

THE LEGACY
OF

JOHN
PEEL

10 years
gone

Noel

Gallagher

19 PAGES OF
IN-DEPTH
REPORTS
FROM THE
UK DIY
SCENE

"IS THE NEW
ALBUM GREAT?
COURSE IT IS"

"WHAT DOES
IT MEAN?
IT DOESN'T
MEAN
ANYTHING"

"WILL YOU
LOVE IT?
YES"

+
UNSEEN
KURT
SHOTS

Superfood

Morrissey

The Flaming Lips

Torres

The Chief is back

Secrets, insight & interviews

Next year's biggest
comeback album pulled apart

+ **Johnny Marr exclusive:**

Why I collaborated with Noel

Discover the Future Stars of Music Photography



And celebrate a legend's work

Chalkie Davies



AVAILABLE TO
DOWNLOAD FOR
FREE
ON APPLE
NEWSSTAND
NOW



A special digital edition showcasing the best amateur and professional music photography from this year's NME Music Photography Awards with Nikon

Nikon

NME

Available on the iPad
App Store

REGULARS

4 SOUNDING OFF

6 ON REPEAT

18 IN THE STUDIO

The Charlatans

19 ANATOMY

OF AN ALBUM

The Coral – 'The Coral'

21 SOUNDTRACK

OF MY LIFE

Mike Kerr, Royal Blood

22 RADAR

18 new artists to discover

50 REVIEWS

► ALBUMS

Superfood – 'Don't Say That'

Ought – 'Once More

With Feeling'

Sleaford Mods – 'Chubbed Up +'

The Flaming Lips – 'With A Little Help From My Fwends'

and more

► FILM

'Nas: Time Is Illmatic'

and more

► LIVE

Juce

Johnny Marr

Morrissey

The Amazing Snakeheads

and more

64 THIS WEEK

IN... 1989

65 THINGS

WE LIKE

FEATURES

8 Noel Gallagher

As The Chief announces details of his second solo album, 'Chasing Yesterday', we hear his latest set of opinions on... well, everything



27 John Peel

On the 10th anniversary of the Radio 1 DJ's death, artists and colleagues whose lives he changed pay tribute to a much-missed champion of DIY music

30 DIY 'til we die

From Dublin to Durham and beyond – 19 pages of the creativity and self-sufficiency that's enlivening towns throughout the UK and Ireland

33 Posters

Classic images of Nirvana and Kurt Cobain in New York City in 1993 by photographer Jesse Frohman

The Amazing		Konchis	48
Snakeheads	60	LFO	17
Ariel Pink	7	Lost Dawn	38
Ben Howard	53	LUH	7
Big Ups	6	Luke Saxton	23
Billie Marten	23	Marina & The	
Bird	37	Diamonds	7
The Black		Martha	47
Tambourines	38	Meltybrains?	42
By The Sea	37	Money	24
Camera	24	Morrissey	60
C-Duncan	23	Mudhoney	65
The Charlatans	18	Mykki Blanco	6
The Coral	19	Mysteries	53
Dan Bodan	53	Nas	55
Dear Leaders	24	New	23
Debbie Harry	65	The New Basement	
DMA's	7	Tapes	6
Documenta	42	Nirvana	33
The Dykeness	46	Noel Gallagher	6, 8
Ekkah	7	Only Real	59
The Flaming Lips	53	Ought	51
Fine Young		Parkay Quarts	6
Cannibals	65	Plaids	40
Foo Fighters	6	Pond	7
Gala Drop	23	The Red Cords	38
Girl Band	42	Ronika	6
Girlpool	7, 24	Royal Blood	21
Girls Names	42	Run The Jewels	7
Glass Animals	60	Senseless Things	65
Goodman	24	Shopping	46
Gulp	59	Skirts	45
Happyness	59	Sleaford Mods	6, 52
The Harlequin		Slim Twig	24
Dynamite Marching		Slug	23
Band	37	Spectres	7
Hiss Golden		Stanley Odd	48
Messenger	39	Steve Reich	52
Homosexual Death		Sundowners	24
Drive	46	Superfood	50
Hookworms	30	Sylvie Simmons	53
Icewater	23	Soft Walls	44
Jelani Blackman	23	Tea Tree Band	37
Jessie Ware	6	Tobias Jesso Jr	22
Johnny Marr	58	Torres	25
Juce	56	Total Heels	51
Julio Bashmore	6	The Twilight Sad	51
Kala	23	Ubre Blanca	49
Kasey Keller Big Band	24	Ultimate Painting	52
Kevin Morby	51	Uncoffined	47
King Gizzard & The		Weyes Blood	52
Wizard Lizard	7	Years & Years	60

LETTER OF THE WEEK

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

THE AFTER LYF

After seeing Childhood at The Deaf Institute in Manchester on Saturday (they were pretty great), I spotted Ellery Roberts from Wu Lyf (right) standing outside the venue with a few friends. I briefly entertained the idea of asking him whether he will be releasing any more solo material after the brilliance of 2013's 'Kerou's Lament'. Since then we haven't seen or heard anything from him whatsoever, which saddens me greatly as Wu Lyf remain one of my favourite bands, despite how underappreciated they were. I've enjoyed all the stuff Francis Lung (Wu Lyf bassist) has been up to since they split, but it's just not the same as being able to listen to the strange and wondrous voice of Ellery Roberts, which added such triumphant beauty to Wu Lyf's music. 'Kerou's Lament' proves how fucking great he is, and it would be pretty shitty if he's walked away from music altogether, especially with the severe lack of exciting/different music coming out of Manchester at the moment.

Oliver Barton, via email

Tom Howard: I've asked around the office and found out two things. 1) Ellery has just released new music as LUH (see page 7 for our review). 2) We're pretty sure he's



working with everyone's favourite Jonny Greenwood-lookalike electronic artist Jon Hopkins, which will almost certainly result in some music best described as "very fucking intense". And in response to your wild claim about "the severe lack of exciting/different music coming out of Manchester at the moment", I ask you this: what about Spring King? What about Teens? What about Kult Country? What about Gulf? All from Manchester, all well worth checking out.

EMAIL letters@nme.com

TWITTER twitter.com/nme

FACEBOOK

facebook.com/nmemagazine

POST NME, 110 Southwark St,
London SE1 0SU

be best to pop it in the bin and get a nice bit of brown rice on the go instead. And as for you, Rin: what can I say? Suede have just been unlucky, but there's no shame in being pipped to the cover by giants of rock'n'roll such as Joy Division and Dave Grohl. Fingers crossed they time the release of that seventh album to perfection...

EGG FRED RICE

So Damien Rice has a new album coming out. Great news! Saw him at a festival in Holland and he blew the arse off it! By rights, all those years since his last album should have introduced him to some newer aspects of life. But no, he's still falling for that unattainable female. Come on Damien, we all miss those awkward high-school sweethearts, but enough is enough. We got jobs and realised life can be a bit shit. I'll still buy your album though. I'm sound that way.

David Canning, via email

TH: First Travis, now Damien Rice. What is going on with you guys this week?

GOD ONLY KNOWS I WANT TO DIE

With BBC Music arranging a cover of one of the best songs ever recorded, 'God Only Knows', I thought that there might be some hope in life. One listen, however, and suicidal thoughts ensued. The beginning – Pharrell dancing, yearning for yet more popularity – was cringey. Then Emile Ice Cream Sundae destroyed the song. Then Elton John was a twat. Then Lorde tried to be alternative, but poppy enough to get a few more Twitter followers. Then Chris Martin sung his line as if he was Jesus – why he couldn't sing the whole song I do not know. Next was an electrified take on Brian Wilson's voice. Then came Florence and yet again there was hope, but it was crushed by Kylie Minogue. I don't know what Jake Bugg was doing, demoted to a few "la"s so the record could sell more. One Direction:

no comment needed. And then, just like Jake Bugg, Dave Grohl did something incomprehensible. So the search for a successful cover of 'God Only Knows' goes on. The only one that has fulfilled me has been Travis' on SoundCloud. It is blissful.

Max James, via email

TH: So what you're saying, Max, is that a cover of 'God Only Knows' sung by Chris Martin, Florence Welch and Travis might, perhaps, rub you up the right way? I can't even imagine the pain you must be in. But yeah, the BBC Music version's not great is it. Hammed up and unnecessary. I do think you need to give Lorde more of a chance, though. Isn't it nice to have someone in the world who's emerged fully formed, with a decent look, some good tunes and preposterous amounts of talent? A proper pop star.



SUEDEHEADS

I can't believe 'Dog Man Star' is 20! It is as important to me now as it was in 1994. To celebrate this momentous anniversary, we (a group of devoted Suede fans) decided to club together to get this masterpiece of a cake (above) made for Suede as a massive thank you to the band. The cake is the creative talent of Adam Cox of Adam's Cakes. Here's to another 20 years! Love and poison.

Sam Hand, via email

How could you forget to put Suede on the latest cover!? (No offence meant to Ian Curtis or Joy Division, of course). Oasis' '...Morning Glory' anniversary ['Definitely Maybe' actually, but I take your point – TH] and even the Manics' 'The Holy Bible' were on the cover (again no offence, I love them too) but not Suede's 'Dog Man Star'? Suede already failed to be on the cover when they released 'Bloodsports' because of Dave Grohl's documentary, if my memory serves me right? Let's see what band will be on the cover when the seventh Suede album is released...

