► SOCIAL facebook.com/ cajsasiik
- ►HEAR HER soundcloud.com/ caisa-siik



This week's columnist

#### ARNI **ARNASON**

The Vaccines



I take every possible opportunity to plug **Savio Savio** and see no reason to stop doing so. It's the brainchild of an incredible Californian multi-instrumentalist called Ray Suen who's a member of Mariachi El Bronx as well as a session musician for countless other acts. Savio Savio is yet to make it out of the studio and on to a stage, but since hearing his first EP earlier this year I've been desperately waiting for him to get his shit together and

feed me more of his gloriously indulgent psyche-discomacro-pop lushness. Come on Ray!

Jesse Hackett from Owiny Sigoma Band (and various other projects) is another crazy multi-instrumentalist worthy of a mention. His NTS radio show Pipe Down! puts most others to shame because of its sheer ambition, as he frequently plays up to an hour of new music. He's a machine, but his newest project 'Junk' is what excites me the most. The album is apparently all made on broken old junkyard synthesizers (although I have a hard time buying this). I've only heard bits, as the record isn't out yet, but it's going to be a shamelessly fun affair.

Mostly known as a hip-hop beatmaker who's worked with the likes of Danny Brown, Paul White is going through a little reinvention and is about to release his first sample-free solo record. The first taster from the album is called 'Honey Cats' and it's all psychedelic jam band galore with hip-hop sensibilities and the sense of claustrophobia that comes from White spending all his time in a basement in south London. I'm evidently quite taken with strange

and hard-to-pin-down solo artists/glorified bedroom

"Jesse Hackett's LP is apparently all made on broken old junkyard synths"

producers these days, as the last record I had on repeat for a while was 'Bowler Hat Soup' by Kiran Leonard. It's incredibly ambitious, ranging from piano ballads to all-out Zappa guitar madness.

In terms of more conventionaltype artists, and to finally give

the "lonely dude in front of a computer" vibe a rest, Madrid-based Deers (pictured, top) have occupied a sizeable amount of my attention lately. Having recorded them in London a couple of months ago, I learned that this gloriously unrefined garage-pop band have a darker blend of post-punk influences to their sound than is evident on their first release 'Bamboo'/'Trippy Gum'.

Last but not least: King Gizzard & The Wizard **Lizard**. Surely the name says it all?

Next week: Huw Stephens

"Oasis were the first band who did what punk rock was supposed to do. They genuinely appeared from fucking nowhere and kicked down the doors of the record industry"

August 29 marks 20 years since the release of <u>Oasis</u>' classic debut, 'Definitely Maybe'. <u>Barry Nicolson</u> talks to the record's key players and traces its surprisingly troubled genesis

PHOTO BY BARRY MARSDEN



23 AUGUST 2014 | NEW MUSICAL EXPRESS

t 20 years old, 'Definitely Maybe' already feels like it's been around forever. Its songs have become folk standards sung everywhere from weddings to football matches to Friday night piss-ups, and it's no longer a question of knowing every note by heart, but of knowing the spaces between them: the whispered "Oh yeah" at the start of 'Live Forever', the tape hiss that announces 'Cigarettes & Alcohol', even the Hare Krishna chanting on the demo version of 'Columbia'. Rare is the young British music fan for whom 'Definitely Maybe' was not, at the very least, a gateway to the artists - The Beatles, T Rex, the Pistols, etc - it so skilfully lifted from. It's a record that reminds us of a pre-internet past where the right band with the right songs at the right time could rally an entire nation, but it's also one that, two decades on, still has

much to say about the country we live in today.

'Definitely Maybe' was made at a time when the first chinks of light were becoming visible at the end of a long, long tunnel. In 1994, Britain was presided over by a widely loathed Conservative government whose days looked numbered thanks to the rise of (a not vet 'New') Labour. Twenty years later, we have an unloved Conservative-led coalition whose days also look numbered, but only because Labour's ineptitude sees the prospect of an outright majority grow by the day. Back then, there was a burgeoning post-Thatcher sense of optimism and possibility; today, we've learned to live with austerity and inequality. "The subculture that 'Definitely Maybe' emerged from is totally gone," says Rhian E Jones, author of Clampdown: Pop-Cultural Wars On Class And Gender. "There was a time in the '90s when musicians could opt to live on the dole and work on their art. Now, if you don't have a job, you're faced with harsh, punitive sanctions, and if you do get a job, it rarely pays enough to support you. If you look at the class demographics of bands who break into the mainstream these days, the majority went to public school. It's rare that you'll see a band who went to a Manchester comprehensive."

That said, even in 1994, a large part of the appeal of Oasis' debut lay with the working-class savants who made it. In the words of guitarist Paul 'Bonehead' Arthurs, "When you were a kid, you'd look at Bowie and think, 'He's a fucking alien, he's nothing like me.' When kids looked at Oasis, they didn't see five guys from another planet – they saw themselves."

Yet, while Oasis could seem to make the extraordinary look easy, there was nothing effortless about the making of 'Definitely Maybe'. The album's long, protracted history begins with its final track, 'Married With Children', which was recorded in the bedroom of co-producer and longtime Oasis associate Mark Coyle, who



#### "It was all very drunk, very druggy. I remember there being a lot of LSD"

Mark Coyle, co-producer

estimates that the whole thing took 20 minutes. Throughout the numerous rerecordings of the album, 'Married With Children' was one of only two songs that were never revisited. The other was 'Supersonic', which came together during a "kickabout session" in Liverpool with The Real People – a proto-Britpop group that Noel Gallagher had befriended while working as a roadie for the Inspiral Carpets – and engineer Dave Scott. "We were there for two days, and after the first night they realised that whatever they'd gone in for – a single, of some description

- wasn't really working out," remembers Coyle. "So Noel came in the next morning with that song, seemingly out of nowhere, although my suspicion was that he'd written it when he was about 15."

There has been some confusion over what role

The Real People were to play in the recording of 'Definitely Maybe'. Oasis had made the 'Live Demonstration' cassette with them and been pleased with the results, to the extent that original drummer Tony McCarroll "always thought the plan was for them to do the whole album with us, and I know they did, too", he says. "I'm not privy to what went down, but I know it's something that doesn't sit well with them." Mark Coyle, on the other hand, is emphatic that, "The Realies would never have been given any sway." The truth, as Dave Scott explains, probably lies somewhere in-between.

"The Real People thought they were gonna produce the album, but they were just getting smashed all the time. Noel seemed much more serious about what he was doing. The Real People are great guys, but they wanted Oasis to be a subsidiary of their band and Noel wasn't having that. He respected them greatly, but half of them were on acid and the other half were always pissed. They blew their chance."

Instead, Noel turned to Dave Batchelor, a producer who had also served on Inspiral Carpets' road crew. His credits included The Skids, Dr Feelgood and the Sensational Alex Harvey Band, and despite the reservations of Alan McGee, boss of Oasis' label Creation, a session was booked for Monnow Valley Studio in South Wales. "That was a case of me indulging Noel, because he really believed in the guy and had set it all up," says McGee. "But I never believed Dave Batchelor could do it."

McGee's instincts were right: the Monnow Valley sessions were a washout. Batchelor's preferred method of recording - piecing the songs together track by track, layer by layer - were ill-suited to Oasis who, Noel aside, were not particularly technical musicians. "He always wanted Tony to do about 30 drum takes before he'd even think about doing the bass," says Bonehead, groaning. "We'd be looking at Tony, going, 'He's nailed that on the second take.' But no, we had to keep going on and on and on. I'd go in to do my guitar, and even if I nailed it first time, he was never happy. Thirty takes later I'd be stood there thinking, 'Look mate, I'm never gonna play it any better.' After a week, it became clear that what was coming out of the speakers just didn't sound like Oasis."

"I was gutted by what I heard from Monnow Valley," says photographer Michael Spencer Jones, who shot the cover of 'Supersonic' there. "All the spontaneity of the early demo tape was gone. I remember saying to Mark Coyle, 'I don't know what they've done here, but they've lost everything that made them special."

Batchelor was summarily dismissed (although his version of 'Slide Away' made it onto the album) and the band upped sticks to Sawmills Studio in Cornwall, where Mark Coyle was installed as producer and the onus was placed on live recording. Located at the head of a tidal creek, the studio was accessible only by boat, which gave the session a peculiar sense of isolation. More importantly, says Coyle, "Sawmills was cheap! I'm so glad we did go there, though, because it's one of the most magical places in the British isles - like fucking Glastonbury or something. We only had eight days there, but it was a very happy time."

Recording engineer Anjali Dutt likens the Sawmills session to "taking a bunch of inner-city kids on a school trip. They never wanted to eat anything except chicken and chips. And they never seemed to wake up - they'd sleep until four or five in the afternoon. When they finally got out of bed, they'd make a bacon sandwich, watch telly, play pool... it'd be eight o'clock by the time you got them all together." Dutt was an unorthodox choice to work on 'Definitely Maybe', and almost certainly not the band's. A selfdescribed "nice middle-class girl from north London" who made her name engineering My Bloody Valentine's 'Loveless', she was the only woman on the session, and was surprised at how, "even though Oasis were on Creation, they had no stomach for arty indie-rock. From working with the Valentines, I had a huge amount of knowledge about how to get those guitar sounds, about Fender amps and Jaguar guitars and whammy bars... they were just like, 'Nah, My Bloody Valentine are crap. We like

Gibsons and Orange amps, we like the sound of Rod Stewart and T Rex.' From no angle was I particularly interesting to them."

For her part, she was less than impressed with the band's musicianship. "Bonehead wasn't very good, and the bassist just did as



#### ►THE DETAILS

- ▶ RECORDED December 1993 April 1994
- ► RELEASE DATE August 29, 1994
- ►LABEL Creation
- ▶ PRODUCER Oasis,
- Mark Coyle, Owen Morris, David Batchelor
- ►LENGTH 51:57
- ►STUDIOS Monnow Valley Studio, Monmouth; Sawmills Studio, Golant; Eden Studios, Wimbledon
- ►HIGHEST UK CHART POSITION 1
- ► SINGLES Supersonic, Shakermaker, Live Forever, Cigarettes & Alcohol
- ►TRACKLISTING ►1. Rock'n'Roll Star ►2. Shakermaker ►3. Live Forever ►4. Up In The Sky
- ▶5. Columbia ▶6. Supersonic
- ▶7. Bring It On Down
- ▶8. Cigarettes & Alcohol
- ▶9. Digsy's Dinner ▶10. Slide Away ▶11. Married With Children

he was told," she recalls.
"Every single part on
the album – aside from
the vocals – could have
been done better by Noel
himself. It was hard work
getting the others to do it,
but at the same time, they
were the band: if you left it
to Noel, he'd have buried
his head in Neil Young
records and it would've
sounded pretty boring.
He's quite muso, really."

After additional recording at Eden Studios in Wimbledon, south London, the second version of the album was mixed and delivered to Creation. Still, something was missing. "I remember sitting in Noel's flat with him, McGee, Liam and Marcus [Russell, Oasis manager], playing back the two versions and trying to work out which was best, to the point where we drove ourselves a bit mad," says Johnny

Hopkins, then Creation's publicist. "Then McGee, with a bolt of clarity, goes, 'It's not that either of them are *wrong*, neither of them are right'. So they went and did it a third time."

Dutt and Coyle's "small, sweet, indie-dry" version of 'Definitely Maybe' was given to

# Five things you never knew about Definitely Maybe

1

**Engineer Dave** Scott's Rottweiler Elsa - immortalised in the lyrics of 'Supersonic' - was eventually put down at the age of 13. "She developed bone cancer in her front legs, and they told me it would spread to her back legs. I told myself that when that happened, I'd have her put down. One day she couldn't get up any more. I wasn't going to put her through the indignity of that,"

2

Despite being credited on the album, bassist Paul 'Guigsy' McGuigan doesn't actually appear on it: all his parts were rerecorded by Noel. "I never found out about that until way down the line," says Tony McCarroll. "There had been an argument on tour about my drumming and Guigs told me that he wasn't on there. I admired him for that."

3

Michael Spencer Jones would like to clear up the confusion surrounding the use of Ribena in the wine glass on the album's cover. "People have said we used it because the band couldn't afford to buy wine - rubbish! The only reason we used Ribena was because, when photographed, it actually looks more like red wine than red wine does."

4

The concept for the album cover came from the back cover of the 1966 compilation 'A Collection of Beatles Oldies', which featured an image of The Beatles crowded around a small coffee table in a Japanese hotel room. The original plan for 'Definitely Maybe' was to have the band sat around Bonehead's table.

5

Anjali Dutt remembers that Rod Stewart's 'You Wear It Well' was the sonic template. "Everyone was listening to that song constantly. When I mixed the album I was categorically told: no reverb, make it dry and in-yourface, like Rod. So it was a shock when I heard the final mix and it was drowning in aggression and reverb."



Owen Morris, who re-recorded most of Liam's vocals and remixed the album according to his newly developed 'brickwalling' method, which involved compressing the hell out of everything and keeping all the dials permanently in the red: not so much a wall of sound as an insurmountable rampart of it.

"We went down to this studio in North Wales to do some vocals with Owen, and that was the first time he met Liam," remembers Bonehead. "He walked into the control room, looked at me and Noel and went, 'Right, you two fuck off.' That chilled Liam out. Owen lit a few candles, rolled him a spliff, gave him a beer and Liam just latched straight onto him. As soon as we heard Owen's final mix, that's when we knew we'd nailed it. Owen understood the band as people. He totally got us."

"He mixed the album in the fashion it was recorded in," says Coyle. "He left the tape running so that any hisses or rumbles or buzzes were kept in. To me, it's like waiting for your favourite band to start playing live: you wait and there are bits of feedback and hum and buzzing. It's an incredibly important part of how that record sounds."

#### No band, however.

becomes as big as Oasis did on the strength of their sound alone.

'Cigarettes & Alcohol' urged us to "make it happen", and credit where it's due, Oasis usually did. Stories are of intrinsic importance to rock'n'roll: they're how bands like the Stones, the Pistols and The Jesus And Mary Chain attain mythic status. Since The Libertines, the art of creating those stories has largely been lost, but Oasis were always masters at it. They'd achieved notoriety before they'd even released a single, after being deported from Holland for fighting on a ferry en route to Amsterdam to support The Verve.

with the band, "Noel sat me down and explained what had happened, and he was seething," he says. "But within a minute, I was thinking, 'OK, they can't play the gig and we can't do the photos, but what we do have is a really valuable rock'n'roll story.' I persuaded him to have his photo taken stood beside a poster for the gig, and because we had that photo and that story, this was a ready-made package for the NME to work with - we ended up with the lead news story the following week, and at that stage in a band's career,

When Johnny Hopkins arrived in

Amsterdam to take some press shots

that's exactly what you want. We turned a disaster into something positive."

The fallout from the ferry incident was laid bare during the infamous 'Wibbling Rivalry' interview in Glasgow with NME's John Harris, a 14-minute excerpt of which was later released as a single on Fierce Panda and remains the highest-charting spoken-word single in British chart history. (Noel: "Right, he gets off the ferry after getting fuckin' deported. I'm left in Amsterdam with me dick out like a fuckin' spare prick at a fuckin' wedding...") "Me and Coyle sat in on that interview because it was so funny," remembers Hopkins. "There was no point in stopping it, either: it was pure gold. It went on like that for three or four hours, getting funnier and funnier. As well as music PR, I also lecture in popular music at Southampton Solent University, and I always play my students 'Wibbling Rivalry' to show the power of a brilliant interview."

Oasis were in Glasgow that night to play a Radio 1 show, and afterwards, Harris gave

a nation ready to come out of mourning and celebrate something again. Looking back, it's possible that something similar happened with Oasis: this was a band who, for all their internal squabbles, preached the power of collective optimism. If Cobain had written a line like "I need to be myself/I can't be no-one else", it would have been through a prism of self-loathing and resignation; in Oasis' hands, however, it was exuberant and euphoric.

"A lot of the songs, lyrically, shared the same kind of positive vibe that was present in house music," says Hopkins. "They didn't only connect with indie kids, but with dance kids and football fans, people who had deserted rock'n'roll and gotten into dance culture. Oasis brought those people back."

#### Mancs a million Definitely Maybe in numbers

Total number of albums sold worldwide (approx)

150,000

Number of copies sold in first week of release in the UK

Number of days it took the album to go Gold in the UK

Highest US chart placing

Number of gigs

played in 1994

Mark Coyle's estimate of the album's total production cost

Total number of albums sold in the US

Steve Lamacq (who had recently left NME) the

blow-by-blow of his rambunctious encounter

with the Gallaghers. "The next day, the news

suicide," Lamacq recalls. "There was such a

buzz and excitement around Oasis - there had

been this classic interview, then the gig where

then grunge suddenly seemed to fall out of the

Three days after the world learned of Kurt

charting at Number 31. The timing was eerily

the assassination of JFK, The Beatles landed

prescient. In February 1964, three months after

a lot of people heard them for the first time -

sky. It all seemed to twist on that one week:

Nirvana had gone, and Oasis had arrived."