Rin Kato, via email

TH: Impressive cake, Sam. Although not the sort of thing you want to be eating if you have any aspirations towards acquiring and maintaining a physique as magnificently lithe as Brett Anderson's. Might



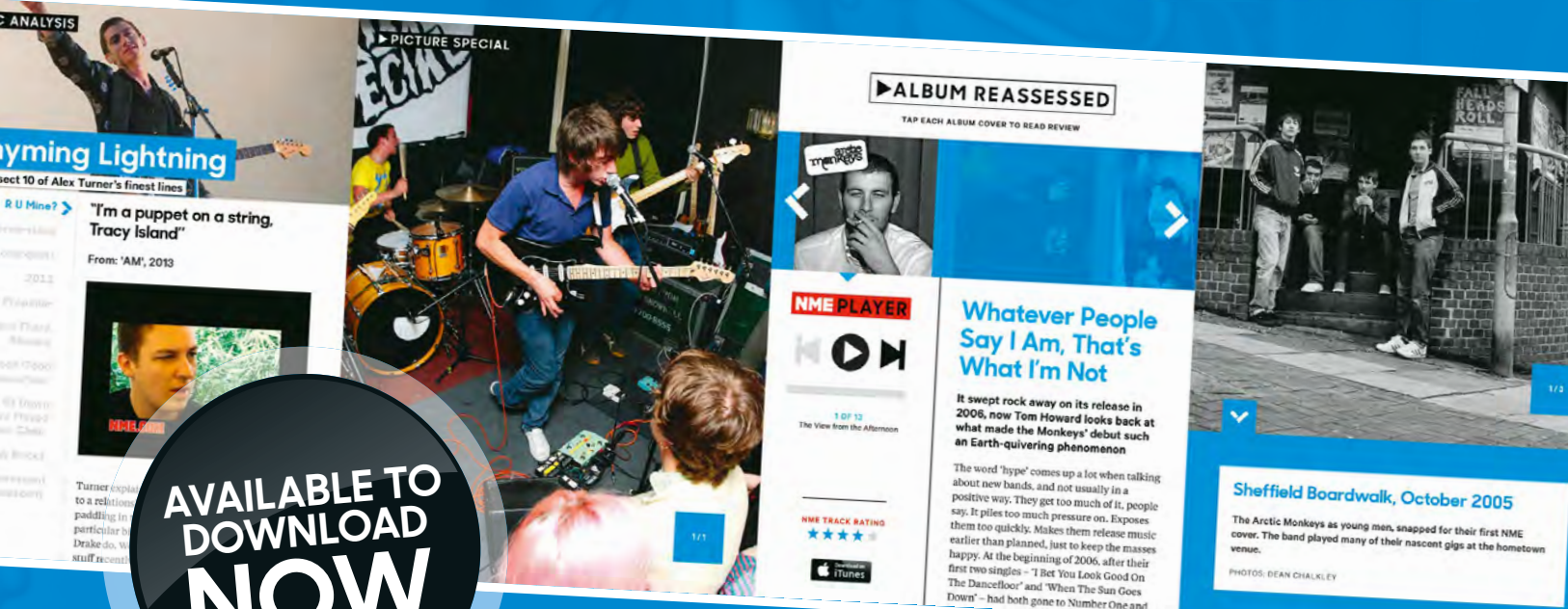
LOOK WHO'S STALKING

My friend and I went to The Orwells in Boston and ended up meeting Mario, Matt, and Grant. Amazing!

Olivia Gehrke, via email

NMESPECIAL
COLLECTOR'S
EDITION

Arctic Monkeys

**NOW COMPLETELY
INTERACTIVE****THE JOURNEY OF ARCTIC MONKEYS
RIGHT UP UNTIL READING AND LEEDS****FEATURING****MUSIC, VIDEOS,****NEVER BEFORE SEEN PHOTOS****AND MORE****AVAILABLE TO
DOWNLOAD
NOW**Available on the
App StoreAVAILABLE ON IPAD
AND IPHONE ONLY**NME**

NME TRACK OF THE WEEK

1. Foo Fighters
Something From Nothing

The opening track on the Foos' new album 'Sonic Highways', 'Something From Nothing' was laid down in Chicago with one-time Nirvana producer Steve Albini. Unsurprisingly beefy, there are also flashes of funk and classic rock fury within its ambitious five minutes. "*Fuck it all, I came from nothing*", yells Grohl over towering riffs, but the sheer joy more than balances out the moodiness.

Leonie Cooper, writer

2. Big Ups
Not Today

'Not Today' picks up where Big Ups left off on their caustic debut album 'Eighteen Hours Of Static' earlier this year. The Brooklyn hardcore crew sound like Bad Brains dragged through pools of sludge on this savage three-minute grind of snarling guitars, 300mph drums and slurred screams from frontman Joe Galarraga. Contrary to its procrastinating title, this is snotty punk at its most urgent and vital. Carpe fucking diem.

Al Horner, Assistant Editor, NME.COM

3. The New Basement Tapes
Spanish Mary

What do you get when you chuck Elvis Costello, Marcus Mumford and Jim James into a studio under the watchful eye of T Bone Burnett, aside from a natty collection of waistcoats? Well, add in some 'lost' Bob Dylan lyrics and you get one epic side project. This cover of Dylan's 'Spanish Mary' features velvety vocals from Rhiannon Giddens of Carolina Chocolate Drops, who leads the all-star band into beautifully proggy Cajun ballad territory.

Leonie Cooper, writer

4. Noel Gallagher
In The Heat Of The Moment

The lyrics on Noel's first single since mid-2012 see the 47-year-old singing about people "*touching the face of God*" and not "*letting go*", propped up by a billowing melody that at first just sounds agreeable, but later embeds itself in your head. The Chief is back and not a moment too soon. The album release is a long way off, but no matter – you'll still be singing this chorus in six months' time.

Andy Welch, writer

5. Mykki Blanco
Moshin In The Front

Cali artist Mykki Blanco cites influences as varied as Rihanna, Jean Cocteau and Marilyn Manson. 'Moshin In The Front', taken from the forthcoming 'Gay Dog Food', is very much in the Manson category. Angry vocals skid and shudder on a chainsaw rasp of a beat and there's a guest verse from up-and-coming genre-hopping rapper Cities Aviv. It's an industrial banger that will surely become one of the biggest tracks of her live sets.

Lucy Jones, Deputy Editor, NME.COM

**6. Jessie Ware**
12

There's not much to show that Jessie Ware's '12' is a demo, other than the tag in its SoundCloud title. The track – dedicated to the 30-year-old's husband – is as polished as anything from her new LP, and with production from Rhye's Robin Hannibal, it's pretty irresistible too. The Brixton singer says she wants listeners to "play it late and go kiss someone". You heard her.

Luke Morgan Britton, writer

7. Sleaford Mods
6 Horsemen (The Brixtons)

Playing it simple doesn't necessarily mean playing it safe: Sleaford Mods have become one of the most thrilling bands on the planet with little more than caustic beats, brute force and frontman Jason Williamson's sneering rants. Here, they're as droll as they are pissed off: over a murky, Fall-like beat, Williamson deadpans: "*Johnny Borrell fucks off to an island for four months at the height of his fame/Was the country bothered? Was it fuck*".

Ben Hewitt, writer

8. Parkay Quarts
Uncast Shadow Of A Southern Myth

Just as they did at the end of last year, Parquet Courts are releasing a surprise EP under the name Parkay Quarts. Recorded by singing guitarists Andrew Savage and Austin Brown while bassist Sean Yeaton started a family and drummer Max Savage completed his degree, 'Content Nausea's' lead track is a malevolent ballad. Savage sings of "*teeth stained brown from coke*" before a dissonant climax that's typical of his band's obstinate nature.

Ben Homewood, Reviews Editor

9. Ronika
Marathon

Potentially Nottingham's answer to Madonna – she performs, plays and produces the whole shebang – Ronika's debut album was released to rave reviews in June, even if the hits elude her. Veronica Sampson follows 'Selectadisc' with the 'Marathon' EP, and this lead track shows off her versatility: bass-driven rare groove with glowing synths and a tinge of Janet Jackson, all in the service of a lover who makes her feel like she can run a long way.

Matthew Horton, writer

10. Julio Bashmore
Rhythm Of Auld

The second taste of Bashmore's debut album, due for release on his own Broadwalk label next February, sees the Bristol producer going disco. Like recent single 'Simple Love', this slick strut also features vocals from J'Danna, who laments life's struggles over snapping beats and mirrorball gloss. "*These days, they take their toll on me*", she sings, before toughening up to match Bashmore's powerful production. "*Sink or swim, it's up to me*".

Rhian Daly, Assistant Reviews Editor

ESSENTIAL NEW TRACKS

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

11. Ekkah Last Chance To Dance

Ekkah's Rebekah Pennington and Rebecca Wilson (see what they did there?) capture the low-ceiling, high-emotion contrast of the best nights out. Set over an effortless funk sway that's heavily influenced by Dev Hynes, the London/Birmingham duo tell stories of panic as the last song of the night starts and the countdown to lights-up begins. It'll sound great on the last bus home.

David Renshaw, News Reporter

12. Girlpool Blah Blah Blah

It's frustrating when someone you wish would stop talking just won't shut up. On this brutally simple second single from their debut EP, LA duo Girlpool have bottled that feeling. Cleo Tucker's corkscrew riff and chatty vocals are underlined by a bouncing bassline from Harmony Tividad, and the effect is fist-clenching. "I hear you talking like blah, blah, blah, blah" they go, nailing the fruitlessness of couples' arguments that have no solution.

Ben Homewood, Reviews Editor

13. LUH Unites

"I wrote this for you, for her, for every longing breath lost under heaven's refracted light," write LUH (Lost Under Heaven, aka Ebony Hoorn and former Wu Lyf man Ellery James Roberts) about their debut track. 'Unites' is every bit as striking as their poetic words suggest, a glittering mix of Roberts' sandpaper vocals and arcing atmospherics. "No man's perfect", he sighs, but this song more than compensates for any failings.

Rhian Daly, Assistant Reviews Editor

14. Run The Jewels feat. Zack De La Rocha Close Your Eyes (And Count To Fuck)

Earlier this year, Serge Pizzorno praised major artists – in particular Kanye – who pulled "moves". Obviously Run The Jewels aren't as big as West, but for Killer Mike and El-P to get Rage Against The Machine frontman Zack De La Rocha to appear on this new track from their second album is an absolutely *giant* move. Like dropping a gallon of petrol on an already raging wildfire.

Tom Howard, Assistant Editor

15. Ariel Pink Black Ballerina

Last week, Ariel Pink revealed that he'd been asked to work on Madonna's next album, but after he criticised her musical output in the same interview, Madge's manager denied the claim, saying Madonna "doesn't work with mermaids". Perhaps he's better off without her – it's hard to imagine anyone else warbling about "topless dancers", "elevators" and "manufacturers" in the same song. Bizarre and brilliant.

James Bentley, writer



16. DMA's Laced

With The Charlatans back in the studio (see page 18) and Noel Gallagher completing a 23-year-old track for his new album (see page 8), Sydney's DMA's are doing their bit to the early '90s back on the agenda, too. 'Laced' is a bit of baggy revivalism with choppy acoustic guitars and a chorus fit for indie-disco dancefloors. Their wardrobe seems to be inspired by Oasis: The Monobrow Years too.

Dan Stubbs, News Editor

17. Marina And The Diamonds Froot

When Marina Diamandis turned 26 earlier this month, she celebrated by sharing the title track from her forthcoming third album – and yes, it's called 'Froot'. Silly spelling aside, this is a promising return from the Welsh purveyor of pop weirdness, as Marina tells a reluctant lover to bloody well get on with it, over a twinkly disco beat. The bridges conjure up images of Kate Bush at Studio 54, but the glorious lusty chorus could only be Marina.

Nick Levine, writer

18. King Gizzard & The Lizard Wizard Hot Water

This preposterously named Melbourne seven-piece release their new album 'I'm In Your Mind Fuzz' next month on Heavenly. With weird breathy vocals, a ridiculously groovy bassline and batshit flute noises, 'Hot Water' sounds like they've got nothing else to do but cook up another batch of freaky psych songs. The resulting noise is like Foxyglen on a week-long mushroom bender with Pond.

Ben Homewood, Reviews Editor

19. Pond Elvis' Flaming Star

Nick Allbrook's troupe of psych weirdos return with their fourth album 'Man, It Feels Like Space Again' on January 26, and this time round they're getting into resurrection. "I hope I bring back Elvis", sings Allbrook over hip-thrusting bass and sleek synths. It's significantly less out-there than some of their previous work but, somehow, straightforward and polished seems to suit them.

Rhian Daly, Assistant Reviews Editor

20. Spectres Sea Of Trees

After some impressive recent shows and with their debut album due for release on Sonic Cathedral next year, Bristol quartet Spectres display their fearsome side on this nine-minute assault. Sandwiched in the middle are 180 seconds of screamingly harsh white noise, eventually relenting to allow the motorik rhythm to kick back in. Clearly unafraid to meddle with conventional structures, Spectres combine rough and smooth perfectly.

David Renshaw, News Reporter

The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

New album

New tour

Classic Noel

**The Chief is back, announcing his return at Facebook's HQ
in London with a Q&A and a whole heap of opinions**

Monday, October 13 brought big news for fans of all things Gallagher – that was the day Noel announced a new album, single and tour in a Q&A with fans, streamed live from Facebook's plush UK headquarters in London.

"It's like what record companies used to be like in the '90s," muttered Noel Gallagher to BBC 6 Music reporter Matt Everitt, who presented the session, before the cameras started rolling. "It's where all the money is now, isn't it?"

He was right – the offices are exactly as you'd imagine: endless motivational posters, a free coffee bar, a room for playing *FIFA* and a pick'n'mix area for employees to get a sugar fix.

But given that Noel's invite went out to his "dearest squares on Facebook" – and given that he's embraced social media even less than brother Liam, whose methodology is to never use 140 characters where 14 will do – it was a slightly strange place to find ➔

Noel Gallagher
last week
announced new
album 'Chasing
Yesterday'



9

GETTY

this elder statesman of rock. With no small amount of contrariness, he was later found bemoaning the way social media has “destroyed the mystery of music and musicians and things”.

The power of social media won out: shortly after 3pm, when the announcement of Noel's long-awaited second solo album, 'Chasing Yesterday', had been made, The Chief's name instantly hit the top of Twitter's trending topics list. A new single, 'In The Heat Of The Moment' was played soon after, revealing a more thrusting, energetic sound than that heard on his 2011 debut 'Noel Gallagher's High Flying Birds'. Noel was flippant about the track, saying it means “nothing” and noting that listening to it before a live audience was “awkward”, but that was typical of the session – as much as anything it was a showcase of Noel's quick wit.

Completed the day after the World Cup Final, 'Chasing Yesterday' was recorded in London by Gallagher himself, despite his attempts to get four separate producers involved in the project. The result promises to see Gallagher being more experimental than we might expect (the press release mentions “space jazz”); but with a Johnny Marr collaboration and a song that dates back 23 years to the earliest days of Oasis, there's plenty for long-term fans to look forward to.

The major sticking point is the long wait to hear it – the album is not to be released until March 2 next year. Noel seemed as exasperated at having it “burning a hole in [his] pocket” as the fans bemoaning the long wait online. “The past three months has been a fucking struggle, just making shit up to do,” he said. “Honestly, you wouldn't want to live in my shoes. I go to the shops, I watch telly...”

After popping in to see Steve Lamacq at 6 Music, he later told Radio 2's Jo Whiley: “I don't think the music business has any clue what's going on at the moment. It seems to me there are no set rules. There's too much time devoted to how you're going to release a record. Just get it out! Get on the road, see what happens, you know.” Noel will be going out on the road, of course – in March 2015. Tickets for every date sold out in 10 minutes, suggesting they can't come too soon. ■



Noel with BBC 6 Music's Matt Everitt

Noel Gallagher on everything

When Noel Gallagher returned to the spotlight, he brought his opinions with him

► On the album title

“I dithered until about two days ago when I had to submit it... I must've changed it 12 times, and in the end one of the girls from my office said, ‘It's literally going up to pre-order tomorrow – what's it called?’ I had to sit and go through some of the lyrics and pulled out [‘Chasing Yesterday’]. As soon as it went out, I thought, ‘I hate it.’ Did I have any working titles? ‘Dark Side Of The Room’, ‘Wheat Is Murder’...”

► On his expectations

“With the first [solo] record you're kind of into the unknown. Second time round, you've done it all before, you've seen who your fans are, you know what kind of gigs you're doing and what you're up against.”

► On the sound of the album

“You could take a pair of tracks and play them today and think, ‘Fucking hell, he's gone insane, what's he done there?’ And you could take another two tracks and think, ‘This sounds like a rock'n'roll album’. Or you could take another two tracks and think it sounds a bit disco. It's very eclectic.”

► On self-producing

“I enjoyed the freedom of it but I didn't enjoy managing the sessions. I'm used to sitting in a studio saying, ‘So what are we doing today?’ I've now got people turning to me saying, ‘So what are we doing today?’ The end product is great, but it was a pain.”

► On the single artwork

“It's red and its blue and I'm on it. I do like it. It looks like I've got a crazy haircut there but it's just a shadow. I haven't got a flat-top.”

► On keeping the High Flying Birds name

“When I started doing this solo thing, my plan was to change [the name] with every album, so everything I did was called Noel Gallagher's Something Else. But unfortunately I couldn't come up with a ‘something else’, so I'm stuck with it now.”



► On his inspiration

“All the love songs are about my beautiful wife, Sarah. And I'm not just saying that because she makes me say it.”

► On collaborations

“I don't really do collaborations. I hate them, as a matter of fact. I get all self-conscious.”

► On making “space jazz”

“Unfortunately I've gone there... some songs do have some fucking saxophones on them. You're gonna love it, by the way. Don't think of Spandau Ballet, think Pink Floyd.”

► On U2's iTunes giveaway

“Would I give my album away for free? No, because my records cost too much fucking money to make to just give them away for free. People that do that tend to hide behind the ambiguity of ‘this many people *may* have downloaded it’. I prefer my bands to make a record, put it on the counter and fucking stand behind it. That's the way I will always will work. If anything, I want to fucking put the prices *up* on my records.”

► On Johnny Marr

“I met Johnny before I even had a record deal, before I met [Creation boss] Alan McGee. He was, in many ways, the first Oasis fan. He's an artist... he's got something in his guitar playing



CALLAGHER'S
HIGH
FLYING
BIRDS



**"IF ANYTHING, I WANT
TO FUCKING PUT THE
PRICES UP ON MY
RECORDS"**

that not a lot of people have got. Only him and Nile Rodgers can do that thing that he does. Top man."

► On headlining Glastonbury solo

"If I was asked I'd do it. I'll headline the spoken word tent any day."

► On Metallica at Glastonbury

"I clapped Lars [Ulrich, below] onstage, then, as much as I love him – I've known him for 20 years – it dawned on me after about 30 seconds, 'Fuck, it's heavy metal.' So we went off to some acid house tent to relive our youth instead."