Cobain's death, 'Supersonic' was released,

broke that Kurt Cobain had committed

Number of tenors (Pavarotti, Domingo, Carreras) the album outsold to top the charts

Mark awarded by Keith Cameron in original NME review

The amount Brian Cannon was paid to design the cover

Lowest UK chart placing for 'Definitely Maybe' single

('Supersonic')

Highest UK chart placing for 'Definitely Maybe' single ('Cigarettes & Alcohol')

1.200.000

Approx number of 'Definitely Maybe' (including 'Whatever') singles sold in UK

Number of NME covers in 1994

#### 'Definitely Maybe' itself

is not the sound of working-class rage, but working-class triumphalism. Gallagher's songs from this period are full of references to deadends, blocked exits and denied opportunities, but these were only obstacles to overcome, not stumble over; instead of being a leftist musical soapbox, the album remains a celebration of a social caste the Tories had been trying to turn into an underclass for decades. The leitmotif at the heart of 'Definitely Maybe' is that you'll find more soul and spirit and vitality in a dole queue than you ever will among the so-called elites, and certainly, there was no question of who was having more fun.

"It all used to add up when the six-month royalty cheque came in and you'd be



deducted however-many pounds for room damage," Bonehead recalls, "but you expect that sort of behaviour when you take five lads off the street and give them a licence to tour the world: eventually, you'll get a bit giddy and throw a sofa out the window. And we weren't all bad. There was a night in Sweden [at Hultsfred festival, two weeks before the release of 'Definitely Maybe'] where after we'd tossed everything, we went downstairs, picked it all up, then put it back in its place again."

'We did the most extraordinary things that night," says a wistful-sounding Mark Coyle, whose own recollections suggest the retrieval of said furniture had more to do with the Swedish authorities' insistence than Bonehead's good nature. "It was all very drunk, very druggy - I seem to remember there being a lot of LSD. We were drinking in the hotel bar with The Verve when Noel suddenly got hold of this massive penknife and was pointing it at the guy to serve us, which, unsurprisingly, he wouldn't. Instead, he ran out of the bar and locked us in, so we trashed the place and helped ourselves to the booze. Then we broke out and went through the town. I won't go into everything that happened because it'd be telling tales, but it was a helluva night. For some reason, Bonehead was emptying his room out of hotel windows quite a lot at that time, and that was the big finish. They'd phoned the police on us in the middle of the night, but the place we were in was so remote that it took them until 10 in the morning to reach us. The tour manager had to pay a lot of on-the-spot fines. We caused absolute murder that night."

The rampage continued the next day, when Noel, Liam and Bonehead arrived at the Halcyon Hotel in London to shoot the sleeve of 'Cigarettes & Alcohol'. "Liam was late because he'd jumped off the roof of the tour bus in Sweden and done his foot in, so he had to go to the hospital," remembers sleeve designer Brian Cannon. "Bonehead came because he'd heard there would be a load of beer on the go. Then we had the hotel management telling us to pipe down or we'd get chucked out."

"Bonehead was like Switzerland: neutral territory," says Michael Spencer Jones, laughing. "He got on with Noel and Liam, and he was always the peacemaker between them. But that night he was paralytic."

To those who bought it, the cover of 'Cigarettes & Alcohol' told its own story, and you knew it wasn't one of a band who had turned up sober to a hotel room that had been tastefully disarranged prior to their arrival. All that stuff might sound superficial - and it's certainly secondary to the music - but it was an important part of what made Oasis, for a time, the single biggest and most unifying cultural phenomenon Britain had known since The Beatles. Authentic and unreconstructed, they were a band by, of and for a class of people who felt their hour was at hand. In the

words of engineer Dave Scott, "Oasis were the first band who did what punk rock was supposed to do. Punk was comparatively fabricated, but Oasis genuinely did appear from nowhere and kick down the doors of the record industry. They were for real; they were what the Sex Pistols pretended to be."

In his recently published book on the album for Bloomsbury's 331/3 series, Alex Niven likens 'Definitely Maybe' to a summative history of the first 40 years of rock'n'roll, from the 1950s through to the early '90s. The trouble. as he sees it, is that Oasis' subsequent career represents a missed opportunity to capitalise

#### Oasis couldn't happen now, with the kettling in of the working classes"

#### Nicky Wire, Manic Street Preachers

on that brief period of national optimism, before we knew that New Labour meant neo-Thatcherism and Britpop had revealed itself as a bad drug in a glitzy wrap. "One of the great things about Oasis was their ability to unite millions of people," says Niven. "When someone manages to do that, there's a social and political potential there. In Oasis' case, nothing came of it, but today, there does seem to be this yearning for something to happen. There's a growing sense of untapped anger that's similar to the atmosphere of the early '90s, and if it did happen again, could you take that model of a united popular culture and use it to a radical and positive end?"

"Back then, there could be an Oasis, or a Nirvana, or a Manics," muses Nicky Wire, whose band released 'The Holy Bible' on the same day as 'Definitely Maybe'. "I don't think there can any more, not in any traditional format. The kettling in of the working classes has almost destroyed them. We thought it was tough back then, but there's so much

> insecurity now, with zero-hour contracts and a Labour Party that's totally disowned its core voters. When I say a band like Oasis couldn't happen again. I'm not even being judgemental – the expense and energy involved now makes it a different matter entirely."

He has a point: today, most rock'n'roll is made by people with no idea of what it's like to live on the margins of society, while those who do are too busy scrabbling to keep their heads above water to write songs about it. Like football, full employment, a university education, the media and the housing market, rock'n'roll is increasingly closed-off to those unlucky enough to be born without silver spoons. Culture has been anaesthetised by technology and atomised by the internet, and logical argument points against something like 'Definitely Maybe' ever happening again. Which is precisely what keeps alive the hope that somehow, somewhere, it will.



# Anatomy of a born rock star

What made the boy from Burnage such a mesmerising frontman?
Liam's contemporaries analyse his unique attributes

#### The Charisma

"There was a period when Liam couldn't really trust anybody – everyone was out to sell their story to the papers. So he'd come round to our house on a Friday night and we'd just stay in and drink, or go round to the local pub. Wherever Liam Gallagher went, chaos broke out. You'd see women – not young fans, but middle-aged women, out doing their shopping – dropping their bags and screaming. Cars were crashing into the backs of buses. It was a whirlwind wherever he went." BRIAN CANNON, artwork designer, 'Definitely Maybe'

"For me, there's Elvis Presley, John Lennon, Johnny Rotten and Liam Gallagher. Nobody has that kind of attitude or sheer presence on a stage"

**ALAN McGEE** 

#### The Attitude

"Liam was born for it. He was a natural. He'd wanted to be that guy on that stage all his life. I can't think of another frontman of a rock'n'roll band since The Beatles who got as much publicity as Liam, and maybe people didn't realise it, but he was all over the papers, all over the TV. You'd go down to his house and you'd have to fight your way through 40 paparazzi sat on his doorstep, following him to the shop, following him to the Chinese takeaway. It was a circus. But it never got him down – he dealt with it, and he dealt with it well. He fucking loved it."

"Our kid thinks I want him sitting in a room reading a book. I don't want that at all, man! But he fucking winds me up. He's the one person I argue with. He goes on about this and that and I'll say, 'Shut up, you fucking dick – I used to change your nappies!' Basically, if he's asking for a smack in the mouth he'll get one." NOEL GALLAGHER

"Being a lad is what I'm about. Define lad?
I don't define anything. I'm just me and I
know I'm a lad. I can tell you who isn't a lad –
anyone from fuckin' Blur, anyone from Inspiral
Carpets, any bands at all today. There are
no lads in bands today, end of story. Johnny
Marr's a lad. The Stone Roses are lads. Bez
and Ryder were lads, although they were a bit
too laddy. Lee Mavers, he's a lad – geezer."
LIAM GALLAGHER

#### The Ethos

"He used to bemoan all these pop stars who'd made it and were like, 'Oh, I can't handle the life, I've turned to heroin...' He thought that was bollocks. They wanted this more than anything, and they saw all that as the price they had to pay. In fact, they used to milk it, because it was such a laugh. Everybody would be going nuts. It was what they expected, it was what they wanted, and they dealt with it very well. Most people would have come out the other end insane or in prison. Can you imagine the chaos, wherever they went. They couldn't go out for a pint of milk without 20 cameras popping up over the hedge." BRIAN CANNON

#### The Pragmatism

"Rock'n'roll can be done without all the crap that's meant to go with it and that's why I'm not into trashing hotels. That's one thing I never wanted to get into with the band, but that fucker over there [Bonehead] is mad for it, and it's sad. People go, 'Ooh, it's really rock'n'roll, throwing your gear out the window.' Bollocks! I'm in bed when all that's going on, reading The Independent with a glass of orange juice."

"Liam has sussed that signing fans' chests is a daft idea because cleavage perspiration prevents your pen from working properly."

SIMON WILLIAMS, NME

#### The Voice

"There was never a problem with Liam. You put him in front of the mic, he sang and that was it. He was always remarkably in tune. And the songs always sounded better when Liam sang them – they seemed to take on a life of their own. The other thing he does very well is play the tambourine in time, which is actually a really hard thing to do."

ANJALI DUTT, engineer, 'Definitely Maybe'

"He can only sing one way. You put the mic there, you put the beers there, the fags there, and you just wind him up and wind him up until he gets that irate that he screams his bollocks off, and he'll do it in just one go and that's it. And sweat like a fucking madman – he looks like he's just done a gig when he comes back. And it's fucking genius what he does."

# "I hope this album inspir somebody to get off the arse and form a fucking

In this *Melody Maker* track-by-track guide, <u>Noel Gallagher</u> declares 'Definitely Maybe' to be "the most important album of its era"

#### Rock'n'Roll Star

"The reason why it's the first track is that, lyrically, it sets the album up for what's to come. I wrote it after watching The Rolling Stones doing 'Brown Sugar' on Sounds Of The 70s, and it reminded me of when I was a kid and I wanted to be a rock'n'roll star. I hope that when people put this album on in years to come, there'll be some kid bouncing around a bedroom with

#### Shakermaker

a tennis racket to 'Rock'n'Roll Star'."

"I'll just go on the record here as saying that it's fuck all to with The New Seekers! Actually it's more a rip-off of 'Flying' by The Beatles than anything else, and anyway its just 12-bar blues! It's the most childish song I've ever written, so it's full of characters from my childhood. I think that's why it's done so well; there's lots of things there that everyone can relate to. 'Mr Clean' is from The Jam's song; 'Mr Benn' is obviously Mr Benn from the TV series; 'Mr Soft' is from the Softmints advert who wobbles down the street and bumps into soft lamp-posts; and 'Mr Sifter' owns the second-hand record shop in Burnage where I bought my first records."

#### Live Forever

"It's a song about having a friend who could be your friend for life. The lyrics go, 'Maybe I don't really want to know/ How your garden grows', and I think that's just saying, 'I don't care about all your bad points, I love you for the good in you'. I wrote that song a couple of years ago. I knew then that we were going to be sat here today, and I knew that this album was going to be the most important album of its era."

#### Up In The Sky

"It's basically about people who think they're the voice of a generation, or the figurehead of a movement. It's just saying, 'Why are you lot down here looking up at him?' This band is about the music; it's about the songs. It's not about us. I wouldn't ever make a political speech, and I'd sack anyone in the band who started doing that. We're overtly political once every five years, when we all go out and vote Labour. But then we turn around and go back to being a band again."

#### Columbia

"It's our little nod to dance music. It's also the first song we ever played, at our first gig ever. It's just a groove – everyone plays the same chords all the way through, then our kid sings, then that's about it. So we don't like playing it. We like the odd chord change, this band."

#### Supersonic

"An apt title. It was recorded and mixed in about eight hours. The lyrics mean absolutely nothing. I had about an hour to write them, so I sat down with a pen, a piece of paper and a bottle of gin and just wrote that out. Then I read it back and thought, 'Fucking hell! I'm a weird cunt, me!' I describe it as our 'I Am The Walrus'. The version that's on here and on the single fades out, but originally that song went on for fucking days, with lots of mad guitar, radio interference and all kinds of things. Perhaps we'll release a fulllength version one day. My favourite line is 'I know a girl called Elsa/She's into Alka-Seltzer'. There was a tin of Alka-Seltzer in the cupboard in the studio, and the engineer's dog was a nineand-a-half stone Rottweiler called Elsa. That was all it was, but everybody's been trying to read all kinds of things into it."





#### Bring It On Down

"The Sex Pistols could have written it, so could The Stooges, and Manic Street Preachers would kill for a song like that. It's about the uninvited guest who turns up at parties who nobody likes but everybody knows, who stays till the end, morning."

#### Cigarettes & Alcohol

"This song and 'Rocks' by Primal Scream are the only two youth anthems for as long as I can remember that just say, 'Go out and get pissed, fall about, jump up and down in the air, listen to some music, smoke something, snort something and have a good time.' The riff is obviously T Rex, but it's only a blues riff. He nicked it off Howlin' Wolf anyway! Everybody in the world will understand that song because it's about a bottle of beer and a packet of cigarettes."

#### Digsy's Dinner

"Digsy is a mate of mine who's in a band called Small, from Liverpool. I used to go over there to jam with him. One day he said, 'It'd be great if you could come to ours for tea. I'll pick you up at half past three. Do you like lasagne?' I just fell about laughing on the floor, and said, 'I'm going to put that in a song!' It also mentions strawberries and cream. And the irony is that now when we do gigs and we have catering, they'll always say, 'Guess what we've got for you guys tonight? And guess what we've got for for afters?' And I don't even like lasagne! I think it's the most English song on the album. It's like The Small Faces meet The Kinks meet Oasis."

#### Slide Away

"It is the one and only love song I'm ever going to write, and it's about someone I'm not going to mention. She knows who she is. The lyric speaks for itself. It's just about being in love. Not for very long, unfortunately, but that was how I was feeling at the time. I wanted to write a song that was somewhere between 'Cortez The Killer' and 'Wild Horses'."

"This means we're a real band with real songs, and everything else is just incidental. This is what will be remembered in 20 years time, not incidents on ferries, or drug busts or whatever"

NOEL GALLAGHER

#### Married With Children

"I was sitting in my ex-flat about two or three years ago, with a guitar, being scowled at by somebody. Married With Children was on the telly, and I looked at them two in the show, and looked at us two, and I thought, that's us, that is! I had the melody for this song, and this person came up with the immortal line: 'I don't know what you fucking sit up all night playing that guitar for. Your music's shite, and it keeps me up all night,' And I thought, 'A-ha! I'm having that one!' It's another song that anybody could relate to, because if you live with a girlfriend or just a flatmate, there are always petty things that you hate about them, and the song's just about pettiness. That's why we put it after 'Slide Away', because 'Slide Away' is an uplifting song about two people in love, and after it comes the cynical thing where they've moved in with each other they're married with children and they fucking hate each other!"

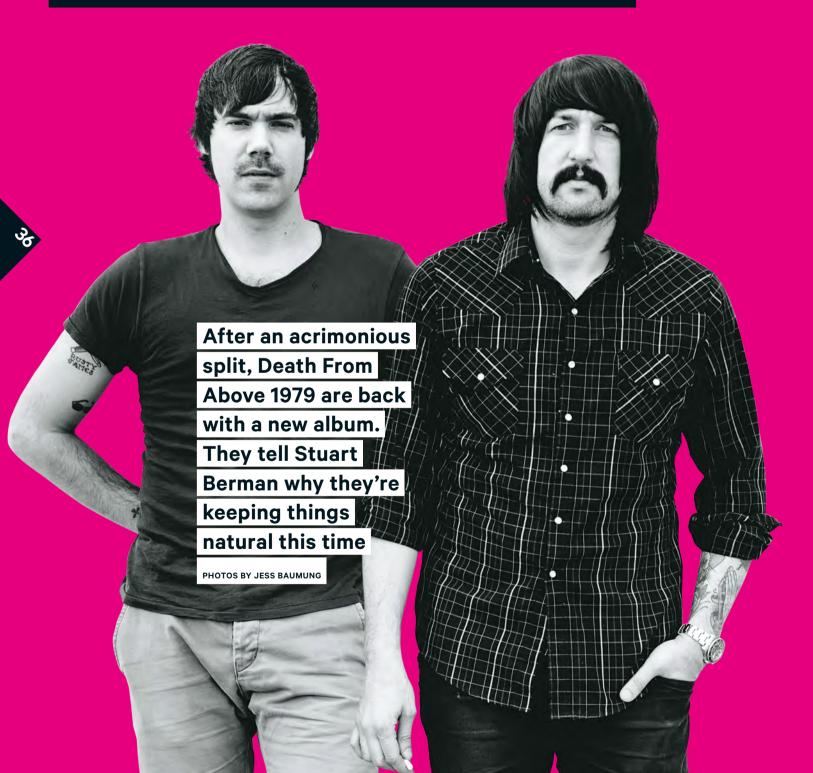
## Sad Song (vinyl bonus track)

"When we cut the vinyl version of this album on a single disc, the grooves were so close together that it was really quiet. So we went back to the record company and said, 'We can't put the vinyl out like this', and the way round it was to do a double album. But that meant we were a song short, so they said, 'You'll have to come up with another song by tonight.' I thought, piece of piss! It's a pretty defeatist song. It says, 'Where we're living in this town/The sun is coming up and it's going down/But it's all the same at the end of the day'. That's a typical attitude of mine: the sun comes up and goes down,

and if you're lucky you wake up tomorrow, and if you're even luckier you don't! We did an acoustic version on *The Evening Session*, and Alan McGee had never heard it in his life before. He phoned up and he was in tears. He said, 'Noel, it's the best song ever written. I'm sitting here crying, you bastard!' After that he called me 'the bastard son of John Lennon'. I'm sure he meant it as a compliment.

"I hope that this album inspires somebody to get off their arse and form a fucking band. We just feel so isolated at the moment. If we're The Beatles, where's The Rolling Stones? Where are The Who and The Kinks? We're going to need people to buzz off, and I'm afraid it's not going to be the likes of fucking Shed Seven! This album just puts paid to all the rumours, hearsay, gossip and sensationalism about drugs and fucking shagging in hotel rooms. This is what we're all about. This means we're a real band with real songs, and everything else is just incidental. This is what will be remembered in 20 years time, not incidents on ferries, or drug busts or whatever."

# BACK FROM THE DEAD





nce a hub of blue-collar industry in the early 20th century, Toronto's Port Lands district exists today as a desolate, derelict stretch on the eastern shore, its dreary landscape dotted with the sort of barren silos, orphaned smokestacks and abandoned power stations that would make an ideal backdrop for the climactic shoot-out in some B-movie crime thriller. One of the few signs of life is Cherry Beach Sound, a bunker-like recording and rehearsal studio that's lured the likes of Drake, Rihanna and Justin Bieber to this arse-end of the city. However, Cherry Beach's current tenants are right at home here: when Death From Above 1979 unleash their mechanised crunch and bulldozing throttle, it sounds like all the dead industry in the surrounding area has been suddenly thrust back into operation.

When the duo of Jesse F Keeler (bass) and Sebastien Grainger (drums and vocals) titled their 2004 full-length debut 'You're A Woman, I'm A Machine', it was initially meant as a statement of dedication, of the steely-eyed discipline and physical prowess required to execute the skull-crushing, dancefloor-quaking atomic pop contained within. But as it turned out, DFA1979 really were a machine: brutally efficient, yes, but also something that can easily be switched on and off, as demonstrated when they suddenly pulled the plug in 2006. And, as they've discovered since rebooting the enterprise in 2011 - upon which they were greeted with a fanbase much greater than the one they left behind - it's a Frankensteined creation that can take on a life of its own.

At Grainger's behest, I meet DFA1979 outside Cherry Beach Sound, because, he admits, "our space stinks like one thousand years of man". We gather around a lone, ridiculously undersized picnic table on the building's east side that would seat four children comfortably, or as we discover, two-and-a-half adults. The fag-end detritus of presumably every smoke break ever taken at the studio covers the surrounding grass like diseased snowflakes. However, neither Grainger nor Keeler contribute to the ash heap. Where most band

interviews usually involve some combination of cigarettes and alcohol, a conversation with DFA1979 begins with an offering from "Keeler Farms" (ie Jesse's rooftop garden) – a plump red tomato that he eagerly cuts up with a pocket blade and shares with the table.

So we've got two tall mustachioed men, a knife and some organic produce. This must be 'The Physical World'.

Now, should the luddite-baiting title of DFA1979's first album in 10 years – coupled with Keeler's newfound interest in horticulture – have you worried that DFA1979 is busting out the banjos and overalls, rest easy: 'The Physical World' is the next logical – if highly delayed – step in the band's evolution, one that welds their once-oppositional influences (disco vs noise, metal vs melody) into a more holistic, chrome-plated, modern rock monolith. And, as they're quick to point out, the album is not so much about pining for a pre-digital era as mining the vast interpersonal potential to be had in our present-day one.

"I don't believe the world is any more fucked up now than it was when we were kids," says Grainger. "It wasn't simpler then. But I do think we're not always progressing as a society. I don't think social media makes people more social; I think it makes people better marketers of themselves. Facebook is a marketing tool for

# "It was like a dysfunctional marriage" Sebastien Grainger

someone's lifestyle: 'I'm so happy! Look at my cupcakes! My baby's beautifull' I don't want to use social media to project a personality or communicate with fans. We communicate with our music and our live show. That's real communion. There's more to life than your engagement with your device."

So should we expect to see "NO CAMERAPHONES ALLOWED" signage posted at venues on DFA1979's upcoming world tour?

Not necessary, says Keeler. "At our shows, you have to be in a pretty safe, disengaged place to hold your phone up without getting it knocked out of your hand."

Of course, there was once a time when you could get close enough to Death From Above 1979 mid-performance to take even a non-blurry pic on your crappy flip-phone. Formed in 2002 as an offshoot of Keeler's noise-punk project Femme Fatale, DFA1979 were instant outsiders, both within their formative hardcore scene (who bristled at their swaggering attitude) and the greater

Toronto indie community then defined by orchestral-rock collectives like Broken Social Scene and The Hidden Cameras.

Initial validation came from non-local sources: rave reviews in webzines like Buddyhead for 2002's debut 'Heads Up' EP, and opening-gig invitations from the likes of Liars and the Yeah Yeah Seahs. But with the release of 'You're A Woman, I'm A Machine' in October 2004, Death From Above 1979 emerged as the quintessential post-millennial rock band, synthesizing various strains of au courant underground sounds – garage rock/post-punk revivalism, nu-disco, avant-garde noise, doom metal - into one perfect, pink-hued package. A year of non-stop, worldwide touring followed, capped by an autumn 2005 North American arena tour with Nine Inch Nails and Queens Of The Stone Age. That tour should've been a harbinger of the sorts of venues DFA1979 would soon headline themselves. Instead, it marked the last time Keeler and Grainger would play together for over half a decade.

"It was really, really environmental," says Keeler of the band's break-up, which he announced on the DFA1979 website in August 2006. "And it would be wrong for us to not take responsibility for the shaping of that environment. But at the time we said yes to everything for such a long time, whether or not we wanted to say yes."

'The disharmony that existed before was circumstantial," Grainger concurs. "I was unhappy in the band for a long time, and I was looking for a way out. It's like a dysfunctional marriage: the other person is the enemy. Even though I was guilty of terrible shit, I could only see the terrible shit Jesse was doing. It took me a long time to turn around and go, 'Oh, I was such a piece of shit, too.' So now we're grown people that are more self-aware, and we don't have the same environmental stressors we had, so we're more equipped to deal with things. And we also have far more power now than we had then to look at things and say no. We really do. We said no to more incredible opportunities in our break-up than most bands get a chance to have, ever. But we had this strange accumulation of fans that happened during our absence. The industry changed, but our fanbase grew, we kept selling records, we kept being sort of relevant."

So who initiated the reconciliation? "I did," Grainger replies.

"That's not a surprise," Keeler says. "I just don't initiate anything when it comes to communicating with people!"

"It took some nurturing," Grainger admits. "We had changed. But with the personal growth we had both done in each other's absence, we saw eye-to-eye on a lot of stuff."

Now that the high of their 2011 reunion – which launched with a riotous show at SXSW – is giving way to the demands of promoting a new album, will the pressures that initially tore the band apart not surface again?

"I'm not worried about that," Grainger replies. "I don't see a situation where we would replicate what happened last time in any sense, and I think we've been very frank about the lifespan of this band. If we have nothing to say creatively, then we just won't say it. That's what happened last time. When we broke up, we hadn't written anything together in two years."

"We didn't even get to rehearse," Keeler interiects.

"There was *nothing* living in the band," Grainger says. "It was completely dead for a long time. If that were to occur now, I think it would be more, 'Let's respect this thing', which is like a third thing to us now, which it wasn't before. When we were in the band before, the band was us. That's not how I feel now."

"Because the band existed for as long without us as it did with us," Keeler observes, "we speak about the band in the third person, as this other group."

So it's like a job to you now?

Grainger: "It's not a job, it's a living!"

"It's like how a marriage is this thing that's more than the sum of its parts," Keeler adds. "It has its own needs and demands that are sometimes separate from our needs and demands. The stuff we've done on our own makes it more clear what this band is for us."

# Certainly, Grainger and

Keeler's period apart granted them sufficient time and space to indulge their various whims: the former dabbled in everything from Cheap Tricked-out power pop (with his band The Mountains) to sleek new wave (on last year's solo release, 'Yours To Discover'), while the latter jumped straight from DFA1979 into electro-house hitmakers MSTRKRFT. And given that even their most hormonally driven songs - from 'Dead Womb' to 'Romantic Rights' - always endorsed commitment over quickies, the duo have practised what they preached: Keeler has two daughters, a twoyear-old with his current wife, British model Vikki Blows, and a seven-year-old from a previous relationship; Grainger currently lives in Los Angeles with his wife Eva Michon, editor Drum'n'bass: Sebastien Grainger and Jesse F Keeler



# "The band has its own needs and demands"

# Jesse F Keeler

of arts periodical Bad Day and a filmmaker currently putting the finishing touches to a feature-length DFA1979 documentary.

Still, despite approaching 'The Physical World' from a place of creative and domestic harmony, the duo implemented a safeguard to minimise inter-band acrimony - an outside producer they could use as a sounding board and, if necessary, punching bag. Where 'You're A Woman...' was recorded in Toronto with friend (and Keeler's MSTRKRFT partner) Al-P, for 'The Physical World' they went LA all the way, with studio vet Dave Sardy. However, it wasn't Sardy's platinum-plated CV - with clients including Jay Z, Oasis and The Rolling Stones - that drew DFA1979 to him.

"Dave was very singular for me in the world of producers in that he's consistently made things that annoyed me," Keeler explains. "I'd hear this stuff, and the artist in me would be like, 'This is fucking horrible music.' But it's a massive hit, and it sounds fucking amazing,

and it doesn't sound overproduced... but I hate it, and it's annoying me! So he had done that so many times that I wanted to see if we could be that thing that would annoy the old me. This guy's made so much earworm shit that stays with me whether I like it or not - can he do that with us?"

Did Keeler inform Sardy of this motivation? "I just did!" he says, laughing.

Adds Grainger, "I'm thankful I had someone else to focus my frustrations on, instead of it being Jesse. I was able to just go, 'Fuckin' Dave, man!""

Both Keeler and Grainger openly admit that the more refined songwriting in effect on 'The Physical World' – from the berserker robo-punk of 'Right On, Frankenstein' to the big-bottomed boogie of 'Trainwreck 1979' to the dreamy power ballad 'White Is Red' - was part of a concerted effort to score radio play. For them, it's a simple matter of tending to unfinished business.

Says Grainger, "We came out of church basements and community centres and then started playing stages with big lights and monitors, and that was a weird transition for us. And that escalated to overseas flights and all kinds of weird things... That was the trajectory of the band then, and now this is just a continuation of what we probably would've done in 2005 or 2006."

But can the record Death From Above 1979 would've made in 2006 still succeed in 2014, when the number of smart, sexy and sinister rock'n'roll bands to be heard on mainstream radio can be counted on one hand with several amputated fingers?

"Making this record, there was a period where we were so anxious that someone else would come burst the bubble before us – not just the EDM bubble, but of, like, what rock music is today," says Grainger. "There's fucking banjos on [California radio station] KROO and it's like, 'What is happening?' We were concerned that, if we don't get a heavy rock record out soon, someone else is going to do it!"

"There's a commitment to contrarianism in Sebastien and I, always," Keeler says. "This is the *perfect* time for us." ■

DFA1979's acolytes on what made them great

# Simon Ridley **DZ Deathrays**



Shane [Parsons] and I used to be in three-piece band at the time when

we had discovered Death From Above 1979. We were obsessed: it was noisy yet catchy; you could mosh to it, yet girls could dance to it. Then our drummer left and we thought, 'Why not do the two-piece as well?".

# Ben Cook



They are an actual great band from Toronto who were to break out of

the snooty first wave of 2K hipsterdom in our city. You'd be hard-pressed to find someone who doesn't respect them. Intelligent songwriting, unique production, and they were always ahead of the curve."

# Chris Slorach Metz

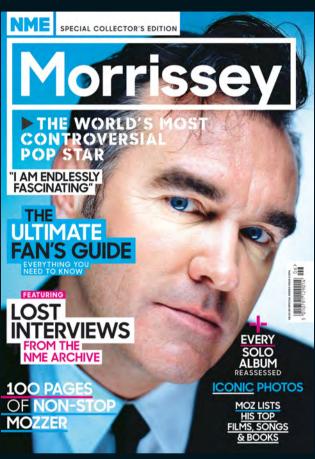


Death From Above 1979 brought us to Chicago with them when they first

reformed. That was our first time ever playing in the US, and we will always be grateful to them for having us join them on that show. Not only are they are an amazing band, they're great people, too."

# SPECIAL COLLECTOR'S EDITION







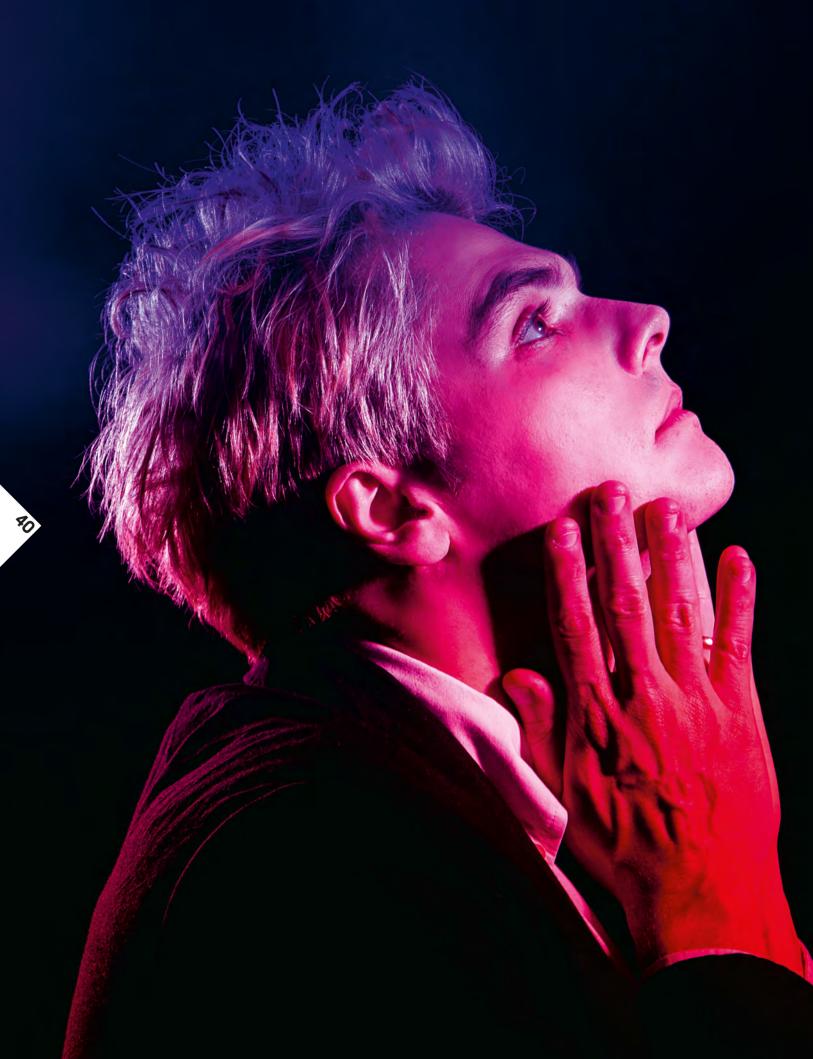






ORDER ONLINE NOW AT NME.COM/STORE

AVAILABLE TO DOWNLOAD AT NME.COM/DIGITAL-EDITION



# CH-CH-CH-CH-CHANGES

Gerard Way broke up My Chemical Romance last year after reaching an alcohol-induced crisis point. As he prepares to unveil a new solo incarnation at Reading & Leeds, Way tells <u>Dan Stubbs</u> how Bowie and Britpop were his touchstones

PHOTOS BY BRINSON + BANKS

erard Way is in metamorphosis.
When we meet in London in mid-June, he is, by his later reckoning, "a little out of sorts, a bit overweight". Hunkered down in the basement of the Soho Hotel, it's the first time he's faced the press since splitting My Chemical Romance and announcing his intention to go solo.

It's also the first time he's spoken since an intense period of self-destruction left him

contemplating his own death.

News of the My Chemical Romance split is likely to have had one of two effects: it'll have passed you by completely or plunged you into the first stage of bereavement. In a period of just over a decade, the emo-rockers showed a generation of teens the way into a world of art and eveliner, carving a manifesto for postmillennial angst and releasing four albums of increasingly high concept. Where 2006 breakthrough LP 'The Black Parade' detailed a dead man's afterlife odyssey, follow-up 'Danger Days: The True Lives Of The Fabulous Killjoys' was all neon hair and laser guns, a migraine-inducing anime cartoon in music. By the time the band split, Way's imagination had run wild – their abandoned final project, he reveals, was 'The Paper Kingdom', a musical about a support group dealing with the deaths of their children, which he planned to stage at LA's Disney Concert Hall.

But those were different times. The Gerard Way that pitches up in London is in larval state: dirty blond mop, shabby parka jacket, disarmingly normal looking. He talks about My Chemical Romance leadenly, tip-toeing through answers and taking great care not to speak for his former bandmates. The message is clear: he's moving on.