► On his Glastonbury experience

"I was there all three days this year and I didn't see a single fucking band. I watched it all on the iPlayer when I got home. I stayed in a five star hotel, obviously, 20 minutes away. I've sold 75 million albums, I don't camp for anybody."

► On Liam saying of the Oasis reissues: "Don't buy into it"

"I bet he won't be saying that when he's putting the cheque in the bank. [The reissues were] something I

was willing to get involved in up to a point, but I was working on this record, so I didn't get deeply involved in it. But, you know, money for old rope!"

► On Beady Eye's two albums

"Yeah, they're good. In fact, I was out with some of Beady Eye the other night. They're good lads."

► On daughter Anais presenting Friday Download on CBBC

"She's good at it. Every time she's on the telly and we're watching it, she says to me: 'Why are you laughing?' And I'm like, 'It's just hilarious that you're kind of this little thing and now you're on TV!' She's got the gift of the gab and all that."

► On his decision not to join the panel on The X Factor

"When we watch it [Anais] will start tutting. She'll say to me: 'I could've been there! That could've been you slagging them off!' I doubt she'll ever forgive me."

► On whether he'd appear on The X Factor as a performer

"No, I don't think so. I'd have to properly put on a show. I don't do that."

► On writing an autobiography

"I've been offered to do it a couple of times. I read autobiographies and think, 'Fuck, that's like a proper load of homework.' I struggle to write the words for a song, never mind my life story. I struggle sending texts."

► On his daily life

"I don't really do a great deal. What is there to do? There's fuck all to do at my age. Life's pretty empty without football." ... "I go to the shops, I watch, y'know, telly. Don't ask me what I watch. Anything with sharks in."

► On the music scene

"I still spend most of my time and money buying music. I find these days... there's loads

of great stuff but around very briefly. At Glastonbury, everyone was going on about this band Jungle, so I watched them on the iPlayer. I went to see them at the Roundhouse and they're absolutely stunning."

► On Morrissey

"He's the funniest man I've ever met. Absolutely side-splitting. He's not really got a good word to say about anybody, but he's not miserable in the slightest. He's very cutting."

► On the Oasis reunion

"What reunion?" ■



On *Celebrity Gogglebox*



Noel Vs The Fans



Noel's Facebook Q&A was attended by a clutch of superfans, but they didn't get an easy ride from their hero

Picking a name out of a hat...

"The surname looks like a registration plate to me."

To a fan who asked how he responds to superfans asking if he'll adopt them...

"Will I adopt you? The answer is a resounding no. I've got three children and, to be quite frank, I was wanting to get rid of one of those."

To a fan named James Kirk...

"Wow... this is actually a member of the Star Trek crew! This is incredible. Alright, Captain?"

On being told "thanks for three great tunes"...

"Three great tunes?! I've written, like, 104! So 98 of the others are shit?"

To a fan with a beard...

"Explain this to me: what is it with these beards at the moment? Have you got a job lined up for Christmas?"

To a fan who came in someone else's place...

"Where's security?! Fucking throw this loser out!"

Asked what instruments he plays on the album...

"I play guitar, bass, various keyboards, tambourine, electric washboard, kazoo, the triangle, wine glasses, the kettle, the glockenspiel and the bathtub. That didn't make the final thing but I did attempt it."

The stories behind the songs

► RIVERMAN

The key to the album's opening track lies with Morrissey, who introduced Gallagher to a little-known 1974 song, 'Pinball', by musician/actor Brian Protheroe. Gallagher, Russell Brand and Morrissey were drinking in an LA bar when Morrissey asked them to play a compilation CD he'd made. "The music would be going on and we wouldn't be paying much attention to it and he'd suddenly go, 'Name this tune, name me this tune,' and it'd be like, 'Urm... I don't know,'" says Noel. One of the songs was 'Pinball', a singer-songwriterly number built on acoustic guitars and saxophone blasts, which provided the key to a "Bob Dylan sort of thing" Gallagher was playing with but felt was a "bit non-descript". "One night before we left, to my engineer and

my drummer, who are twin brothers, I said, 'Have you heard this track 'Pinball' by Brian Protheroe?' and they said, 'No', so we played it and a light came on and I thought, 'What if I played this track in that style?'" Gallagher reckons the results are "amazing" – and says he'll thank Morrissey next time he sees him.

► IN THE HEAT OF THE MOMENT

The album's first single – due for release on November 17 – is the one you'll have heard. Gallagher has said it was inspired by

a documentary about an astronaut who likened going into space for the first time to "touching the face of God", according to the press release. At the Q&A, Gallagher was less lofty: "It's called 'In The Heat Of The Moment' and it doesn't mean a great deal. But is it great? Course it is. What does it mean? It doesn't mean anything. Will you love it? Yes."

► LOCK ALL THE DOORS

No track has taken Gallagher longer to write than 'Lock All The Doors', which he first began working on 23 years ago. The song appears on numerous lists in Gallagher's notebooks from the early '90s, which were



'In The Heat Of The Moment'

'The Girl With X-Ray Eyes'

'Lock All The Doors'

'The Dying Of The Light'

'The Right Stuff'

'While The Song Remains

The Same'

'The Mexican'

'You Know We Can't Go Back'

'Ballad Of The Mighty I'

BONUS TRACKS:

'Do The Damage'

'Revolution Song'

'Freaky Teeth'

'In The Heat Of The Moment (Remix)'

The Real People, alongside the still unreleased 'Must Be The Music' and 'Coming On Strong'. Other tracks from those sessions, plus sessions at producer Mark Coyle's home studio and at the basement of The Boardwalk in Manchester, went onto Oasis' six-track demo

tape. Explaining how it finally made it onto record, Gallagher said: "I always meant to finish it off. One afternoon I was coming out of the Tesco Metro in Maida Vale, where I live, and, I don't know what it was, but it just hit me, coming round the corner, just by Boots, it came to me in a flash of inspiration. This song was never released by Oasis, but I never gave up on it."

► THE DYING OF THE LIGHT

Another track that'll be familiar to fans, Gallagher played

'The Dying Of The Light' during the soundchecks for his last tour, and one such acoustic performance made its way onto YouTube, albeit under the name 'It Makes Me Wanna Cry', which Gallagher noted is a "shit title, unless it was a song about an onion". It is, in fact, about his relationship with wife Sarah. "It's about us more than anything. 'The Dying Of The Light' – it's in the title," Gallagher said. "It might be the most truthful song I've ever written." Though Gallagher described the bootlegged version as "brilliant", the finished version on the album is "a far

more grandiose affair... very, very emotionally uplifting and beautiful."

► BALLAD OF THE MIGHTY I

The closing track is Noel's collaboration with Johnny Marr, described by Gallagher as being "a bit Echo & The Bunnymen-ish; it's kind of disco-ish". Gallagher had tried to get Marr to play on 'What A Life' on '...High Flying Birds', but the guitarist was "too busy". This time, Marr turned up at the studio carrying two guitars, having refused to listen to the track in advance. Gallagher explained: "He didn't want to hear the track. I said I'd send it and he said no. So I asked him if I could give him a hint of what it's about, and he said no. And then he got to the studio and I played it and he went, 'Ooh, fucking hell, I want this record now!' Already lined up as the album's second single, Gallagher notes that it's "far better than that single that's coming out now, which is kind of a bit throwaway".

► FREAKY TEETH/ REVOLUTION SONG

Bonus tracks listed on the iTunes pre-order page include 'Freaky Teeth', which was a staple of Gallagher's last tour, and a track called 'Revolution Song', which dates back to the 'Standing On The Shoulder Of Giants' sessions in 1999 and has been bootlegged under different names. "It's not called 'Solve My Mystery', it's not called 'It's A Crime', it's fucking called 'Revolution Song,'" Gallagher told NME in 2012, adding: "I have got little bits of songs knocking around that I have managed to finish off as I'm not in the band any more. All in good time." Another bonus track, 'Do The Damage', is the B-side of 'In The Heat Of The Moment'.



Actor/singer-songwriter Brian Protheroe on influencing Noel's

new track 'Riverman'

"The first I heard of this was when Noel's interview was broadcast on 6 Music. I was very flattered. He heard about my music through Morrissey, but I'm afraid to say The Smiths passed me by – I must have been busy. I wrote 'Pinball' in 1973; I was out of work and living in a flea-ridden room in Covent Garden. The song came out of the mundane things I saw over the course of the weekend, but it was also a plaintive, sad cry for The Beatles splitting a few years before. There's a sax solo and other than that it's very simple – there's no chorus, just folksy verses. I assume the influence on Noel's 'Riverman' is from its simplicity. 'Pinball' is still my signature song. I'm a classic one-hit wonder, but it didn't even get in the Top 20! I hope to hear Noel's track soon. Will I be running it past my lawyers? I wouldn't dream of it!"

For the closing track 'The
Ballad Of The Mighty I',
Noel roped in his old
Manchester mate...

Johnny Marr on collaborating with Noel



How did you end up on Noel's album?

Johnny Marr "He contacted me and said he had a song that he'd be happy for me to play on. I accepted, gladly, and it was really good to spend a day playing guitar in a little studio near Chelsea Bridge. When that was done I listened to about eight songs on the album."

And what's the album like?

"It's really good. What I heard of it was very melodic, some of it is pretty rocking too, and fans are really going to like it. He doesn't do things he doesn't think are great. And his singing is really good on the album."

Do you see Noel socially?

"No, not really. I don't really see anyone socially. We're just busy. I don't think Noel sees many people socially either, really; if you're not working you're with your family."

He said you didn't want to know anything about the song beforehand. Why is that?