Six weeks later, we meet again in Los Angeles, where further change is well underway. It's noon on Sunday as Way shuffles up to Brite Spot, a kitschy, wood-panelled diner in the city's Echo Park neighbourhood, wearing a flannel shirt and the same olive-green parka, which he keeps on for the duration of our meeting. Up top, the hair is now bright red, like a hazard warning. As we wait for a table, a fire engine screams past. Gerard jams his fingers in his ears and screws

his face up, remaining that way long after the vehicle has passed. "I don't have much hearing left," he mutters.

As we enter the diner, Way is approached by a girl in her twenties. She answered his call for MCR fans to put their feelings about the split in handwritten letters, and

wonders if he's read hers yet. A minute later, another girl comes over to compliment him on his hair; she works at the local comic-book store, where Way is a loyal customer. He orders coffee, water and oatmeal, which he gulps down like a kid in a Coco Pops advert. When I ask an

Gerard Way, July 17, 2014: "MCR was like a rocket ride"

ill-judged question about when My Chemical Romance will inevitably get back together, the spoonfuls become more and more rapid, and he ends up so close to the bowl, it looks like he's planning to dive in.

Today might be the last time Gerard Way is seen in his civvies. Over the last couple of weeks, his new character has made the journey from sketchbook to flesh, via the red hair, a royal-blue suit, a white shirt and a skinny red tie. The effect is double Bowie: Aladdin Sane meets the Thin White Duke. His angular pose

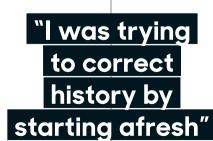
on the album cover, which he shows me on his iPhone, echoes the "Heroes" sleeve, and the title is pure Bowie too: 'Hesitant Alien'. "You can look at it and go, 'Yeah, he's trying to rip off Bowie,' but I've been ripping off Bowie my whole life, so why stop now?" he says,

grinning. Way plans to wear nothing but his suit – onstage and off – for the duration of the album campaign. He wanted to wear it today, but – rarely, for summer in LA – it's raining. The weather has thrown him off balance; Way seems like an unlikely poster boy for the

California lifestyle, but part of the reason for his move from New Jersey to LA was the climate. "I like being out here because the weather is never a challenge," he says, with a shrug. "I still stay out of the sun. It's not a place for moody introspection, which is exactly what I need right now." The other reason was simple: "I never felt like New Jersey was a home. I felt New Jersey was a place I wanted to get out of."

By the time the relatively poorly received 'Danger Days' came out, the worldwide success of My Chemical Romance had prematurely afforded Way the full California rocker's retirement plan. He'd bought a giant house in Tarzana, an affluent LA neighbourhood so named because the land was once owned by Tarzan author Edgar Rice Burroughs. It wasn't a McMansion, he insists, but neither was it the kind of place you'd expect to appeal to punks like Way and his wife, Scottish-born Mindless Self Indulgence bassist Lyn-Z. "It looked like a miniature version of the X-Mansion," he says. "We hated it within a minute of getting there."

Way spent much of his time in the mansion – sold in less than a year in favour of a rented place in the arty part of town – paralysed with depression as the wheels began to fall off the MCR machine. Art was beginning to imitate life. Having played the doomed rock star for dramatic effect on 'The Black Parade', Way had



V.

fallen back into the self-destructive habits of his twenties. "I relapsed, not into drugs, but booze. I was self-medicating again to get through, and I'd forgotten how miserable that made me. It took me to the dark place again, but there was more at stake this time. I started to face the hypothetical reality of [daughter] Bandit not having a father. I started taking that seriously. thinking, 'I want her to have a dad. A guy that's present. Because one way or another - either by death or by asylum, she's gonna be fatherless if I keep this up." The choice to split My Chemical Romance was, therefore, easy: "Break the band or break me." Way sought medication and entered therapy. "It's almost like I'm in the fun part of therapy now," he says, two years into treatment, "It's like, let's tweak the engine, you know? Let's make some refinements. Before it was just, 'Save my life, please."

Way talks a lot like someone who's been in therapy. He begins the conversation saying he's proud to have finally accepted that things can't always be perfect, and learned the importance of "buckling down and grinding through" when things aren't working out. But right after the MCR split, he immediately thought about making another band, one where he could get things right. Way took to his sketchbooks and devised plans, sleeves, even T-shirts for another group, an attempt to reformat the past decade of his life. "I was trying to correct history by starting afresh," he says. "I had a conversation with Mikey [Way, brother and former bandmate] yesterday, and we agreed My Chemical Romance wasn't something that was easily enjoyed. We both really wish we had stopped to smell the flowers, basically. It was like a rocket ride." When Way was locked in the Tarzana house, feeling too desolate to act on the creative impulses that fizzed through his brain, producer Doug McKean made it his personal mission to coax him into the studio. They began recording an album of simple fuzz rock with no particular plan to do anything with it. Soon. Way realised he'd already gone solo.

In the current remodelling of Gerard Way, this is a big weekend. Yesterday, in a rented space in North Hollywood, he began rehearsals with his new band in preparation for their grand unveiling at Reading & Leeds Festivals 2014. "It was really weird not being with My Chemical Romance," he admits. "My new band get paid to show up to practice, so it's kind of like I'm their

employer. And it's only up to me to make sure it sounds right.

Rehearsing on this particular weekend comes at a price:

120 miles south, San Diego

Comic-Con is taking place. Way has a parallel career as a comic-book author, with the award-winning

The Umbrella
Academy to his
name and a new
gig as writer for

a *Spider-Man* offshoot. This is the first year in the last four he hasn't attended Comic-Con, and if he says he's not bothered, his Twitter feed suggests otherwise: he's been following the action live, and even posted a picture of himself wearing a Batman costume at home. Would he, in a different life, be one of the people in full *Game Of Thrones* regalia, asking a panel about obscure plot points from the last season? "No, to this day I was never fanatic about anything," he says.

"That's why I couldn't be into religion either. There's always some element of fanaticism."

My Chemical Romance attracted fanatics like no other band of their generation, something that Way is reticent about repeating with his solo career. His new backing band are called The Hormones, a knowing reference to his past as the Pied Piper of teenage gloom. At 37, Way could still pass for someone 10 vears younger, but My Chemical Romance's music connected most strongly to fans 10 years his junior too. "The music was very angry, and it was coming from a very emotionally stunted individual that hadn't grown up much past high school," he says. "I went through a lot of pain that teenagers could relate to, but grown-ups - people my age – would look at what we were doing and be like, 'This is high school music.' You know, I'd be lying if I said I didn't want the acceptance of people my own age."

To achieve a shift to an older audience, Way is, paradoxically, looking back to the artists he loved as a teenager: The Smiths, Joy Division, David Bowie, Iggy Pop,

Nick Cave and a whole raft of Britpop bands. It's possible that Way and his friend were the only people in New Jersey keenly following the great Britpop chart battle of '95 (he was on Blur's side). "Blur, Pulp, Supergrass, Echobelly, Sleeper, Lush – I liked frickin' all of them," he says. "The Smiths were the gateway band. Grunge was really big and I fucking hated it. Grunge was all about being as basic as possible; I wanted to listen to people that flew business class. I bet Jarvis flies business."

'Hesitant Alien' is a love letter to the '90s – not just the music, but the shaggy attitude, too. It'll even come packaged with a fanzine assembled (but not hand-photocopied) by Way himself. For Way, the '90s were the tail-end of the high school years and the first steps into adulthood. Common perception of the young Gerard is that he was the wedgie-plagued geek of teen movie tropes. "It's not true," says Way. "I was just invisible. And at some point, I grew tired of being invisible." The mid-'90s years referenced

in the album's echoes of Pixies pop and guitar fuzz were, in fact, ones of awakening: "I had a really cool girlfriend who opened me up to a lot of stuff. I was going to shows, starting art school – they were good times."

The album is also a love letter to Britain, and Way is considering moving his family over to these shores. "It's where I want to be making music, England or Germany, and I think it would be great for Bandit," he says. It's his affection for the UK that's led Way to pick a significant place to launch his solo career: the Friday opening slot of Reading 2014. "I don't know if there's a band that had a history with Reading & Leeds like My Chemical Romance had," he says. "The first time, we played both festivals on the same day, travelling in a private jet. The following year, we got a lot of urine thrown at us. We closed the festival the next time, and had one of the greatest shows of our lives." He's already mentally planning the show. "I'm looking forward to that moment before I go onstage, where everybody goes really quiet and they just say, 'Go!' I only started making new songs to play live, you know. You can get confused and write them for other reasons: success, fame, money. I'm learning to write to play live again."

By August 22, the metamorphosis will be complete. But is this new creation one people want to see? We're told guitar music has hit the skids, and Way acknowledges that MCR would get short shrift from the Snapchat generation. But he's not worried: "What I've always done is create what I feel's missing, what's not there. There's no Bowie for today's

kids. There's no Morrissey. Lots of people told me guitar was dead when I was doing this record, and that's a great place to be."

After saying his goodbyes, Way slopes off towards his rehearsal studio, parka slouching around his shoulders, lolloping gait of a teenager on the first day back at school. Not really alien yet, hesitant or otherwise, but he'll be in costume soon enough. Gerard Way knows better than most that all the best superheroes have alter egos.

# FINDING THE WAY

Gerard on the influences that shaped 'Hesitant Alien'

### The '90s

"With this album, I was drawing upon, so directly, my influences from the '90s and from going to art school. I've noticed there's a bit of a '90s revival going on in the UK right now, and I think it's great."

### **Morrissey**

"I was obsessed with Morrissey as a teenager, and it's Morrissey that first made me think, "What's Britain listening to now?" I haven't heard his new album yet, but I can't wait. I'm reading Autobiography right now – the writing is amazing."

# The UK

"I've always had a strong connection with the UK, and it feels like that's the place I want to make art. The working title of a track on the album was 'Calling London', because I thought that was super-clever."

### **Pixies**

"The lyrics for the album are personal, but they're pretty abstract too. That comes from Black Francis, because he's the master of abstract lyrics. I thought about getting Joey Santiago from the Pixies on the album as a guest."

# Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD



Now signed to 4AD, the Florida punks' bold makeover as an indie-pop band has produced a fantastic record

The end came on April Fool's Day 2013. According to Merchandise, on the day they released 'Totale Nite', their band changed forever. In January, frontman Carson Cox told *NME* their dramatic third album and its mesh of guitars, electronic drums and brass signalled "the end of the

book, of everything I knew".

That book was opened in the 2000s when Cox and lead guitarist David Vassalotti played in hardcore bands in Florida's Tampa Bay. They broke away to record mopey, poppier songs in Cox's bedroom closet. Bassist Patrick Brady joined and Merchandise released several tapes and EPs (still available for free on their crummy Wordpress site). In 2010, tinny LP '(Strange Songs) In The Dark' hinted at melody. 'Children Of Desire' sparked

hype in 2012. It gave Cox's sumptuous croon space amid unhurried noise, lending his love songs more weight. Fronted by the charming motormouth, there was something about these punks emerging from the middle of nowhere into the music press. "I'm really connected to my childhood, when all I listened to was 'La Bamba' and Buddy Holly," Cox told *Pitchfork* in 2012.

After eventually signing to 4AD this January, Cox promised to "remake Merchandise as a pop band", resolving to make a record unlike anything they'd done before. Built around chiming acoustic guitars, its opener 'Corridor' is blissful and cartoonish, like the opening to an old Disney film. It's only a two-minute instrumental, but it's vivid and brilliantly alien.

'Enemy' is even more so. Opening with more acoustic strumming and a wriggly noise from Vassalotti's keyboard, its frisky drumbeat and indie-disco guitar are pricked by a bloody-minded Cox ("I just want to

# Cym

sing for myself this way"). Nodding to Camera Obscura, it betrays Merchandise's beloved indie twee, until a contorting solo from Vassalotti deliberately toys with

your perception of both song and band.

ANALYSIS

"If I'm what you say you say I am/Then it shouldn't be hard to understand/If I'm your enemy/Then I'm keen to be your enemy" - Enemy

Carson Cox snarls the very first lines on 'After The End', fighting back against anyone questioning Merchandise's reinvention.

LYRIC

"I sought to grab and then hold on to/ What I thought was truth in the frigid grip of vanity" -True Monument

Cox's nimble lines evoke the feeling of being left out in the cold when a relationship ends.

"After the end is where my journey took me/To this side of the road in a foreign land" - After The End

Lamenting his fate along with that of the rest of humankind, Cox predicts a desolate future.

Backing vocals and guitar from Chris Horn and drums from manmountain Elsner Niño illuminate 'Enemy'. Enlisted after 'Totale Nite' and now living in Cox and Vassalotti's rickety house Merchandise's fourth and fifth members add texture throughout. On the waltzing 'Green Lady', Niño's arena-rock drums thud, Cox purrs and Horn's breathy backing beckons another facemelter from Vassalotti.

The lead guitarist wrote four songs for 'After The End'. He twangs patiently around Cox's vocals on the undulating 'True Monument'. 'Life Outside The Mirror' is even slower. Vassalotti's structure and Cox's broken vocals ("Are you ready to give it all away?") trapping you inside it. This time, the solo is acoustic. It's surprising, and just as awesome as when his foot's jammed on the cosmic pedal.

The B-side delivers the two biggest shocks. Punks will hate 'Telephone' and 'Little Killer'. The

former bounces around Brady's bassline like one long radio-ready chorus. 'Little Killer''s melody is indelible, boasting a Cure-like timelessness. Their peers and touring buddies Parquet Courts and Milk Music wouldn't dream of attempting anything like it.

With a funereal organ, 'Looking Glass Waltz' starts a comedown that lasts until they channel The La's on wispy finale 'Exile And Ego'. In-between, the title track drags desperate bleakness out for seven minutes. Following the earlier hooks with three wallowing ballads is a masterstroke. 'After The End' is full of them. Merchandise's 4AD debut is an extrovert, indie-pop album from a punk band that can't sit still. It's clever, brave and seamless enough to become a classic. ■BEN HOMEWOOD

# ►THE DETAILS

▶ RELEASE DATE August 25
 ▶ LABEL 4AD
 ▶ PRODUCERS Carson Cox, Merchandise
 ▶ LENGTH 44:21
 ▶ TRACKLISTING
 ▶ 1. Corridor
 ▶ 2. Enemy
 ▶ 3. True Monument
 ▶ 4. Green Lady
 ▶ 5. Life Outside
 The Mirror
 ▶ 6. Telephone
 ▶ 7. Little Killer
 ▶ 8. Looking Glass Waltz
 ▶ 9. After The End
 ▶ 10. Exile
 And Ego
 ▶ BEST TRACK
 Green Lady

# MORE ALBUMS

# Cymbals Eat Guitars

Lose Tough Love



Cymbals Eat Guitars' third album sees lead singer Joseph

D'Agostino work through the death of childhood friend Ben High. His sense of anger is immediate, with both 'Warning' and 'XR' providing early highlights. The frontman has said that he feels alienated from modern rock music and hopes that 'Lose' will prove essential. 'Child Bride' comes closest to realising his lofty aim; showing a slower and more delicate side to the record, it heralds a more versatile and eclectic second half. While the album may not fully scale D'Agostino's high bar, in attempting to make that leap Cymbals Eat Guitars have made their best album to date as well as a touching goodbye to a friend. DAVID RENSHAW

# Bloody Knees Stitches EP Dog

**Knights Productions** 



On their debut track 'Who's Hungry', Cambridge's

Bloody Knees announced themselves to the world with a blood-spattered, lustfuelled rampage. Second EP 'Stitches' sees them rein in that gross-out approach (although there are still glimpses on 'Bury Me') in favour of the ennui that hits when you're trying to figure life out post-education. "Wake up, stay in bed/ Everyday, don't do anything", growls frontman Bradley Griffiths on 'Garbage Brain', while the title track narrates a face-smashing incident he endured on tour with Wolf Alice last year. Its chorus ("I'm covered in blood but at least I'm having fun") is an ode to their reckless side, but Bloody Knees' supercharged skate-punk escapism is well worth spending a night in A&E for. ■ RHIAN DALY



The self-described 'surf doom' trio follow their musical forebears down a very dark path

Kristian Bell, The Wytches' singer, songwriter and guitarist, has said that the Brighton trio's debut is a break-up album. By the sounds of it, it's a breakdown album too. Produced by Bell with ex-Coral member Bill Ryder-Jones, 'Annabel Dream Reader' is a blizzard of darkness that takes cues from experts in the field. Nirvana's 'Bleach' is everywhere: in Bell's screaming of the word "she" on opener 'Digsaw', in Dan Rumsey's loose Krist Novoselic bass on 'Gravedweller'. Tony Iommi's tectonic Black Sabbath riffing also dominates, most successfully on 'Robe For Juda'. Occasionally, as on 'Crying Clown', the darkness becomes a

dirge. But when The Wytches employ a lighter 'Suck It And See'-era Arctic Monkeys touch they're capable of 'Wire Frame Mattress' and 'Track 13', exceptional songs full of both melody and menace.