"I just wanted to play and improvise and react. That invariably means there are going to be some mistakes, but that's not a big deal. I know I can play, he knows I can play, and your initial response to something is definitely worth recording. If it doesn't work, it's just a few megabytes on a hard drive. If it works, it will likely be brilliant. You just have to lose the fear of making a mess of it, so it's definitely worth the risk of looking foolish."

Did it work?

"Yeah, the thing I played that first time was the right idea – I ended up just honing it and developing it, and that's what's on the track."

How is Noel at the moment?

"I know it's a corny phrase, but he is in a really good place right now and I'm really happy to see it. He knows he's doing really good stuff, and he's someone who doesn't seem to have any agenda other than what he's doing next."

He said he'd produced the album himself and felt uncomfortable. Did you see signs of that?

"He wasn't daunted. I think he's up to the challenge, just as he was up to the challenge of getting Oasis heard, signed, recorded, then steering the band, surviving it and making a solo career. In the studio he was in the mode of getting his record right, which compared to some situations I've seen him in is simple."

How important is this second record?

"Very. In some ways it might be more of a challenge than the first, because he's building on a successful solo career, essentially on his own. But he's smart and everyone knows he knows what he's doing."

Do you think it's all over for an Oasis reunion now he's made his second album?

"You can't say what's in someone else's mind. There's the extra dimension that they're family, and that's a very private situation." ■

New book reveals unseen Kurt images



Jesse Frohman photographed Cobain in 1993

It's all about the white sunglasses. In July 1993, Nirvana consented to their last formal photoshoot before Kurt Cobain's death the following year. We see Kurt in a leopard-print coat, onstage at New York's Roseland Ballroom, horsing around with Krist Novoselic and Dave Grohl, and on the street meeting fans – all while wearing those shades.

Now, US photographer Jesse Frohman's images are presented in a new book, *Kurt*

Cobain: The Last Session, which collects the entire shoot and contact sheets plus an in-depth interview by Jon Savage. Frohman described his subject as "an artist. You can have people who are very difficult and don't want to be there. And then you can get Kurt, who is the most unique person I ever had to photograph." Turn to page 33 for posters from the book.

► **Kurt Cobain: The Last Session** by Jesse Frohman is published by Thames & Hudson on November 3 at £28

MY LIFE IN A SUITCASE

**FIVE TOURING
ESSENTIALS**

**Noel
Fielding**



**BOOK
Jerry Lee
Lewis: His
Own Story
by Rick Bragg**

"He's a fascinating guy, a really opinion-splitting kinda legend, and this is his autobiography."



**BOXSET
Columbo**

"That or a bit of Poirot. When you've got a hangover that's all you really want."

Some cheese and some *Columbo* to plonk yourself down in front of."

FILM

Mrs Doubtfire

"My favourite film is *Performance* [1970 crime drama starring Mick Jagger] but you don't want anything too intellectual or tricky to watch on tour. *Mrs Doubtfire* smashes it."

GAME

Twister

"I like Twister. It's just an excuse to cuddle strangers. I like chess too. You could set up a chess set

in a forest and have some spooky night chess. Get your brain ticking over, like normal chess, but in the dark."



**HOME COMFORT
Sketchbook**

"I can't go anywhere without my sketchbook and pastels. I love drawing everyone on tour, even if it annoys them. I used to do it on the train as an art student. You'd find a guy looking at you like he wants to punch you."

► **An Evening With Noel**
Fielding hits Dunfermline, Hull, Halifax and Coventry this week

13

AS TOLD TO AL HORNER

VOTE FOR BRITAIN'S BEST SMALL VENUE 2014!

Last year's winner explains why
the campaign is as vital as ever

Since its inception in 2011, NME's Britain's Best Small Venues campaign in association with Jack Daniel's has named three winners. Last year, the 200-capacity Southampton Joiners joined Glasgow's King Tut's Wah Wah Hut (2011) and Tunbridge Wells Forum (2012) on the honours board, after the south coast gem came top in our poll.

"It was a massive thing for us," explains the venue's booker Ricky Bates, casting his mind back to that victorious day. "It turned heads. The venue's been here for 45 years, so it's one of the longest-running small venues still going. It's a great accolade."

The award came just after The Vaccines had played an intimate and sweaty benefit show for The Joiners, which had been facing an uncertain future. Bates says things have improved over the last 12 months. "The health of the venue is fine," he explains. "We've got new co-owners, so we've actually been re-doing the venue upstairs. We've got a new production space, band room, new toilets – all manner of refurb!"

With so many small venues still facing difficult times, it's as important as ever to raise awareness of these spaces and get people into them. Once crowned 2013's Best Small Venue in association with Jack Daniel's, The Joiners saw an uplift in people attending shows, with local interest piqued by the award. "For the first three months after, you'd have more 'normal' people coming down – people you wouldn't usually see at shows," remembers Ricky. "We got a lot of local press from the award, so there was lots of hype and excitement around the venue, which lasted for quite a while. Industry-wise, as well, we had more people talking to us. Anything that puts a positive light on the venue that isn't just another show – something a little bit different – people pay attention to."

In the past year, Southampton residents have had plenty of stellar gigs to witness courtesy of Bates and his colleagues. The Joiners put on between 300 and 340 shows a year and consistently book the best up-and-coming acts, with Drengé, The Wytches, Wolf Alice, Courtney Barnett and Bipolar Sunshine (one of Bates' personal favourites) all having turned out recently, while Frank Turner helped celebrate the venue's win with a very special show in 2013.

The future, Bates says, holds plenty more of the same. "Our focus is on getting in as many big shows as we can and keeping it afloat. Even in the year since we won, [Leeds] Cockpit's gone, [Plymouth] White Rabbit's gone. Venues just disappear within a couple of weeks. Keeping the venue going for 45 years, doing 300-plus shows a year, takes a lot of work but there's a lot of love and passion that goes into it." Looking at The Joiners one year on, it goes to show how important the annual search for Britain's Best Small Venue in Association with Jack Daniel's is – there are plenty more unsung heroes who need the spotlight to be shone on them.

"IT'S ALWAYS A BLAST"

Frank Turner on playing The Joiners

"The first gig I ever went to was at Southampton Joiners, so I love playing there. I've done a lot of stuff trying to help them out. They had a financial rough patch, as a lot of small venues do. I know Pat, who runs the venue, quite well, so I went down and did the Best Small Venue gig. Playing small venues is always a blast because everyone's singing along and there's sweat dripping down the walls."





Frank Turner at
The Joiners,
Southampton



Last year's
winning venue

VOTE NOW

Head to NME.COM/smallvenues to vote for your favourite from the shortlist on the right. Voting closes on November 6, when the winning venue will be announced along with details of a very special show hosted by NME and Jack Daniel's.

The shortlist

Vote for your favourite and support your local music scene

Last month, the search for Britain's Best Small Venue in association with Jack Daniel's kicked off once again. Now in its fourth year, the campaign celebrates the spaces that inspire, encourage and support local scenes.

Small venues are still an endangered species. Since the 2014 campaign began, Leeds Cockpit has closed after 20 years, issuing a statement explaining that "it is no longer viable to deliver you the level of service you deserve with the building in its current condition". Meanwhile, Guildford Boileroom's owners were taken to a hearing following noise complaints. Happily, the venue survives.

We asked you to nominate the UK's best small venues. Those votes have been compiled to form this shortlist of venues from 11 regions, all in the running to be Britain's Best Small Venue 2014.

NORWICH ARTS CENTRE



► **LOCATION** Norwich
► **CAPACITY** 290 ► **OPENED** 1977 ► **RECENT GIGS** Peace, Mystery Jets, Micah P Hinson, Wild Beasts

THE SUGARMILL



► **LOCATION** Stoke-on-Trent
► **CAPACITY** 400 ► **OPENED** 1994 ► **RECENT GIGS** Wolf Alice, Pulled Apart By Horses, The Wytches, The Strypes

PJ MOLLOYS



► **LOCATION** Dunfermline
► **CAPACITY** 300 ► **OPENED** 2010 ► **RECENT GIGS** Baby Strange, Neon Waltz, We Were Promised Jetpacks, Circa Waves



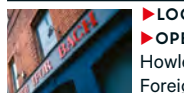
Courtney Barnett
at the Sebright
Arms, London

PICTUREDROME



► **LOCATION** Holmfirth
► **CAPACITY** 650 ► **OPENED** 1998 ► **RECENT GIGS** British Sea Power, Buzzcocks, Killing Joke, Peter Hook

CLWB IFOR BACH



► **LOCATION** Cardiff ► **CAPACITY** 220
► **OPENED** 1983 ► **RECENT GIGS** Howler, Future Of The Left, Johnny Foreigner, La Dispute

THE TRADES CLUB

► **LOCATION** Hebden Bridge ► **CAPACITY** 200
► **OPENED** 1984 ► **RECENT GIGS** Acid Mothers Temple, Pins, Jimi Goodwin, Temples

SEBRIGHT ARMS

► **LOCATION** London ► **CAPACITY** 150 ► **OPENED** 2011
► **RECENT GIGS** Parquet Courts, The Orwells (right), Darlia, Courtney Barnett

LIMELIGHT



► **LOCATION** Belfast ► **CAPACITY** 475 ► **OPENED** 1985 ► **RECENT GIGS** Royal Blood, Neutral Milk Hotel, Public Enemy, 65daysofstatic

THEKLA

► **LOCATION** Bristol ► **CAPACITY** 400 ► **OPENED** 1984
► **RECENT GIGS** Bo Ningen, Foxes, Future Of The Left, Jagwar Ma