# **▶THE DETAILS**

- ▶ RELEASE DATE August 25 ▶ LABEL Heavenly Recordings
- ▶ PRODUCER Kristian Bell, Bill Ryder-Jones ▶ LENGTH 47:13
- ►TRACKLISTING ►1. Digsaw ►2. Wide At Midnight ►3. Gravedweller
- ▶4. Fragile Male ▶5. Burn Out The Bruise ▶6. Wire Frame Mattress
- ▶7. Behive Queen ▶8. Weights And Ties ▶9. Part Time Model ▶10. Summer Again ▶11. Robe For Juda ▶12. Crying Clown
- ▶13. Track 13 ▶ BEST TRACK Wire Frame Mattress

# Basement Jaxx

**Junto** Atlantic Jaxx/PIAS Recordings



Basement Jaxx have spent years playing to huge crowds

of sweaty people in fields around the world, yet their recorded output has been far from essential. Felix Buxton and Simon Ratcliffe's amped-up Brit house formula has barely changed since their 1999 debut 'Remedy'. Album seven. though, arrives in the middle of a revival for the genre and feels like their most relevant in years. 'Never Say Never' is proof that hooky house doesn't have to be totally cheesy, while 'What's The News' is an irresistible mix of driving bass, diva vocals and gritty south London attitude. Nothing new, then, but the Jaxx's sound returns re-energised. Call it the Disclosure effect. CHRIS COTTINGHAM



Dinosaur Jr mastermind J Mascis' second solo album is

categorised by steelstringed acoustics and mid-tempo folk, following 2011's 'Several Shades Of Why' as a departure from his band's back catalogue of fuzz-laden joyrides. 'Me Again' sets a sun-baked tone as twinkling chords create a foundation for a sublime climax of soaring strings and soft falsetto. 'Heal The Star"s descent into a sitar breakdown is an unexpected touch of the exotic, while Dinosaur Jr purists will be thrilled as 'Every Morning' rips through three sprawling solos in less than four minutes. It makes for a more organically toned collection that proves the grey wizard doesn't need heavy distortion to stay at the top of his game. JAMES BENTLEY

# Mark Lanegan Band No Bells On Sunday

Heavenly Recordings



A five-track taster for the next album proper from the former

Screaming Trees frontman and close chum of QOTSA. 'No Bells On Sunday' is said to be made up of tracks "too goofy" to fit on Mark Lanegan's new LP. If by goofy he means 'ominous as shit', then he's probably right. 'Sad Lover' is a demon dance party that comes on like Josh Homme in falsetto mode serenading Ian Curtis by moonlight, while the eight-minute 'Smokestack Magic' is a trance-y take on Howlin' Wolf's demon-eyed sexy blues. "You make me feel like I've already died", croons Lanegan over shuffling beats. Blimey. We're ready for the serious stuff now - roll on autumn and new LP 'Phantom Radio'.

LEONIE COOPER

# Rustie

Green Language

Bombastic and brilliant in parts, the Warp producer's return is frustrating in its inability to stay focused

Perhaps more than any other producer, even Warp labelmate Hudson Mohawke, Rustie encapsulated the shift in electronic music in the early 2010s, when minimal production gave way to day-glo maximalism.

Over a trio of lofty peaks – 2011 debut album 'Glass Swords', a towering Radio 1 Essential Mix and 2013 single 'Slasherr' - the producer cranked up his overexcitable bombast in pursuit of the ever-moresickening drop, with epic musical builds giving way to gut-churning rhythms. Hopes are high, then, for 'Green Language', an album he claims is influenced by nature, birds and sunrise, which on the face of it sounds rather fanciful.

Listening to it, though, you can see what Rustie means. 'Green Language' is no Eno-esque excursion into ambience - the drums remain primevally large and he still often favours 17 musical ideas when two might suffice - but there's something pure about the best tracks here, as the producer lets some natural light into

So on tracks like 'A Glimpse' or 'Let's Spiral', you can imagine yourself staggering from a club to find the sun already up on a beautiful summer's day. Jagged edges have been smoothed, resulting in an overexcitable take on Boards Of Canada's melodic

his fluorescent musical world.



**▶THE DETAILS** 

▶ RELEASE DATE August 25 ▶ LABEL Warp ▶ PRODUCER Rustie ▶ LENGTH 37:15 ▶TRACKLISTING ▶1. Workship ▶2. A Glimpse ▶3. Raptor ▶4. Paradise Stone ▶5. Up Down (feat. D Double E) ▶6. Attak (feat. Danny Brown) ▶7. Tempest ▶8. He Hate Me (feat. Gorgeous Children) ▶9. Velcro ▶10. Lost (feat. Redinho) ▶11. Dream On ▶12. Let's Spiral ▶13. Green Language ▶BEST TRACK Green Language

grace. That peaks on the gorgeous 'Green Language', bringing Rustie's gift for melody to the fore in two minutes of echoing piano.

If Rustie had continued in this vein, 'Green Language' could have been something quite unique. Instead, the rest of the album sees him turning his hand to a glut of new styles. The individual songs are often great: 'Lost' and 'Dream On' are immaculate examples of R&B, the awesome 'Tempest' sails in on a wave of post-rock guitars and 'Attak' sees Danny Brown's ratatat vocal ratchet up the excitement around a great synth hook.

But the result is an awkward, disjointed listen, somewhat less than the sums of its parts, and you find yourself longing for the singular artistic vision and gut-punch impact of 'Glass Swords', an album that felt like the peak of Rustie's unique style rather than

> a reflection of modern dance, R&B and trap production. 'Green Language' is an adventurous, enthralling, emotional and frequently brilliant album, then. And yet, from an artist of such rare talent, it's also a frustrating, slightly underwhelming one. ■ BEN CARDEW

# Eyedress **Egyptian Night club** Self-released



When Filipino producer Idris Vicuña (aka Evedress)

first came to the UK in February, there was a discrepancy between his hip-hop-indebted live show and the gossamer electronica of his debut 'Supernatural' EP. Between more of those eerie, floaty sonics, this new record shared as an apology for

cancelling tour dates owing to visa issues - addresses that imbalance. Hip-hop is there in the song titles ('Pussy Money', 'Drug Money') and the music itself - the latter sounds like a warped take on Drake, with dozy lyrics about hustle and getting high. Eyedress distances himself from one popular hip-hop pastime though, shunning bedroom bragging on EP highlight 'Monogamy', a sweet and tender ode to his wife. RHIAN DALY

# The New **Pornographers Bill Bruisers**

Matador



AC Newman's third solo album 'Shut **Down The** Streets' was

a missed masterpiece of 2012, the Pornographer-inchief's melodic deftness stripped bare and intimately licked. Returning to his Canadian base alongside Neko Case and their fellow filth merchants for this long-awaited sixth TNP

album, Newman's alt-pop tunes about romantic drug deals, heroic lowlifes and being (hic) 'Champions Of Red Wine' are hoisted aloft by strident pop stomps and pumped full of sizzling synthetic wonder until they sound like MGMT tackling ELO's 'Xanadu' ('War On The East Coast', 'Backstairs', 'Dancehall Domine'). Tinged with Grandaddy and full of hooks that twinkle like the diodes on a robot from 1984, this is an obscenely enjoyable return. MARK BEAUMONT

# Reviews

# **Jonathan Boulet**

Gubba Popfrenzy/Caroline



The title of Jonathan Boulet's third LP references old Australian

Aboriginal slang for a white person. While Boulet himself probably doesn't amount to a one-man wave of colonialism, he did leave Sydney for new shores (Berlin) to record 'Gubba'. He also erased his previous

indie/folk tendencies in favour of catchy, sardonic noise-rock. Melodies are ever-present, coupled with slinky goth guitars, like a slowed-down Cramps ('Is Anybody Dooming?') or stamping-elephant low end ('Bog', 'Alright'). The racket Boulet coaxes from his instrument is impeccable in tone and thickness, and his self-production shines too. His lyrics are rarely audible, but an arsenal of ripping riffs means you'll barely notice.

NOEL GARDNER

# **Dry The River Alarms In The Heart**

Transgressive



On this solidly unspectacular second album,

headbangers-turned-folkies Dry The River remind us once more of a blunted version of every British bluster-rock act who have warbled emotionally over power chords in the last 10 years. Think Wild Beasts without the gripping guiver factor (the title track);

Elbow without Guy Garvey's open emotion ('Roman Candle'): Coldplay without the inspirational bombast ('Rollerskate'). It's not that their string-soaked swirl comes across as phoney there is a raw, understated honesty in singer Peter Liddle's cracked vocals. But the indistinctness of everything here just makes it so flat, however often they stamp on the 'orchestral froth' button, resulting in an intrinsic wetness that belies their name.

JAMIE FULLERTON

# Cold Specks

**Neuroplasticity** Mute



Before 2012's 1 Predict A Graceful Expulsion', Montreal

singer Al Spx promised "doom soul". Her debut couldn't quite deliver, though, being a bit Adele-in-black-nail-varnish (and lacking the hits that description might imply). 'Neuroplasticity' is a step in the right direction. Partly recorded at Montreal's Godspeed-frequented Hotel2Tango, it sets Specks' gospel invocations against frosty quitar, skeletal drums and the occasional cry of the world's loneliest trumpet. Cold Specks guested on Swans' 'To Be Kind' and Michael Gira repays the favour with some chilling backing vocals on 'Exit Plan' and 'A Season Of Doubt'. Elsewhere, it wants for a little grit, but it seems Specks is exerting more control. As she purrs on 'Absisto', "I don't suffer fools gladly". LOUIS PATTISON

# **Willis Earl Beal Experiments In Time**

Self-released



Willis Earl Beal's third album arrives after a

turbulent period that included a violent incident with a fan at a gig in Amsterdam. The once-homeless Chicago singer is releasing 'Experiments In Time', his third album, away from his XL-affiliated Hot Charity label, too. While pushing his rich and story-filled vocal to the fore, these 12 songs crawl along at snail's pace. with 'Questions' and 'In Your Hands' dragging. 'Waste It Away', with bilious lyrics about the "trash called civilization" stands out, but mainly because it ends with Beal calling for a mass extermination. He clearly needed a break from his label and possibly viceversa. But while this release offers him independence, it doesn't really offer much else.

DAVID RENSHAW



just six years. But 'Manipulator', his latest, feels like the moment the 27-year-old Californian has been

building towards all along. Whereas the gentle, strippeddown psychedelia of last year's 'Sleeper', recorded after the death of his father and a falling-out with his mother, captured Segall at his most intimate, 'Manipulator' neatly assimilates the lessons learned from previous releases.

Also, the breadth of influences across those albums from Bo Diddley and T Rex to Hawkwind and The Whois utilised here with a new level of expertise. 'The Clock',



for example, unfolds like a clever homage to Arthur Lee's Love, while the percussive breakdown in 'Feel' turns the song into an unapologetic nod to Black Sabbath's 'Supernaut' (from 'Vol 4', the logo from which is tattooed on Segall's arm).

But Segall has bolstered his

# **▶THE DETAILS**

▶ RELEASE DATE August 25 ▶ LABEL Drag City ▶ PRODUCERS Ty Segall and Chris Woodhouse ▶LENGTH 56:16 ▶TRACKLISTING ▶1. Manipulator

- ▶2. Tall Man Skinny Lady ▶3. The Singer ▶4. It's Over ▶5. Feel ▶6. The Faker
- ▶7. The Clock ▶8. Green Belly ▶9. The Connection Man ▶10. Mister Main
- ▶11. The Hand ▶12. Susie Thumb ▶13. Don't You Want to Know? (Sue)
- ▶14. The Crawler ▶15. Who's Producing You? ▶16. The Feels ▶17. Stick Around

►BEST TRACK Tall Man Skinny Lady

sound in other ways too. You can hear it in the funky drumming and beefy basslines, the organ pumping through the title song and in the stings soaring over 'The Singer'. These elements feed into arrangements that feel more carefully considered, allowing lightning-quick guitar lines to pulsate through the album without becoming muddled, sloppy or overblown.

Segall's songs are filled with stalkers, psychos and weirdos - shady oddballs with dysfunctional brains and exploding heads. While an element of the unsavoury is hinted at in the song titles ('The Faker', 'The Connection Man', 'The Crawler'), they share little thematically aside from pithy strands of dark imagery ("Cheap love, I'm wrapped in milk/Drug rug that's smooth as silk", on 'Manipulator') or fuzzed-up moments of fatal attraction ("And when I look into your eyes/I realise/You're the same as me/You'll never be free", he sings on 'The Feels').

> Manipulator' may boast fewer standout moments than previous albums, but it's a refreshingly clear, confident and cohesive set of songs. Despite being Segall's longest, packing 17 tracks into just under an hour, it's also his most focused. It stomps its way through a blistering production that breathes new life into long-worn power chords. CIAN TRAYNOR





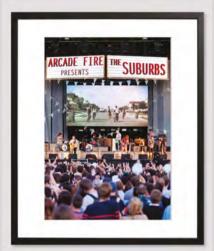
















Sonic Editions presents The NME Collection

25 Exclusive prints including The Strokes, Amy Winehouse, Paul Weller, Kings of Leon, The Libertines, LCD Soundsystem & Kasabian.

All prints are hand printed and framed, limited edition and individually numbered. From only £45 unframed, £75 framed.

Visit www.SonicEditions.com/NME

# Finding Fela

An in-depth portrait of

Fela Kuti, afrobeat's brave,

# complex originator

Calling this film about Fela Kuti, the great Nigerian afrobeat musician/revolutionary, Finding Fela sets it up as a kind of Fantastic Man. Vice's excellent recent documentary about the mysterious William Onveabor, also from Nigeria, or Searching For Sugar Man, about forgotten-thendiscovered US folk-rock musician Rodriguez. But does Kuti need

finding? He was enormously famous in his lifetime and his musical legacy has lived on in countless reissues of his albums, and in his sons Femi and Seun, who play modernised afrobeat to

audiences across the world.

The point is that Kuti has dropped off the radar in mainstream America, and it's with initial alarm that you realise that Finding Fela - directed by Alex Gibney, who won an Oscar for his 2007 documentary Taxi To The Dark Side - is closely tied to Fela!, the Jay Z and Will Smith-produced musical about Kuti that began a run on Broadway in 2009, then toured. The film has a dual narrative, telling both Kuti's life story in traditional documentary style (classic footage, all of which is dynamite to watch, spliced with talking heads) and the story of the musical. It becomes a perfectly effective, if a little

clumsy, way for Gibney to make his central points: that everyone should know about Kuti, and also, how do we address him and his legacy in the 21st century? As such, the knotty subjects of his misogyny, polygamy (he married 27 women in a single day in 1978) and views on HIV (he denied its existence, paying the price and dying of an Aids-related illness in 1997) are dealt with

in Finding Fela by filming the debate the musical's director, Bill T Jones, has with his colleagues about how they are going to confront the same subjects in

a Broadway production.

There is much to learn about Kuti by watching Finding Fela. It's accurate and, at two-hours long, comprehensive. Particularly well covered are his privileged upbringing, his relationship with his mother (a feminist and activist, and Kuti's guiding light) and the importance of his visit to America in the late 1960s, where, in the company of Black Panthers, he became politicised. Incredibly, one interview with an American girlfriend reveals that, pre-politicisation, he was writing songs about soup.

In its larger context, the film tackles postcolonial Nigeria, its subsequent oil boom and the police brutality that killed his mother

during a raid on Kuti's commune in 1977, leaving scars you can see on his body. It's an immense story, told well through Kuti's own narrative, and although it's not Gibney's slickest film, it reinforces Kuti's status as one of Africa's bravest and most significant revolutionaries and musicians. Definitely see it. PHIL HEBBLETHWAITHE





DIRECTOR Alex Gibney RELEASE DATE September 5

God Help The Girl



Belle And Sebastian's Stuart Murdoch first envisioned this wispy musical

10 years ago, and its soundtrack, which provides much of its narrative, was released in 2009. It centres on talented songwriter Eve (Emily Browning), who is in a psychiatric hospital at the story's outset. She starts to write her problems away,

and with the help of James (Olly Alexander, a dead ringer for Noah And The Whale's Charlie Fink) and Cassie (Hannah Murray), sets out on a bumpy road to recovery. It's a slightly indulgent film whose sentimentality might grate on some, but the chemistry between the leads is hugely endearing and entertaining, while Murdoch's dreamy version of Glasgow is as impossible to resist as his glorious girl-group songs. ANDY WELCH

# **Deliver Us From Evil**



This genremashing supernatural cop thriller stars Eric Bana (The Incredible

Hulk) as Ralph Sarchie, a special ops New York City cop investigating a series of gory incidents involving a trio of demonically possessed war veterans led by the deranged Santino (Southcliffe's Sean Harris). With the action shifting

from the Iraq frontline to the Big Apple, the grizzled cop teams up with priest Mendoza (Edgar Ramirez) when evil spirits threaten his family. Combining things that go bump in the night with graphic gore, it's a brooding if not exactly riveting ride. Inspired by the accounts of the real-life Ralph Sarchie, who became an occult investigator, the exorcism scenes are especially gruesome. DAN BRIGHTMORE

# **PLAY** IT AGAIN

# RECENTLY RATED IN NME

# **Royal Blood Royal Blood**

"Unconcerned with anything other than how fun the shared language of rock can be, 'Royal Blood' is here to convince everyone in its path that loud is good." (NME, August 16)

# The Bug **Angels & Devils**

"The Bug uses dourness to create an album of contrasts It's an impressive display, but the contrast between the two sides is so vast, they could easily be two different records." (NME, August 16)

# **Benjamin** Booker

# **Beniamin Booker**

"Booker and his band fire off Zep-style grandiosity and Bolan pomp. Takes the tried-and-tested blueprint honed by his rock'n'roll forebears and transports them bang into 2014, gnarly and gloriously unrepentant." (NME, August 9)

# **Peter Escott**

The Long O

"Escott broods on love and loneliness over a simple palette of hammered piano chords and cheap synths. It's a brave, individual and slightly unsettling work." (NME, August 9)

# **SEØUEL Prague EP**

"Edinburgh producer SEØUEL once took a trip to Prague, where he visited the Infant Jesus Of Prague statue. He takes the religious figure and turns it into the centre of a nightmarish storm. (NME, August 2)







On Wednesday, Philadelphia teenagers **The Districts** kick off the opening afternoon. The four-piece recently lost their now university-bound guitarist Mark Larson, but his temporary replacement Pat Cassidy slots right into a band that, thanks to songs such as 'Funeral Beds', still sound as ferocious as a hurricane on a cattle ranch.