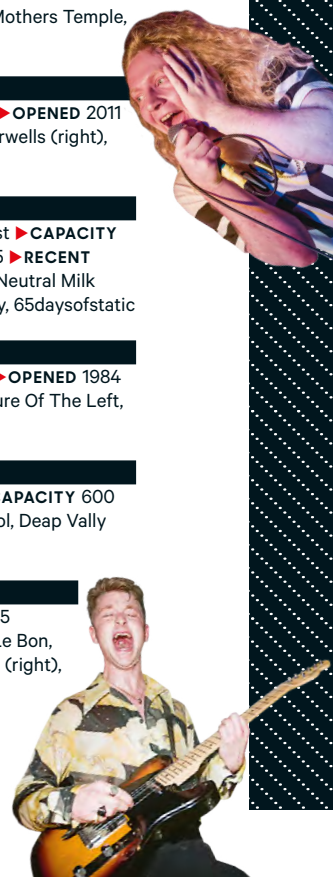
THINK TANK

► **LOCATION** Newcastle-upon-Tyne ► **CAPACITY** 600
► **OPENED** 2013 ► **RECENT GIGS** Interpol, Deap Vally Skaters, Jaws

RAMSGATE MUSIC HALL

► **LOCATION** Ramsgate ► **CAPACITY** 125
► **OPENED** 2014 ► **RECENT GIGS** Cate Le Bon, Honeyblood, The Amazing Snakeheads (right), Perfume Genius, Woman's Hour

Play with heart. Drink with care drinkaware.co.uk for the facts



STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



See Dave Grohl and the Foo Fighters on BBC Four this week

Foo Fighters

Sonic Highways

▶ WATCH BBC Four, 10pm, October 26

Get a taste of what Foo Fighters' eighth studio album 'Sonic Highways' will sound like as they document the recording process in this new eight-part series. Each episode will go behind the scenes at sessions in eight different American cities, including Austin, Chicago and LA, and each features guest appearances from local figures who are key to each city's musical identity. Episode one and two premiere together on Sunday.

Michael Putland

X-Posure

▶ LISTEN XFM, 10pm, October 23

An exhibition of legendary rock photographer Michael Putland's work opens at London's Getty Images Gallery this week, featuring shots of big names like The Clash and the Stones taken over the last 50 years. Putland will tell some of the stories behind these

classic shots on XFM's X-Posure this week.

Sleaford Mods

X-Posure

▶ LISTEN XFM, 10pm, October 27-28

Nottingham duo Sleaford Mods drop a new EP, 'Tiswas', on November 24, featuring several new tracks. They'll preview some of them on the XFM airwaves this week, as they perform

the record's title track and a handful of older tunes for John Kennedy.

Jungle

The Radcliffe & Maconie Show

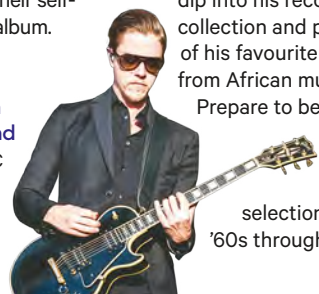
▶ LISTEN BBC 6 Music, 1pm, October 24

Tom McFarland and Josh Lloyd-Watson, west London soul-pop band Jungle's founding members, join Stuart Maconie in the 6 Music studio to discuss their stratospheric rise and play tracks from their self-titled debut album.

Interpol

Later... With Jools Holland

▶ WATCH BBC Two, 11.35pm, October 24
Paul Banks



(below), Daniel Kessler and Sam Fogarino bring their fifth album 'El Pintor' to the BBC studios as they recreate some of its highlights for Jools Holland. Sam Smith, U2 and Zola Jesus also feature in this episode.

Idris Elba

Journey.Africa

▶ LISTEN BBC Radio 2, 10pm, October 28

The actor, DJ and musician takes another dip into his record collection and plays some of his favourite tracks from African musicians.

Prepare to be educated by Elba's hand-picked selections from the '60s through to 2014.

GOING OUT

THE BEST LIVE EVENTS

THIS WEEK



Black Lips

The Atlanta garage-rock group bring their chaos back to the UK.

▶ DATES Birmingham Oobleck (October 26), Newcastle Cluny (27)

▶ TICKETS Birmingham £12; Newcastle £14 from NME.COM/tickets with £1.20-£1.40 booking fee

Klaxons

Will they really be playing 3D-printed instruments, or was it all a big joke? Find out this week as Jamie Reynolds and co visit four British cities.

▶ DATES Norwich Waterfront (October 25), Leeds Warehouse (26), Glasgow O2 ABC (27), Manchester Academy (28)

▶ TICKETS £13.50 from NME.COM/tickets with £1.35-£2.80 booking fee; Leeds and Glasgow sold out

5 TO SEE FOR FREE

1. Flyte

Oakford Social Club, Reading
▶ October 23, 8pm

2. Ifan Dafydd

Rascals, Bangor
▶ October 23, 7pm

3. Oscar

The Old Blue Last, London
▶ October 24, 8pm

4. Greys

The Hope, Brighton
▶ October 27, 8pm

5. Haley Bonar

Start The Bus, Bristol
▶ October 28, 8pm

RINGO, JORDAN HUGHES, POONEH GHANA

Telefonica

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

Text TICKETS to 2020

Terms apply.

PRIORITY

O₂

LFO's Mark Bell and (right) the duo's 1991 debut album 'Frequencies'



MARK BELL'S INFLUENCE LIVES ON IN BRITISH CLUB MUSIC

BY JACK SAVIDGE

The Friendly Fires member and DJ pays tribute to the LFO man, who died last week from complications after an operation



I didn't know Mark Bell personally – I understand that he was quite a private person. However, I did hear from a mate who put him on at a club that his rider was a bottle of vodka and a copy of *Viz*. If that's not an indication of a thoroughly sound bloke, I don't know what is.

Like most people, I discovered Mark Bell's music via the single 'LFO' from 1990. It's one of those tracks that has a kind of aura about it. There are so many stories attached to it, like [then Radio 1 DJ] Steve Wright calling it the "worst record ever", or the story about them rewiring the lathe at the pressing plant in order to cut the bass as loud as possible. Friendly Fires' second album, 'Pala', was mastered by a guy called Kevin Metcalfe, who also mastered 'LFO'. He confirmed that he did go a little off-piste with that track. He said he had to do the kind of things he'd normally do with reggae records.

It feels like 'LFO' has become more relevant over time. The sound that it pioneered has had a direct effect on the music you hear on the dancefloor today. A lot of British club music is very bass heavy, and you can draw a line directly from 'LFO' to those records. You can hear the industrial heritage of northern England in a lot of Mark Bell's and LFO's music – it's very clanking – and that kind of abrasiveness is also something you hear in a lot of British electronic music.

The first time I saw Mark Bell play live was at the All Tomorrow's Parties that Autechre curated in 2003; I was 19. He played all the classics from his back catalogue and it blew me away. It was around the time I was getting into electronic music. I started DJing and through that I got into LFO's 1991 debut album, 'Frequencies'. It's still something I always have with me because it still sounds amazing today. It treads a line between being musical and atonal. It's really melodic, but the tunes sound almost accidental. When I think of it I see it as being quite abstract, like a grid or a piece of graph paper, with all the elements in this rigid form. I'm also a big fan of LFO's third album, 'Sheath', from 2003. The single 'Freak' is an absolute stormer. It seemed to be everywhere, even though it's quite an odd record – it was

even used on BBC ident.

Of course, Mark Bell produced records for other people as well, including Depeche Mode and Björk. I remember seeing him performing with Björk on the Jonathan Ross show. He was playing this mad touchscreen table thing. It was very cool that he got brought into that world, especially when Depeche Mode got him to produce 'Exciter' in 2001, because they were one of the pioneers of electronic music in Britain; for them to recognise the quality of his music was a big thing.

I think Mark Bell's legacy was already apparent before his death. He helped decouple dance music from America. It's because of Mark Bell and Warp Records that Sheffield is up there with Detroit and Chicago as one of the cornerstones of electronic music. I don't think that's overstating the case. He was hugely important. ■

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

LOST ALBUMS

#52

Sort Sol

Dagger & Guitar (1983)

Chosen by Jehnny Beth, Savages

"Johnny Hostile, my partner in John & Jehn and with whom I set up Pop Noire Records, was playing with Trentemøller, the Danish electronic producer and artist. We asked, 'What were the '80s like in Denmark?' and discovered this band called Sort Sol. All of their albums are pretty good, but 'Dagger & Guitar' – the first they released under the name Sort Sol – is the one I listen to the most. It's solid '80s punk. They're really cult in Denmark, and a big influence on Iceage. Obviously it's not their sole inspiration, but you can hear the similarities."



► THE DETAILS

- **RELEASE DATE** 1983
- **LABEL** Medley Records
- **KEY TRACK** 'Boy – Girl', featuring Lydia Lunch
- **WHERE TO FIND IT** The 1997 reissue is available in good record stores
- **LISTEN ONLINE** On Spotify

The last album to feature late drummer Jon Brookes is a new beginning for the band, says frontman Tim Burgess

The Charlatans: (l-r) Mark Collins, Tim Burgess, Tony Rogers and Martin Blunt



The Charlatans

If there's one presence felt most strongly on The Charlatans' forthcoming album – their 12th – it's that of drummer Jon Brookes, who died from brain cancer last August. Recording began at their Big Mushroom studio in Cheshire with Jon, and even as his illness worsened he wanted to remain involved. "It was certainly tough," Burgess admits. "He died after a long struggle, and after he died it was a little release in a lot of ways. We started making the record with him in mind, but his influence on it ended up coming from a different place, as opposed to being physically with us."

Initial sessions last December without Jon were a struggle, but recruiting guest drummers in the form of Pete Salisbury from The Verve, Factory Floor's Gabe Gurnsey and Stephen Morris from New Order, the band powered through, and three months of recording early in 2014 expanded into a very productive five. "We thought, 'This is getting better and better,'" Tim says, "so we just kept going."

Even after his death, the band suspected Brookes was still with them, supernaturally goading his replacements. "At one point Gabe

was playing along," Burgess recalls, "and he felt that someone had slapped him on the back of the head. He turned round and there was nobody there. He must've been playing the wrong beat or something."

The album also became surprisingly upbeat, largely because it was the only way the band could find to stop their clackers falling off from the cold. "We wanted to make a track that sounded like the summer, because we were freezing," Tim explains. "That was a very us thing to do – try and make something that takes us out of this world that we're in right now and transports us to a new place. We came up with 'So Oh', about travel and love and sunshine, and it felt good to make that track. Then we had a song called 'Talking In Tones' and we turned it into a really 3D experience, it sounded fantastic."

Jean-Claude Vannier. And while 'Trouble Understanding' pays fitting tribute to Jon in its ruminations on the cycles of life, tracks

like 'Let the Good Times Be Never Ending' refuse to wallow, too busy dreaming of Manhattan dancefloors. "I think it's the beginning of something new," Burgess says. "We've been through our blue period, now we're about to get into our rose period, our African-influenced period."

And the title, 'Modern Nature'? That may well have been Jon's work too. "It was a book by Derek Jarman that fell on my head," Tim laughs. "It was a sign – we were in the middle of making the album and I went down to do a guest vocal

for a band called Grumbling Fur and it just appeared and landed on my head. It was my Isaac Newton moment. I thought, 'I'm having that.'" ■ MARK BEAUMONT

►THE DETAILS

- TITLE Modern Nature
- RELEASE DATE January 26, 2015
- LABEL BMG
- PRODUCERS The Charlatans
- RECORDED Big Mushroom Studio, Cheshire
- TRACKS Talking In Tones, So Oh, Come Home Baby, Keep Enough, Tall Grass, Emilie, Let The Good Times Be Never Ending, Need You To Know, Lean In, Trouble Understanding, Lot To Say
- TIM BURGESS SAYS "There's been times when we've thought 'we really want to do this kind of record' and we've forced something. But [this time] I thought let's just sit in the same room and put something together in really small steps and build it from there. We were in no rush."

"JON DIED AFTER A LONG STRUGGLE. IN A LOT OF WAYS IT WAS A RELEASE"
TIM BURGESS

ANATOMY OF AN ALBUM



"WHO ELSE AT THAT AGE COULD MAKE MUSIC LIKE THAT?"

James Skelly



THIS WEEK...

The Coral: The Coral

As The Coral release their 'lost' album from the mid-2000s, we look back at their 2002 debut

THE BACKGROUND

Formed in the Wirral seaside town of Hoylake in 1996, The Coral were a group of teenage schoolfriends bound together by a love of Britpop and English psychedelia. The six-piece were discovered in their Liverpool "pracky room" by the late Alan Wills, the former Shack and Top drummer who went on to become their manager and set up the celebrated Deltasonic label to release their music. Their first release, 'Shadows Fall', was voted the 25th best single of 2001 in *NME*'s end-of-year poll. "We were all 15, 16, 17, and who else at that age could make music like that?" asked frontman James Skelly. "Our aim was to set up this other kind of world, be like David Lynch, Tom Waits, somewhere that you could escape into." All of which led to high expectations for their self-titled debut album.

STORY BEHIND THE SLEEVE

The scrapbook collage of photos was designed by Liverpool artist Scott Jones, whose design agency Juno was responsible for the sleeve art for the first three Coral albums as well as Arctic Monkeys' debut and many other early Deltasonic releases.

FIVE FACTS

1 Pete Doherty once claimed that he'd written 'Dreaming Of You' and sold the song to James Skelly. In truth, Skelly ripped off the chords from an Alton Towers advert and called it "probably the shittiest tune I've ever written".

2 The main influences on 'Calendars And Clocks' were Frank Sinatra's 'It Was A Very Good Year' – from which it borrows a chord sequence – and Ennio Morricone's score for the classic spaghetti western *The Good, The Bad And The Ugly*.

3 At one point the album was going to be called 'Sons Of Becker', an oblique reference to German tennis player Boris Becker. The title was eventually revived for their 2004 stopgap LP, 'Nightfreak And The Sons Of Becker'.

4 Producer Ian Broudie – of Big In Japan and Lightning Seeds fame – came across the band playing in a pub and asked if he could record them. He said "they restored my faith in music".

5 'Shadows Fall', the band's debut single, was recorded at Liverpool's Pink Museum, the same place where Oasis recorded their first single, 'Supersonic'.

LYRIC ANALYSIS

"Now he's swapped his legs for roots/ His arms and soil are in cahoots" – Simon Diamond

'Simon Diamond' is about a man who morphs – for reasons unspecified – into a plant. The song was inspired by a patron of the pub owned by the Skelly brothers' parents.

"Drop the anchor, lift my heart/From stem to stern, I'm torn apart" – Shadows Fall

Nautical imagery abounds on 'The Coral', perhaps inspired by Liverpool's long history as a port.

"Time travel will be the death of man/ Only the devil fools with the best laid plans" – Time Travel

The album's hidden track is also its weirdest, a paranoid psychedelic skank whose lyrics attest to the band's love of marijuana.

WHAT WE SAID THEN

"The Coral have ventured into rock's pre-history in their quest for fresh musical plunder and the outcome is the funniest, most refreshing British debut in years." 9/10 Jason Fox, *NME*, 27 July 2002

WHAT WE SAY NOW

On later albums, The Coral trod a much more straightforward, songwriterly path, making it easy to forget how weird

THE DETAILS

►RECORDED 2001–2002 ►RELEASE DATE July 29, 2002 ►LABEL Deltasonic ►LENGTH 48:35 ►PRODUCERS Ian Broudie and The Coral ►HIGHEST UK CHART POSITION 5 ►UK SALES 300,000 ►SINGLES Shadows Fall, Skeleton Key, Goodbye, Dreaming Of You ►TRACKLISTING ►Spanish Main ►I Remember When ►Shadows Fall ►Dreaming Of You ►Simon Diamond ►Goodbye ►Waiting For The Heartaches ►Skeleton Key ►Wildfire ►Bad Man ►Calendars And Clocks ►Time Travel (Hidden Track)

they once were. 'The Coral' is firmly rooted in its own madcap universe, one governed not by the laws of physics, but of melody and joyous invention.

FAMOUS FAN

"The Coral are so far ahead of their time and their peers, it's a joke. The best band of their generation by a very long mile." Noel Gallagher

IN THEIR OWN WORDS

"No-one seemed to have that Edward Lear, British thing going on; no-one except us seemed to be doing it since Syd Barrett and The Beatles."

James Skelly, 2008

THE AFTERMATH

The success of 'The Coral' brought many of the band's Liverpool contemporaries – like The Zutons, The Dead 60s and The Stands – to wider attention, but where those groups fizzled out or fell by the wayside, The Coral persevered. Second album 'Magic And Medicine' was a UK Number One, and even their limited-edition third LP, 'Nightfreak And The Sons Of Becker' cracked the Top Five. They've enjoyed mixed fortunes since: the success of 2005 single 'In The Morning' was tempered by the departure of guitarist Bill Ryder-Jones, and 2010's 'Butterfly House' stalled, resulting in a hiatus during which James and Ian Skelly released solo albums.

TheWeek NEWSDESK

QUOTE OF THE WEEK

"If I had to depend on what I actually get from [record] sales, I'd be tending bars between sets"

Iggy Pop explains how illegal downloads have affected his bank balance while delivering his John Peel Lecture in Salford

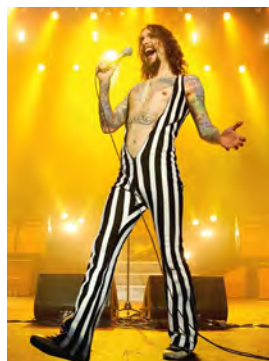
THE NUMBERS

8

Number of catsuits Justin Hawkins from The Darkness is selling for charity

£24,500

Sum raised by fans to make 'Meow The Jewels' – a version of Run The Jewels' new album made entirely of cat sounds – a reality



6

Photographs of The Beatles crossing Abbey Road to be sold at auction

£2m

Amount Glastonbury Festival donated to charity from 2013's event

WHO THE FUCK IS...



Joe Wolfe

Wolfe first met his grunge heroes Pearl Jam at a Cincinnati gig in 1992. He didn't have a camera on him back then, but frontman Eddie Vedder promised to pose with him next time.

When did their paths cross again?

A mere 22 years later – but Wolfe's request for a pic was declined as Vedder mistook him for a man who stole his weed the same night in '92. **What happened next?** Vedder realised his mistake and invited Wolfe to the band's next Cincinnati gig, where he finally posed for a photograph (above). He threw in an autograph and guitar pick too.

+ GOOD WEEK +



John Lydon

On Radio 4, the Sex Pistol called host John Humphrys a "silly sausage" before describing Ukip as "a black hole for the ignorant to fall into" on a webchat. Completing a hat trick of fine insults, he labelled Russell Brand "arsehole number one".

- BAD WEEK -



U2

The band might be regretting their iTunes album giveaway, as they've spent the weeks since atoning for it. This week, they faced criticism from Iggy Pop and had to admit to a "drop of megalomania, a touch of generosity, and a dash of self-promotion".