Next is sleepy LA-based stoner

Jonathan Wilson; the only thing missing from his charming and fuzzy performance is a fug of weed smoke.

Norwegian crowds are just so well behaved. Fortunately, nobody told Queens Of The Stone Age, because as soon as Josh Homme turns up, he's chanting: "Nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol... c-c-c-cocaine." If you open a festival headline set with 'Feel Good Hit Of The Summer' then you've basically already won. When the rock'n'roll beefcake hollers: "We came from a long way to get shitfaced and have a party with y'all," Oslo is happy to oblige.

On Thursday night the festival is invaded by future funk from Atlanta, Georgia. **Janelle Monáe**'s flawless live show is furiously energetic and expertly choreographed but still flashes with human moments – like when she introduces 'Cold War' by asking: "Do you believe women should be paid the same as men? Are you tired of what's going on in Israel?" or when she closes her set by flagrantly contravening the numerous 'No crowdsurfing' signs.

If anyone can follow Monáe's eccentric artistry and passion it's her hip-hop mentors. **OutKast** play a dream set: opening with 'BOB', punctuated by 'Rosa Parks' and 'Ms Jackson', featuring solo spots for 'GhettoMusick' and the

still peerless 'Hey Yal', then closing with a run of 'Roses', 'So Fresh, So Clean' and a version of 'International Players Anthem' that features André 3000 standing on a turntable, getting a full-blown case of the giggles. It's moments like this that banish any thoughts that their reunion is a cynical milking of the anniversary cash cow: they're clearly having a ball.

Friday welcomes an exuberant and ragged **Neutral Milk Hotel**. Light on introspective moments and heaving with knotty jams like 'Oh Comely' and 'Song Against Sex', their show thrills their substantial Norwegian fanbase. Local heroes **Röyksopp** follow suit with a ravey headline set. Clad in neon yellow, like kids on their cycling proficiency test, they

sound like Scandinavia's answer to Pet Shop Boys. They tag-team out for a gyrating **Robyn**, who could teach Miley Cyrus a thing or two about stageshow foreplay, before Röyksopp reappear and the trio blast through their collaborative 'Do It Again' EP.



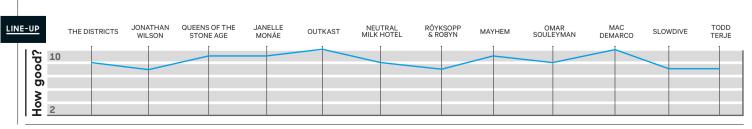
While the pop half of the Norwegian musical dichotomy occupies the main stage, another huge crowd is getting their fill of black metal over in a venue that looks uncannily like an abattoir. **Mayhem** deliver on every count: they're fast and heavy; their frontman is grasping a human skull; and a hapless roadie struggles manfully to set alight a pig's head in true Spinal Tap style.

Saturday sees Norway's usually coy dancers

finally lose their shit – and it's a wobbling turn from Syrian wedding singer/techno wizard **Omar Souleyman** that brings out the most uninhibited dancing of the weekend.

After finally cutting lose, the Norwegian crowd are more than







and dirty with Mac

DeMarco. Mac and his

direct from Gothenburg

two days. New guitarist

experimental rock'n'rollers

Tonstartssbandht) is in tow

in place of Peter Sagar, who

with the DeMarco madness

him on tour, gets his most

has left the band to work

on his Homeshake solo

project. White, familiar

after stints supporting

motley band rock up

having not slept for

Andy White (once of

(Clockwise) Janelle Monáe. **OutKast and** The Districts

# THE VIEW FROM THE CROWD

#### BAND OF THE WEEKEND?



Carola, 28. Netherlands 'My favourite band

were The National. They just gave so much energy on stage. I've seen them once before but this time they were



"I really liked Darkside. Their sound is so beautiful

Ida, 28, Ski, Norway

and it really paints a picture with music. Going to see them is a real experience."



Oyvind, 29, Oslo, "OutKast put in my favourite

performance of the festival. . They played all their hits and they really looked like they were having a good time."



Espen, 29, Oslo, Norway "Neutral Milk Hotel were the highlight

for me. I love their albums and I never thought I'd get the opportunity to see them perform live."

prominent moment early on when he's left to play an epic guitar solo while the frontman shotguns beer cans with bassist Pierce McGarry. "Now it's a rock'n'roll show..." Mac belches. "Or at least it's a redneck white trash show." His adorable rabble succeed in bringing out the Norwegian eccentric streak: a girl thrusts a whole cabbage into the air when Mac opens with 'Salad Days' and the crowd are more than happy to surf him almost back to the sound stage, where he has to join Janelle Monáe on the naughty step. Even more than the reformed Slowdive or Todd Terje, a local headliner armed with a humungous disco anthem in 'Inspector Norse', this is Mac's day. He celebrates by spending the afternoon doing flips off a backstage diving board. Salad days indeed. KEVIN EG PERRY

# Waiting Room, London

Tuesday, August 5 "I've gotta be careful when I put my bass on, with my hair..." mutters top-knotted multiinstrumentalist and new Rough Trade signing Georgia Barnes bashfully between caustic opener 'Be Ache' and the skewed 'Come In'. There's nothing remotely coquettish about the five extraterrestrial tunes she thunders through tonight, however. She's a swarm of robotic bees in thrall to Micachu and The Knife on work-inprogress 'GMTL', but the peculiar 'Digits' is where Georgia dazzles. Her gentle croon - "These digits are bridges/So ring it/If you need it" fizzes around gurgling production. Her first London show proves that, despite disjointed rhythms, there's human heart to match the digital muscle. DAN CARSON

# Perfume Genius Chats Palace, London

Monday, August 4 There's something fitting about Mike Hadreas' Perfume Genius guise playing at Chats Palace - the dilapidated but grand old cabaret joint brings his haunting chamber pop to life. **Emotionally stark** opener 'I Decline' rolls painfully into 'Take Me Home' and 'Dark Parts'. He's especially delicate delivering the killer line of closer 'Queen' - "No family is safe when I sashay" - with his back half-turned to the crowd. It's a bombastic glimpse of his upcoming 'Too Bright' album, matched by the powerful atmospherics of older tracks 'All Waters' and 'Floating Spit'; with huge, peacocking keyboard parts, they're extremely moving



Sweat-soaked Canadian punks road-test crazed new songs at thrillingly intense show

> If it wasn't for shaggy drummer Hayden Menzies, Toronto's Metz would be among the most innocuouslooking punk bands around, Bassist Chris Slorach is dressed in a buttoned-up shirt, hair slick and straight; bespectacled frontman Alex Edkins strums his guitar timidly as he sets up. Minutes later, though, he returns a different animal, his shrieks during 'Knife In The Water' causing his head to involuntarily shudder. Their debut LP is nearly two years old, yet its intensity remains as white-hot live as when the Sub Pop group first hit UK shores.

SETLIST

▶Dirty Shirt ▶Knife In The Water ▶Negative Space

- ▶Get Off ▶Wasted
- ▶Headache
- ▶New Song 1 ▶New Song 2 ▶Rats
- ▶The Mule
- ▶Wet Blanket

Opener 'Dirty Shirt' begins with a barrage of squalling guitar, as the trio strive to shake The Harley from its sleepy weeknight malaise. Edkins throws himself to the ground and raises a fist skywards as though summoning a higher power; during the tightly interlocking, repetitive 'Headache' he wields his guitar like a bat. Slorach lurches alongside, sweaty and sodden. Metz shows used to be over in 20 minutes, but now the band revel in stretching songs out in a lung-busting test of

stamina. They play two unnamed new tunes back-to-back, one delivering a frightening sucker punch while the other pivots on a sole riff that Edkins madly repeats until it disintegrates into feedback. Finishing with an elongated 'Wet Blanket', he bows down, shaking before his amp and holding his guitar like a sacrificial offering - body and soul long since given over to their unholy noise. simon jay catling

ANDY WELCH

# Beacons Festival

Heslaker Farm, Skipton
Friday–Sunday, August 8–10

Guitars and electronics blend powerfully

at the North Yorkshire festival

"Do you fancy seeing bands or DJs?" a girl asks her friend on the Beacons campsite. Tough question – they'll spend their weekend torn between fearsome DIY punks and acclaimed glitchy beatmakers.

It begins serenely, with **British Sea Power**'s gorgeous performance of their score to Penny Woolcock's *From The Sea To The Land Beyond* landing countless emotional punches. Friday continues with Manchester's **Kult Country**, who despite the misfortune of having to play outdoors when the rain starts, impress with their bleak psychedelia.

Under shelter, there are dull **DZ Deathrays** and **Toy** sets before **East India Youth** raises the bar considerably. Half madcap DJ, half operatic

karaoke singer, his pleading vocals during 'Looking For Someone' drop like pearls in an ocean of awesome electronic noise. New York rapper Action Bronson, meanwhile, is all beard and belly, hurtling from the cutting edge hip-hop of 'Silverado' into an '80s pop megamix. Loud-mouthed and loveable, he crushes headliners

**Daughter**, who glide past in a glow of pretty lights and ghostly harmonies.

Saturday starts with **Menace Beach** sounding like the best new band in the north. Their grunge-pop is so blindingly catchy, it almost makes up for actual pop star **Charli XCX** dropping out last-minute. Afterwards, **Glass Animals** offer a passable Alt-J impersonation, but **Adult Jazz** do a much better one later on.

It's Cardiff power-punks **Joanna Gruesome** who score another big tick in the bands column, though. Singer Alanna McArdle's delivery is furiously emphatic enough to make teenagers feel how the generation before them felt when they discovered Hüsker Dü and Bikini Kill.

Beacons' clash of musical cultures comes to a head at midnight on Saturday. Celebrated producer **Jon Hopkins** is whipping up a techno

tornado while, next door, **Hookworms** are unleashing a storm of clanging psych. Frontman MJ is intensity incarnate, while his band build a Berlin wall of krautrock noise. Another point to the bands: Hookworms are unstoppable.

On Sunday, glorious London shoegazers **Night Flowers** embody the just-get-on-with-it DIY spirit by starting their set

minus their drummer, who's slept in. **Sleaford Mods** might actually be the most punk act on
the bill. Street poet Jason Williamson is a
smashed pint glass of a man, twitching and
chanting, ranting and raving. His bandmate
Andrew Fearn does little except fire up grotty
backing tracks, occasionally singing along,
swigging lager and checking his iPhone.

Taking a more orthodox approach, **Speedy Ortiz** showcase several shades of slacker rock. You can spend all day unpicking the nods to Pavement and Sebadoh, but frontwoman Sadie Dupuis has her own unique wry charm.

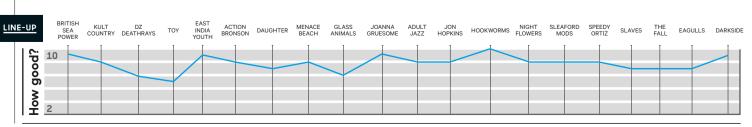
As Kent duo **Slaves** spit out their boot-boy blues, **The Fall** are forced off mid-set by the remnants of hurricane Bertha and the bravest stage manager ever. Elsewhere, **Cate Le Bon** is cancelled, then

uncancelled, and **Andrew Weatherall**'s DJ set is abandoned altogether. At least when The Fall return after half an hour, they're raging and triumphant – until drawler-in-chief Mark E Smith hands tatty lyric sheets to his bandmates, forcing them to ramble on without him.

During the final late-night head-to-head, **Eagulls** charge deliriously round punk's fringes,
but they're completely overshadowed by **Darkside**, who turn flickers of minimalist funk
on 'Paper Trails' and 'Golden Arrow' into the
stuff of every chin-stroking clubber's
dreams. A late win for the dance heads
but one proving that if it's a question
of bands or DJs, at Beacons you can't
go wrong. 

ROBERT COOKE









Sleaford Mods on...

#### ...meeting fans

Andrew Fearn: "Walking back here with my pie, I got stopped about five times by people saying really powerful things about what we represent. It's super-touching."

### ...raving with infants

Jason Williamson: "My kid's here. We've just been bopping to Andrew Weatherall, actually. But it's kinda grown-up dance music, innit? But he's fucking great."

#### ...the nine-to-five slog

<u>JW:</u> "I've been working all my life, and Andrew has. You just can't believe how crap it is, and the older you get, the worse it gets."

# MORE GIGS

# Flamingods Sticky Mike's Frog Bar, Brighton

Thursday, August 7 When a tightening of visa laws split the members of Flamingods between the UK and the UAE last year, national borders proved no barrier to creativity, with their new album 'Hyperborea' assembled entirely through filesharing. Reunited, the London-Bahraini fivepiece slip easily back to their rhythmic roots, free-wheeling through the kaleidoscopic 'Lake Yaylaru' and 'Quesso'. Led by Kamal Rasool's magpieeve for international instrumentation, Flamingods' iams steer clear of self-absorption through sheer force. During the hypnotic tumble of 'Hyperborea' - tonight's peak the drums move the room as one. STUART HUGGETT

# Grumbling Fur Corsica Studios, London

Tuesday, August 12 Grumbling Fur's songs dwell on interstellar matter, the cognitive abilities of spiders and the apocalyptic visions of Blade Runner replicants. Delivered live by Daniel O'Sullivan and Alexander Tucker, though, they gleam like pure pop. Joined by hired hands on violin and viola da gamba, the duo present new album 'Preternaturals' as a heady blend of Kate Bush and Coil. Tim Burgess joins them for 'Lightinsisters', and while their live show might be enriched by a little more performance, if you imagine these songs with wind machine and capes billowing, it's testament to the breadth of the pair's imagination. LOUIS PATTISON

# **Jamie T**



After four long years, the south London troubadour is back and better than ever

London crowds might have a reputation for being static and uptight, but when Jamie Treays makes his long-awaited return to his hometown tonight. all that goes right out of the window. Men whip off their T-shirts, pints are chucked high into the air and arms are thrown in sweaty embraces. Some fans clamber onto The Dome's windowsills to get a better look at the much-missed musician and his band, and one even turns a table into his own viewing platform, grabbing the hands of passers-by and singing passionately into their faces.

It's been four years since Treays last performed, so it's been easy to

forget just how much his songs connect with people. Tonight is a reminder that his tales of fighting, drinking, love and growing up still resonate deeply with his fans. Long before he appears onstage, they're chanting his name, clapping their hands and stomping their feet. When he finally emerges, that anticipation erupts into fervent hero worship. This isn't just any gig - this is the second coming of Jamie T and you'd have to have iron willpower not to

get swept along with it.

From the off, he looks composed and confident, his left leg constantly hammering the stage like his hero Joe Strummer. Even during the slower likes of emotional new track and set opener 'Limits Lie', he oozes energy, which feeds into the chilled- out reggae slope 'Don't You Find', the first single from his upcoming third album 'Carry On The Grudge'.

"We're going to play some new songs and some old songs, This one's definitely an old one. Some of you were still nippers when this came out," Treays announces before a riotous 'Salvador' turns the room into a sea of flying bodies and plastic cups. New songs 'Murder Of Crows' and 'The Prophet' slow things down again, but not even the bleak, tortured pain of their lyrics can dampen the electric mood. Even if they could, the ska-tinged 'Zombie' shows a more uncontained side to Jamie T's new record, prompting The Dome to explode once more.

As the stage is reset before the encore, Jamie's tech strolls along its lip, gesturing to the crowd to ramp up their enthusiasm. They don't need much encouraging. The last, manically shouted refrain of "Let's go out and find some trouble" pierces through the final chords of closer 'Sticks 'N' Stones', uniting everyone here. Having one of the most original, exciting musicians of the last decade back means so, so much. RHIAN DALY

SETLIST

- ▶Limits Lie ▶Don't You Find ▶So Lonely Was
- The Ballad ▶Salvador
- ►Hocus Pocus ►The Prophet
- ►Murder Of Crows ►368
  - ▶lke & Tina
  - ►Zombie ►They Told Me
  - ►They Told Months It Rained
    ►If You Got
  - The Money ▶The Man's
- Machine ▶Sticks 'N' Stones

23 AUGUST 2014 | NEW MUSICAL EXPRESS



# SUBSCRIBE TO UNCUT FROM ONLY £19.

**ENJOY A SAVING OFUPTO 36%** 

**CONVENIENT HOME DELIVERY ERY MONTH** 

RECEIVE A **EE CD EVERY** 

\*We regret that the free CD is not available to subscribers in the EU due to licensing laws. Offer open to new subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). **Offer closes 3:10.2014.** 





uncutsubs.co.uk/17D



0844 848 0848

Quote code: 17D

7 days a week from 8am to 9pm (UK time) Overseas:+44 (0)330 3330 233







FRI 5 SEPT · NEWCASTLE O2 ACADEMY SAT 6 SEPT · GLASGOW O₂ ACADEMY FRI 12 SEPT · LIVERPOOL O₂ ACADEMY FRI 19 SEPT · BIRMINGHAM O2 ACADEMY FRI 26 SEPT · LONDON O2 ACADEMY ISLINGTON FRI 31 OCT · SHEFFIELD O<sub>2</sub> ACADEMY

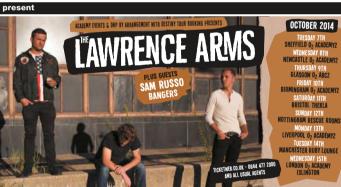
TICKETWEB.CO.UK · 0844 477 2000 AN ACADEMY EVENTS PRESENTATION



# DECEMBER 2014

- 04 BRISTOL O<sub>2</sub> ACADEMY 05 LEICESTER O<sub>2</sub> ACADEMY 06 LIVERPOOL O<sub>2</sub> ACADEMY
- 09 BOURNEMOUTH 02 ACADEMY

- SHEFFIELD O<sub>2</sub> ACADEMY GLASGOW O<sub>2</sub> ABC NEWCASTLE O<sub>2</sub> ACADEMY LONDON O<sub>2</sub> SHEPHERDS
- 20 BIRMINGHAM O. ACADEMY



# **WINTER TOUR 2014**

21st NOV OXFORD 02 ACADEMY2
WWW.TICKETWEB.CO.UK · 0844 477 2000 22nd NOV BIRMINGHAM O2 ACADEMY2
WWW.TICKETWEB.CO.UK · 0844 477 2000

23rd NOV BOURNEMOUTH THE OLD FIRE STATION
WWW.TICKETWEB.CO.UK · 0844 477 2000

24th NOV MANCHESTER CLUB ACADEMY WWW.GLASSWERK.CO.UK

25th NOV LONDON O<sub>2</sub> ACADEMY ISLINGTON WWW.TICKETWEB.CO.UK · 0844 477 2000

AN ACADEMY EVENTS PRESENTATION BY ARRANGEMENT WITH DESTINY TOUR BOOKING

OCTOBER 2014

THURSDAY 9TH GLASGOW 0<sub>2</sub> ABC2

SATURDAY 11TH BRISTOL THEKLA

SAT 15 NOV LONDON 02 ACADEMY ISLINGTON

**BIRMINGHAM O<sub>2</sub> ACADEMY** 

**NEWCASTLE O2 ACADEMY** 

**TICKETWEB.CO.UK** 0844 477 2000

thecloneroses.co.uk facebook.com/cloneroses



# **MARKETPLACE**

'Shot of Rhythm & Blues'
A pictorial book celebrating
Dr FEELGOOD and Wilko JOHNSON
in the '80s and '90s.

Over 120 fantastic B&W and color
pictures of 2 of Britain's finest Live acts!













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









# ME Guide

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



The hottest new tickets on sale this week

# **Wolf Alice**

London's most exciting new band are set to record their debut album just as soon as they've finished conquering festival season. They'll play two shows previewing songs from the record in October.

### You usually hit the road pretty hard. Are you starting to take it easier by only doing two dates this time around?

Joff Oddie (guitar): "There might be some more dates announced soon! These shows we're using as a showcase to play some of the new material that will be on the album. We haven't thought too much about the setlists yet, but there'll probably be a lot of new stuff

on there. We're going to try and make them special occasions - it's all under our hats at the moment but we're going to try and make them fun and a bit different."

# Where are you most looking forward to playing?

"The London shows are always a homecoming for us. They're usually a family and friends affair. We've had a lot of good times in Manchester before, though, and we haven't played a headline show there off our own backs in a long time. The last time we played our own show there was at a tiny 150 capacity venue so it's going to be good to make a step up."

### How are the songs for the album shaping up?

"It might be a surprise – or maybe not - that it's a bit of a mixed bag. I think it's going to be mostly new stuff. We've had so long to make the album it'd feel a bit odd to put songs we've already released on there."

# ►THE DETAILS

▶ DATES Manchester Club Academy (October 22), London Heaven (23)

SUPPORT ACTS TBC

▶ PRICE Manchester £9.50; London £11

►ON SALE now

▶ FROM gigsandtours.com with 95p-£1.10 booking fee

# Biffy Clyro

The Glaswegian band have announced three special shows in their hometown, where they'll get fans to vote for the setlist each night. On December 5, they'll play tracks from their debut album 'Blackened Sky' and 2007's 'Puzzle', while the second night will feature songs from 'The Vertigo Of Bliss' and 'Only Revolutions'. The final show will take in cuts from 'Infinity Land' and 'Opposites'. In a statement announcing the gigs, the band wrote: "Time to practice 160 songs..."

- ▶ DATES Glasgow Barrowland (December 5-7)
- SUPPORT ACTS TBC
- ▶PRICE £35
- **►ON SALE** now
- ▶ FROM ticketmaster.co.uk with £4 booking fee

# Chvrches

The Glaswegian trio will finish touring their debut album 'The Bones Of What You Believe' on a high, as they play the likes of Brixton Academy and hometown venue Glasgow Barrowland this winter.

▶ DATES London O2 Brixton Academy (October 30), Glasgow Barrowland (November 3), Edinburgh Corn Exchange (5), Manchester Academy (6)

- ► SUPPORT ACTS Lizzo
- ▶ PRICE £16-£18
- ►ON SALE now
- ▶FROM NME.COM/tickets with £1.60-£1.80 booking fee; Glasgow and Edinburgh from ticketmaster.co.uk with £2.50 booking fee

## Karen O

The Yeah Yeah Yeahs frontwoman is going it alone on her debut solo album 'Crush Songs', released next month. She'll come to the UK in October to recreate the

# **UK GIG LISTINGS AND TICKETS AT NME.COM/TICKETS**

lo-fi bedroom pop of the record at two intimate London shows.

- ► DATES London Bush Hall (October 4, 5)
- ▶ SUPPORT ACTS TBC
- ▶ PRICE £27.50
- ►ON SALE now
- ► FROM NME.COM/tickets with £2.75 booking fee

# Jamie T

The south Londoner follows up his comeback shows with an even bigger tour to celebrate his new album yet, 'Carry On The Grudge'. Expect sweatdrenched rowdiness.

- ▶ DATES Bristol O2 Academy (October 30), Southampton O2 Guildhall (31), Norwich UEA (November 1), Newcastle O2 Academy (3), Nottingham Rock City (4), Manchester Club Academy (7), Leeds O2 Academy (8), Glasgow Barrowland (10), Birmingham O2 Academy (13), London Alexandra Palace (14)
- ►SUPPORT ACTS TBC
- ▶PRICE £19.50-£22.50
- ON SALE now
- ► FROM NME.COM/tickets with £1.95-£2.50 booking fee

# Kaiser Chiefs

Earlier this year, the rejuvenated Kaiser Chiefs announced two mammoth dates in London and Leeds. Now they've confirmed they'll be heading to even more of the UK's arenas in the run up to those shows, where they'll air new album 'Education, Education, Education, Education & War' plus hits from their back catalogue.

▶ DATES Liverpool Echo Arena (January 31 2015), Dundee Caird Hall (February 2), Edinburgh Usher Hall (3), Newcastle Metro



Radio Arena (5), Wolverhampton Civic Hall (6), Nottingham Capital FM Arena (7), Plymouth Pavilions (9), Bournemouth International Centre (10), Brighton Centre (11), London O2 Arena (13), Leeds First Direct Arena (14)

- SUPPORT ACTS TBC
- ▶PRICE £19.50-£35
- ►ON SALE now
- ► FROM NME.COM/tickets with £1.95-£4.25 booking fee

### **Twin Peaks**

The Radar stars have been causing a stir stateside with their raucous shows, even with singer/guitarist Cadien Lake James temporarily confined to a wheelchair. They'll bring the rock'n'roll brilliance of new album 'Wild Onion' to London for their first UK show later this year.

► DATES London Birthdays (October 7)

- SUPPORT ACTS TBC
- ►PRICE £7
- ►ON SALE now
- ► FROM communionmusic.co.uk with £1 booking fee

# **FKA Twigs**

Tahliah Bennett recently spoke out about being pigeonholed as an alternative R&B artist, claiming that her just-released debut album 'LP1' is "punk". She'll justify that at some of her biggest shows yet.

- ► DATES Brighton The Dome Studio Theatre (October 2), Birmingham The Institute (3), Manchester Royal Northern College of Music (4), Glasgow Oran Mor (6), London Hackney Empire (8), Bristol Trinity (9)
- ►SUPPORT ACTS TBC
- ▶PRICE £12-£20
- ►ON SALE now
- ► FROM NME.COM/tickets with £1.20 booking fee; Brighton, Glasgow and London from

fkatwigstickets.sandbag.uk.com with £1.30-£1.50 booking fee

# Coves

Leamington Spa duo John Ridgard and Beck Wood released debut album 'Soft Friday' earlier this year, marrying garage rock with hints of My Bloody Valentine and The Jesus And Mary Chain. Those sounds will become an even more powerful force as Coves hit the road for more gigs towards the end of 2014.

- ▶ DATES London Corsica Studios (November 13), Birmingham Hare & Hounds (14), Manchester Castle Hotel (18), Leeds Nation Of Shopkeepers (19), Bristol Louisiana (20), Brighton The Hope (21)
- ▶SUPPORT ACTS TBC
- ▶PRICE £5 London £8
- ►ON SALE now
- ► FROM NME.COM/tickets with 70p-£1.05 booking fee

# TOUR NEWS

# A\$AP Mob

A\$AP Rocky, A\$AP Ferg. ASAP Nast and A\$AP Twelvyy will all head to Manchester to play a one-off show as part of this year's Warehouse Project. The aroup will perform at Store Street on October 28. Tickets are on sale now from NME.COM/tickets and cost £32.50.

# **Beaty Heart**

The exotic Peckhambased indie-pop group will support Of Montreal member Kishi Bashi on all his UK dates this September, kicking off at Newcastle Cluny on September 13. The trip then continues to Glasgow Broadcast (14), Manchester Deaf Institute

(15), Bristol
Thekla (16),
London Bush
Hall (17),
Brighton The
Hope (18),
Birmingham
Hare &

Hounds (20). Tickets are available now from NME.COM/

tickets and cost £8 (London £12). Glasgow tickets are also £8 from ticketweb.co.uk.

Telefonica

Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020

**PRIORITY** 

 $O_{2}$ 

Terms apply



Everything worth leaving the house for this week

# Kate Bush

It's finally here. After years of speculation, six months of postannouncement waiting and about four minutes to sell out all 22 dates, Kate Bush's live return is upon us. Thirty-five years after her last tour, the art-pop icon is set to grace the Eventim Hammersmith Apollo for a whopping month-long run. No doubt she'll attempt to justify the insane amounts of expectation with a righteous return to her glory days.

- ▶ DATES London Eventim Hammersmith Apollo (August 26)
- ►TICKETS Sold out

# **Queens Of** The Stone Age

Too far from Reading or Leeds to catch Josh Homme and his mighty gang this weekend? Fear not, there's another option: the desert rockers will also be heading to Belfast on Wednesday

to headline the final day of Belsonic festival.

- ▶ DATES Belfast Custom House Square (August 20)
- ►TICKETS £30 from
- ticketmaster.co.uk with £2.75 booking fee

# Creamfields

The UK's biggest dance

weekender returns to Daresbury for another year, boasting the likes of Avicii, Deadmau5 and Calvin Harris. If you like your festivals late, loud and more than a little bit ravey, this one's for you. ▶ DATES Daresbury Hall Lane

(August 22-24)

▶TICKETS Day tickets £93.50 from ticketmaster.co.uk with £8.50 booking fee

# **Art Brut**

Eddie Argos may have moved to Berlin, but Art Brut still know how to channel chaotically brilliant, punk-spirited weirdness like no others. Catch them at this standalone London date. ▶ DATES London Tooting Tram And Social (August 22)

►TICKETS £13.75 from

NME.COM/tickets with £1.25 booking fee

## Palma Violets

The Lambeth boys warm up for their sets headlining the Festival Republic tent at this year's Reading & Leeds festivals with an intimate show at Hitchin's Club 85, Catch them giving debut album '180"s highlights another airing while previewing new material, as they've done at the few shows they've played so far this year. South London pals Childhood will bring their recently released 'Lacuna' LP in support and hotly tipped newcomers Ming City Rockers will open proceedings. ▶DATES Hitchin Club 85

(August 21)

▶TICKETS £10 from seetickets. com with £1 booking fee

# The Pains Of **Being Pure At Heart**

Off the back of recent third album 'Days Of Abandon', the New York indie-pop quartet head to UK shores for a couple of shows before hitting Reading & Leeds. Expect new cuts and old favourites that hit the sweet spot between shoegaze and twee.

▶ DATES Nottingham Bodega (20), Chester Live Rooms (21)

►TICKETS Nottingham £13.44; Chester £13.20 from seetickets.com with £1.20-£1.44 booking fee

# Jeffrey Lewis & The Jrams

There's been Jeffrey and Jack Lewis, Jeffrey Lewis & The Junkyard, Jeffrey on his own and now the prolific American songwriter and artist is back with his new band

# FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

# 1. Royal Blood

Rough Trade East, London **The Brighton** bass'n'drums duo launch their heavy debut LP ►August 26, 7pm

# 2. The Wytches

Rise Records. Bristol Doomy trio bring 'Annabel Dream Reader' to Bristol ►August 26, 8pm

# 3. Dumb

The Old Blue Last. London The scuzzy slackers take to east London's indiest stage ►August 26, 8pm

# 4. Fear Of Men

Sixty Million Postcards. Bournemouth Dream-pop tunes from the **Brighton quartet** ►August 22, 8.30pm

NEW MUSICAL EXPRESS | 23 AUGUST 2014

# 5. Two-Bit

Sister The Old Blue Last, London Two-piece garage rock plus supports ►August 22, 8pm





The Jrams. Peppering his sets with storytelling, cartoon strips and political angst, Lewis is a natural raconteur of the finest order.

- ► DATES Aberdeen Moorings Bar (August 20), Edinburgh Electric Circus (21), Manchester Deaf Institute (23)
- ►TICKETS Aberdeen £10 from skiddle.com with £1.25 booking fee; Edinburgh £10 from ticketweb.co.uk with £1.25 booking fee; Manchester £9 from NME.COM/tickets with 90p booking fee

# Wolf Alice

Over the past year, Londoners Wolf Alice have built up a formidable arsenal with a string of increasingly exciting EPs and ever-more hedonistic live shows, getting more brilliantly bratty, thrashy and downright fun by the day. This Welsh headline gig is sure to be a riot.

- ▶ DATES Cardiff Clwb Ifor Bach (August 21)
- ▶TICKETS £8.80 from NME. COM/tickets with 80p booking fee

### The Hives

After two decades in the business, The Hives might be seasoned pros but their live gigs show no sign of slowing down. Straddling the line between frontman and circus ringleader, Howlin' Pelle Almqvist won't accept standing still for an answer.

- ▶ DATES London O2 Academy Brixton (August 21)
- ▶TICKETS £28 from NME.COM/ tickets with £4.50 booking fee



The best music on TV, radio and online this week

# **Reading & Leeds**

BBC Radio 1 DJs Jen Long and Greg James bring all the highlights from the twin festivals into your living room. The pair will be joined by special guests in the BBC treehouse for interviews and exclusive performances, while live sets from Queens Of The Stone Age, Arctic Monkeys, Disclosure and more will also be shown.

►WATCH BBC Three, August 22-24

# J Mascis Xposure

The Dinosaur Jr man pays a visit to John Kennedy to discuss his new solo album, 'Tied To A Star'. He'll bring a copy of the record to the studio, too, and will play some of its mellow highlights.

►LISTEN XFM, August 26, 10pm

### Ronnie Wood South Bank Show Originals

Host Melvyn Bragg looks back at a 2004 interview with the Rolling Stones guitarist. In it, Wood discusses his experiments with drugs and his interests away from music, including his passion for art. ►WATCH Sky Arts, August 21, 9.30pm

La Roux Annie Nightingale's Playlister

Elly Jackson, aka La Roux, joins Annie Nightingale to share a playlist of her influences and inspirations. In the mix, she will include tracks from the likes of Diana Ross and Grace Jones, and discuss their impact on her own music. ►LISTEN BBC Radio 2,

August 25, 8pm

# Metallica Sonisphere

After the metal titans headlined this year's

La Roux

Glastonbury, they made their way to Sonisphere in Knebworth Park to do the same. Catch their performance in this selection of highlights from the festival, which also features Iron Maiden, Gary Numan and more.

►WATCH Sky Arts, August 22, 9pm

Jessie Ware

Mary Anne Hobbs The Brixton singer

drops by the 6 Music studios to take part in Mary Anne Hobbs' Kate Bush special, celebrating the start of the reclusive star's run of London

gigs. Jessie will talk about being compared to Bush, as well as sharing more details on her forthcoming second album 'Tough Love'.

►LISTEN BBC 6 Music, August 24, 7pm



AVAILABLE EVERY WEDNESDAY NME.COM/DIGITAL-EDITION













# MORE REASONS TO SUBSCRIBE TO NME

- Enjoy exclusive interviews and behind the scenes access
- Get every issue delivered direct to your door
  Find the best new music first



OFFER ENDS 30/09/2014

0844 848 0848

(8am-9pm UK time, 7 days a week) QUOTE CODE: 15W



WWW.NMESUBS.CO.UK/15W



**COMPLETE THE COUPON** 

Complete this coupon and send to: NME Subscriptions, FREEPO	ST CY1061, Haywards Heath, West Sussex RH16 3BR (NO STAMP NEEDED)	
ıld like to subscribe to NME and pay just £12.75 per quarter by	PAYMENT DETAILS:	5
t, saving 62% on the full subscription price of £33.83	l'enclose a cheque/postal order for £ made payable to IPC Media Ltd.	
NTEED FOR THE FIRST 12 MONTHS.	Or please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro	

☐ UK 1 year cash/credit card - pay just £51.99, saving 61%

☐ UK 2 year cash/credit card - pay just £103.98, saving 61%

YOUR DETAILS:

□ YES! I wou **Direct Debi** PRICE GUARAI

Mr/Mrs/Miss/Ms E-mail:

Address: Home Tel. No. (incl. area code):

If you would like to receive messages from NME and IPC containing news, special offers, product and ser take part in our magazine research via your mobile, please include your mobile phone number below. Mobile Phone No: Date of Birth:

SIGNATURE DATE.

When you subscribe by quarterly Direct Debit. Offer ends 30/09/2014. Offer open to new UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 1 year 67 lissues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, no the subscription. For full terms and conditions, wist waw.magazine.edirect.com/terms. For enquiries from the UK please call 

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media
Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request.
If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society. If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us

15W

Instruction to your Bank or Building Society to pay by Direct Debit. For office use only. Originator's reference: 764 221		
Nar	ne of Bank:	
Add	Iress:	
	Postcode:	
Acc	ount Name:	
	c Code	
detai by th may	» pay IPC Media Ltd Direct Debts from the account led on this instruction, subject to the safeguards assured e Direct Debt Guarantee. I understand that this instruction remain with IPC Media Ltd, and if so, details will be passed ronically to my bank or building society.	
Sign	nature:	
Dat		



# Sumner of love

NME heads to America amid rumours it could be all over for **New Order** 

New Order are touring America for the first time since 1989 and NME have been invited along on four conditions: 1) there will be no posed group shot; 2) Bernard Sumner won't do an interview; 3) the band stay in different hotels to journalist Betty Page and photographer Kevin Cummins; 4) backstage access is not guaranteed. A day later, Peter Hook sends a message of his own to a man he's known for 17 years: "Cummins isn't to photograph me with any of me birds or me drugs." After a few days of being stalked by Page, Sumner agrees to an interview. She asks him about rumours that this year's Reading Festival



will be the band's last hurrah. "I can't say whether it's the last show, and I can't predict the future," says Sumner. "I don't know if there'll be another LP or another tour. We'll have to wait and see if we've all got sick of each other." He stops. He thinks. He continues: "I'm not really interested in being dead successful. The people around us are more interested in success than we are."

# SHE'S ELASTICA

In the group's first NME interview, singer Justine Frischmann of "skew-whiff twentysomethings" Elastica tells John Harris that "our band is ridiculously mathematical. Me and Annie [Holland, bass] are Virgos, so we've got similar brains: we like maths and we're into crosswords." Later, she expresses her admiration for PJ Harvey. "Her first album was great. I liked all those almost Old English overtones on it. I couldn't believe it when she put out the second album and started singing about gasoline."

# **BOOS HOUND**

"Our objective was get famous, take loads of drugs and be The Beatles, But I know if it happens we'd resent it." So says Boo Radleys guitarist Martin Carr to NME's Ted Kessler in the New Brighton pub where the band played their debut gig. He swigs his ale and studies the rest of the group. Tim Brown (bass) is whispering to Wendy Wilkinson (keyboards), Sice Rowbottom (singer) is kicking the pinball machine and Rob Cieka (drums) is staring at the cigarette machine. "We're pretty fragile mentally," says Carr. "Pint?"

# REVIEWED THIS WEEK



Levellers -'Levellers' 5/10

"They don't so much write

songs as stomps. Their idea of 'experimentation' is to deploy a didgeridoo." ■ SIMON WILLIAMS

# ALSO IN THIS ISSUE

- ▶Bono responds to questions faxed to him by NME's Steven Wells by sending an axe into the office, inscribed with the words: "I forgive you for you know not what you do."
- ►Björk's 'Venus As A Boy' is one of the singles of the week. Johnny Cigarettes describes it as "head-spinningly eclectic".
- ► England footballer Ian Wright has made a record with Pet Shop Boy Chris Lowe: "People have this perception that I'm a nutcase. This is my opportunity to say how I feel," he says.

NME EDITORIAL (Call 020 3148 + ext)

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

DEPUTY EDITOR Eve Barlow (ext 6854) DEPUTY EDITOR E VE Barlow (ext 6854)
DEPUTY EDITOR, NME.COM. LUCY, JONES (ext 6867)
ASSISTANT EDITOR, TOME.COM AI HOTNEY (ext 6866)
ASSISTANT EDITOR, NME.COM AI HOTNEY (ext 6867)
FEATURES EDITOR LEUR EN ADRES (ext 6871)
NEWS EDITOR ABOUT (MISINSON (ext 6858)
DEPUTY NEWS EDITOR ABOUT (MISINSON (ext 6866)
DEPUTY NEWS EDITOR AID (AID)
ASSISTANT REVIEWS EDITOR AID DAI/ (ext 6860)
NEWS REPORTER DAVID RENSHAW (ext 6877)

> DEPUTY ART DIRECTOR TONY Ennis DESIGNER Dani Liqui DIGITAL DESIGNER JON Moore

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

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

PRODUCER, NME.COM Jo Weakley VIDEO PRODUCER Ryan Forde

WITH HELP FROM Sarah Anderson, Ben Homewood, Mike McCue, Nick Mee

#### ADVERTISING

ADVECTOR INC.

6th Floor, Blue Fin Building, 140 Southwark Street,
London SE1 OSU
GROUP ADVERTISING DIRECTOR ROMANO SIdOli
PA TO GROUP ADVERTISING DIRECTOR Kelly Litten
(ext. 2621)

HEAD OF MARKET, MUSIC TITLES Andrew Minnis BRAND MANAGER Matthew Chalkley
DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709) DISPLAY AND ONLINE SALES Stephane Folquet (ext 6724)

LIVE & LABELS SENIOR SALES EXECUTIVE Emma Martin (ext 6705) HEAD OF PROJECT MANAGEMENT Elisabeth Hempshall (ext 6726) DIRECTOR OF INSIGHT
Amanda Wigginton (ext 3636) REGIONAL BUSINESS DEVELOPMENT MANAGER Oliver Scull (0161 872 2152) AD PRODUCTION Laurie King (ext 6729) CLASSIFIED SALES MANAGEI Laura Andrus (ext 2547) CLASSIFIED SALES EXECUTIV

CLASSIFIED SALES EXECUTIVE
TOM Spraft (ext 2611)
CLASSIFIED AD COPY ROSanne Hannaway (ext 2506)
Tom Coelho (ext 2672)
SYNDICATION MANAGER LUCY COX (ext 5483)
SUBSCRIPTIONS MARKETING EXECUTIVE
Gemma Burnie (ext 6304)

INNOVATOR - INSERT SALES

# PUBLISHING

PRODUCTION CONTROLLER Lisa Clay PRODUCTION CONTROLLER LISA Clay
DIGITAL MARKETING & EVENTS EXECUTIVE
Benedict Ransley (ext 6783)
MARKETING ASSISTANT
Charlotte Treadaway (ext 6779)
INTERNATIONAL EDITIONS
BIANCA FOSTER-Hamilton (ext 5490)
PUBLISHER Ellie Miles (ext 6775)
PUBLISHEN ENDERCYPA (67878)
PUBLISHEN ENDERCYPA (678788) PUBLISHING DIRECTOR Jo Smalley
PA TO PUBLISHING DIRECTOR ZOE Roll (ext 6913)

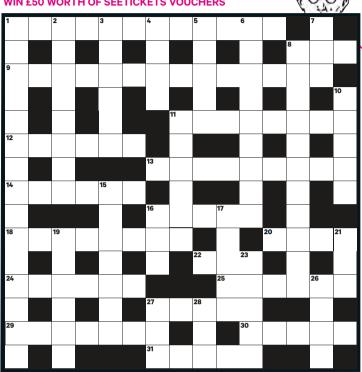
@ IPC Inspire Reproduction of any material without permission is strictly forbidden



year rates (51 weekly issues) UK £135.31; Europe £154.40; Uhida States (61 weekly issues) UK £135.31; Europe £154.40; Uhida States (61 rect entry) £233.15; rest of North America \$307.15; at of the world £192.70 (prices include contribution to postage). rest of the world £192.70 (prices include contribution to postage).
Playment by redict and or cheeque (payable to IPC Media EAD, OCA)
Credit card hotline (UK orders only): 094.4 848 0848. When to VME Subscriptions, IPC Media Ltd, PO Door 272, Haywards Heath,
Worst Sussec, RH16 3F3.A ill enquiries and overness orders:
Worst Sussec, RH16 3F3.A ill enquiries and overness orders:
Worst Sussec, RH16 3F3.A ill enquiries and overness orders:
Worst Sussec, RH16 3F3.A ill enquiries and overness orders:
was all postage quadrentsubsub.com. Prodicella postage paid
at Rahway, NL Postmaster: Send address changes to:
NME, 256 Sellar Road, Awent, NJ 07001, USA
BACK ISSUES OF NME cost £5.50 in the UK (£5.50 in the EC,
ESO in the rest of the world) including postage and are available
PO Box 772. Peterborough PE2 6WJ. Tel 07733, 38570.
PO Box 772. Peterborough PE2 6WJ. Tel 07733, 38570. email backissues@johndentonservices.com or visit mags-u LEGAL STUFF NME is published weekly by IPC Inspire, 8th Fin Building, 110 Southwark Street, London SE1 OSU. NME Fin Bulding, 110 Southwark Street, London SE10SU, MME must not be sold at more than the recommended selling pires show not be front over. Registered at the Post Office as a newspaper, All rights reserved and respondation without permission starticity florididen. All contributions to NME must be original and not duplicated to other publications. The editor reserves the origin to aborted or modify any letter or material submitted IPC Media or its associated companies reserves the right to reserve such explore to researce yet the right cross are yearlies only in any format or medium. Printed by Wyndeham Pieterborough. Origination by Pfilappody. Exploration of the Pfilappody. Self-printed by Pfila



WIN £50 WORTH OF SEETICKETS VOUCHERS





1 Could The Courteeners have been given 'single of the week'? It's questionable (3-4-2-3)

8 (See 19 down)

9+24A Dusty Springfield's talent is in evidence here, but the jury's still out on this one (7-3-4-6)

11 Some plane speaking about her from The Inspiral Carpets? (8)

12 Enjoy the musical taste of Joan Osborne on album (6)

13+20A Arctic Monkeys performing a single on tour (3-3-3-4)

**14+23D** "I've got arms that long to hold you and keep you satisfied". 1963 (4-2-2-3)

16 Unhealthy sounding band for Pat Smear to have been in before the Foo Fighters (5)

18 Hate tour arrangements made for The 1975 (5-3)

20 (See 13 across)

22 ZTT label band that **JULY 19 ANSWERS** 

ACROSS 1 Futurology, 6+29D Swim Deep, 10 Tom

Hudson, 11+22A Other Voices, 12 Hit Me, 13 It's Time,

14 All, 15 Tapes, 17 Taste It, 20 Freshies, 23 Meek, 24

Damn, 26 Help, 31 Lady Eleanor, 32 EMA, 33 Apeman

4+24D Lost In The Dream, 5 Genesis, 7 Wah Heat, 8

25+34A Man In Black, 27 Enema, 28 Plank, 30 Arab

DOWN 1 Fat White Family, 2 Time To Pretend, 3 Rouse,

Miracle, 9 Police, 16 Soho, 18 Irish, 19 Hell, 21 Ska, 22 Van,

came from Factory (3)

**24** (See 9 across)

25 Regain consciousness as Bombay Bicycle Club play (4-2)

27 (See 30 across)

29 Bat For Lashes' singer spotted among the women at Ash audition (7)

30+27A "Oh please stay awake, and then we can drink some Manic Street Preachers (5-5)

31 Strokes' single '\_\_\_\_ Picchu' (5)

#### **CLUES DOWN**

1 Alt-J's new single is found to be rather wanting (6-2-3-4)

2+11D "People so busy, makes me feel dizzy" (8-6) 3 A bit of cultivation with \_' from Booker 'Green \_\_\_ T & The MGs (6)

4 London-based (Barking?) post-punks who

had 'Selfish Ways' (4) 5 Go for a very long walk to find album by Sharon

6 Title connection

Van Etten (5)

between Wild Beasts and Fleetwood Mac (9)

7 Educated fellow 'The \_\_\_' with The View (3)

8 Oh no, Big Pete ruined this recording by Regina Spektor (5-2-4)

10 A state of excitement as The Black Keys perform

11 (See 2 down)

**15** The \_\_\_ Invention, backing musicians for Frank Zappa (7)

16 Some pop from Chvrches? (3)

17 Wild Beasts are making

a pilgrimage here (5) 19+8A Badly Drawn Boy's soundtrack album to 2002 movie (5-1-3)

21 Heavy metal band into Radiohead (3)

23 (See 14 across)

26 'Another \_\_\_\_ Falls', from those weeping

Walker Brothers (4) 27 That legendary 'Soul Man' partnership \_\_\_ & Dave (3)

28 Start rocking to an electronic group (1-1-1)

Normal NME terms and conditions apply. available at NME.COM/terms. Cut out the crossword and send it, along with your name address and email, marking the envelope with the issue date, before Tuesday, August 26, 2014, to: Crossword, NME, Blue Fin Building, 110 Southwark Street, London SE1 OSU. Winners will be notified via email.



QUIZ Compiled by ALAN WOODHOUSE (answers on page 39)

1 PJ Harvey's 1992 debut album was called 'Dry' - but on which of her LPs did her song of the same name appear?

2 What is Courtney Love's real surname?

3 What is the name of former Suede guitarist Bernard Butler's current band?

4 Who had a UK Top 40 hit in 1992 with 'Love Your Money'?

5 Which band's world tour has seen them cover songs by Devo, Creedence Clearwater Revival and the Dead Kennedys?

6 Which band took their name from a song on Morrissey's first solo album?

7 Which David Bowie album was produced by Nile Rodgers?

8 In 2005, whose debut album was voted NME writers' album of the year?

9 Which city renamed a venue in honour of Jack White?

10 An orchestral version of which **Rolling Stones** song is sampled on The Verve's 'Bitter Sweet Symphony'?

11 Which Australian singer performed at

the recent Commonwealth Games closing ceremony in Glasgow?

12 Arctic Monkeys headline Reading & Leeds this month how many times has Alex Turner played the event before?

13 Which band's singles have included Indian Rope', 'Tremelo Song' and 'Up At The Lake'?

14 Which Radiohead song was first released on the 1995 War Child compilation 'Help'?

15 Ian Matthews is the drummer in which band?

# THE NME COVER THAT **GONE AND DONE**

■ by CHRIS SIMPSONS ARTIST

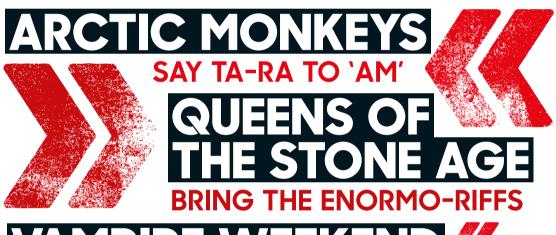


8

# **NEXT WEEK**

CREADIC
LEDS Every s
2014 matters

Every story that matters from the UK's most rock'n'roll festival, featuring



VAMPIRE WEEKEND 
GO THEIR SEPARATE WAYS FOR A WHILE





On sale Wednesday, August 27



# ALSO IN NEXT WEEK'S ISSUE

# **INTERVIEWS**

Enter Shikari

The Wytches

Hot Chip

**Fat White Family** 

# ALBUM REVIEWS

Interpol

Tops

Pulled Apart By Horses

The Vines

The Kooks

# LIVES

The Killers

Manic Street Preachers

La Roux

ZIG-ZAG ROLLING PAPERS

PRESENTS

# UNBLEAGED. SESSIONS.

CELEBRATING, SUPPORTING AND CHAMPIONING UNDISCOVERED MUSICAL TALENT HEADLINED BY

# THE CRIBS

VOTE FOR WHICH OF THE THREE FINALIST ACTS THAT GET TO SUPPORT THE CRIBS, CHOOSE THE CRIBS SET LIST AND WIN TICKETS IN THE PROCESS.

VISIT UNBLEACHEDSESSIONS.CO.UK TO GET INVOLVED

**POWERED BY** 