IN BRIEF

Frack off

Neil Young has called for Barack Obama to be impeached for supporting controversial fracking in the US. Given he wrote the track 'Let's Impeach The President' about George W Bush, one suspects he has a slight problem with politicians.

How you amuse me

Chad Kroeger has laughed off a man's campaign to have Nickelback banned from playing in London. "If they had stopped writing all this stuff about us, we probably would have died out years ago," he said.

Up in smoke

One-hit wonder Afroman has recorded a new version of 'Because I Got High' in support of the legalisation of weed, with lyrics detailing how the drug can help with conditions such as glaucoma. It evidently doesn't help with having a varied music career.

► Find these stories and more on **NME.COM**

Official RECORD STORE Chart

TOP 40 ALBUMS OCTOBER 19, 2014



01

Caribou Our Love

The fourth Caribou album tops the chart for a second week in a row, despite tough competition from U2. Blending house, techno and addictive choruses, 'Our Love' is producer Dan Snaith's most accessible record yet.

NEW 2	Songs Of Innocence U2 ISLAND
NEW 3	The Night Is Young The 2 Bears SOUTHERN FRIED
4	You're Dead! Flying Lotus WARP
5	Popular Problems Leonard Cohen COLUMBIA
6	Playland Johnny Marr WARNER BROS
7	This Is All Yours Alt-J INFECTIOUS
8	Syro Aphex Twin WARP
NEW 9	Chapter One Ella Henderson SYCO
10	Lower Than Atlantis Lower Than Atlantis EASY LIFE
11	Commune Goat ROCKET
NEW 12	Stomachaches Frnkiero Andthe Cellabration HASSLE
13	Carry On The Grudge Jamie T VIRGIN
NEW 14	Tough Love Jessie Ware ISLAND/PMR
15	Royal Blood Royal Blood WARNER BROS
NEW 16	And Star Power Foxyglen JAGJAGUWAR
17	Down Where The Spirit Meets The Bone Lucinda Williams HIGHWAY 20
18	Lullaby And... The Ceaseless Roar Robert Plant EAST WEST
NEW 19	Otherness Kindness FEMALE ENERGY
NEW 20	World On Fire Slash ROADRUNNER
21	X Ed Sheeran ASYLUM
22	Hozier Hozier ISLAND
23	Wanted On Voyage George Ezra COLUMBIA
24	NehruvianDOOM NehruvianDOOM LEX
25	Partners Barbra Streisand COLUMBIA
26	Lazaretto Jack White XL
27	Atomos A Winged Victory For The Sullen ERASED TAPES
28	(What's The Story) Morning Glory? Oasis BIG BROTHER
29	I'll Keep You In Mind From Time To Time Moose Blood NO SLEEP
30	Interlude Jamie Cullum ISLAND
31	In The Lonely Hour Sam Smith CAPITOL
NEW 32	Sleeping Operator The Barr Brothers SECRET CITY
33	Wonder Where We Land SBTRKT YOUNG TURKS
34	AM Arctic Monkeys DOMINO
NEW 35	Way Out Weather Steve Gunn PARADISE OF BACHELORS
36	24 Karat Gold - Songs From The Vault Stevie Nicks REPRISE
NEW 37	Jungle Jungle XL
NEW 38	Singer's Grave A Sea Of Tongues Bonnie Prince Billy DOMINO
39	Different Shades Of Blue Joe Bonamassa PROVOCUE
40	If You Wait London Grammar METAL & DUST

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

TOP OF THE SHOPS



THIS WEEK CARNIVAL RECORDS MALVERN

FOUNDED 2009
WHY IT'S GREAT It's run by passionate and knowledgeable staff who are keen to chat about music.
TOP SELLER LAST WEEK Flying Lotus – 'You're Dead!'
THEY SAY "We are like the 6 Music of record shops – rooted in the heritage of great music but ready to embrace vital new releases."

SOUNDTRACK OF MY LIFE



Jeff
Buckley



Grease



Mike Kerr

Singer
and bassist,
Royal Blood

THE FIRST SONG I REMEMBER HEARING 'Penny Lane' - The Beatles

"I was probably about eight years old and my class at school had to learn a song to perform. I still like it now, actually. I was never in the choir – this was a one-off – but I would retreat into the music room at lunchtime to play piano instead of playing football."

THE FIRST SONG I FELL IN LOVE WITH Everything by Elvis Presley

"When I was around nine or 10 I was shown how to use the CD player, and became obsessed with my parents' copy of Elvis' greatest hits. I used to drive them mad by playing it at top volume and dancing around the room insanely. I had to listen to it from start to finish; there was no skipping. To pick one favourite song is like asking a parent to choose a favourite child."

THE FIRST ALBUM I BOUGHT Various - 'Reloaded 3'

"It's a compilation I bought from Sainsbury's as a teenager. They were like the 'Now...' series, but more alternative and edgy. In between the morass of

THE SONG I CAN NO LONGER LISTEN TO 'West End Girls' - Pet Shop Boys

"There are no songs that I've liked, then hated. I think music is quite a childish thing; all of the songs I loved as a kid, I love now. But the

karaoke on my own – I like to have someone to duet with. I sung this literally nine days ago, while we were on tour in the US. No, I'm not telling you who the Olivia Newton-John was to my John Travolta – that's confidential."

THE SONG I CAN'T GET OUT OF MY HEAD 'Monk' - Mini Mansions

"It's a simple piano song from a band founded by Michael Schuman, bassist in Queens Of The Stone Age [alongside Zach Dawes and Tyler Parkford]. I first heard it about two years ago, and it has wormed its way back into my subconscious. It's been keeping me awake at night."

THE SONG I WISH I'D WRITTEN 'Grace' - Jeff Buckley

"He was the first person who played heavy music that had a high vocal and a soft vocal at times. His ability to scream and sing; it was like everything at once. I'd never heard that contrast before. He's using amazing chords too – I could bore your readers for hours talking about the technicalities. I learnt how to play it and it took me ages."

THE SONG I WANT PLAYED AT MY FUNERAL 'Grace' - Jeff Buckley

"At the risk of sounding obsessed, can I say 'Grace' by Jeff Buckley? For the reasons outlined above, it's an outstanding song. But I don't really care, to be honest with you. I never understand people who fantasise about what their funeral will be like. It's not for my enjoyment. I'm dead, aren't I?"

"GROWING UP, YOU DON'T THINK PEOPLE LIKE MATT BELLAMY ARE HUMAN"

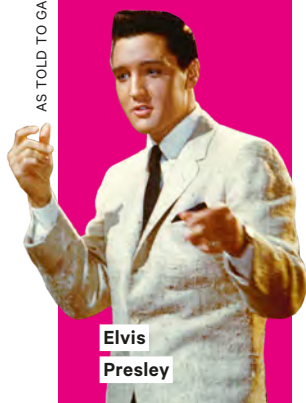
awful nu-metal like Papa Roach and Limp Bizkit there were some bands that influenced me, like Queens Of The Stone Age and Muse. It's weird to think those bands like what we're doing now. Growing up, you don't think people like Matt Bellamy are human."

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Song To No One' - Jeff Buckley

one song I've never been able to stand is 'West End Girls' by Pet Shop Boys. I don't know why. It grinds my gears. It's everything about it, from the nasal vocal to the overblown '80s synths."

THE SONG I DO AT KARAOKE 'The Grease Megamix' - John Travolta & Olivia Newton-John

"It's normally 'The Grease Megamix'. I don't like doing



Elvis
Presley

Rad ar

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

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

NME
NEW
BAND
OF THE WEEK



Tobias Jesso Jr

**The reflective Canadian songwriter
whose persistence has finally paid off**

In July 2012, Tobias Jesso Jr went home to Vancouver, Canada, after his mum fell sick with cancer. With his worldly possessions boxed up in storage, his love-life in ruins and his career as a songwriter going nowhere fast, Jesso felt like a “failure”.

There was nothing to do at his family home, it seemed, except play his sister's piano. Three days later, he wrote a song called ‘Just A Dream’. A tender, soulful ballad that recalled Harry Nilsson in reflective mood or a lost John Lennon demo, the song seemed to capture the feeling of coming home after a long time away, and quickly caught the ear of former Girls bassist/producer Chet ‘JR’ White when Jesso mailed it to him.

Other songs quickly followed (check the gorgeous ‘True Love’ online) and suddenly, things started happening fast for the previously frustrated musician.

▼
ON
**NME.COM/
NEWMUSIC**
NOW

► Watch live
footage from a
recent show Tobias
played in a bar

“My whole attitude had changed,” says Jesso. “I’d been trying so hard to get somewhere in LA. And when I came home it was like, you’re back, you’re not successful, so I’m just gonna sit here and write a song.”

Jesso came to be in California after his first group in Vancouver, The Sessions, split in 2007, and several members were invited to LA as the backing band for a wannabe pop star, bankrolled by her diamond salesman father. “This guy put us up in a house, gave us a car and had us going into this extravagant rehearsal space he’d set up,” says Jesso.

When the pop thing failed to take off, Jesso tried his hand as a hired-gun songwriter, without much luck. Back in Canada once again, he wrote around 50 songs before recording with White in San Francisco (The Black Keys’ Pat Carney and John Collins of The New Pornographers are also set to produce his debut album).

As for Jesso, whose mum has now recovered, he can’t quite believe his luck. “Just when I was ready to give up, the door opened,” he says. “It’s all worked out in the strangest way.” ■ ALEX DENNEY

► THE DETAILS

- **BASED** Vancouver/LA
- **FOR FANS OF** Girls, John Lennon, Nilsson
- **SOCIAL** [twitter.com/tobiasjessojr](#)
- **SEE HIM LIVE** Pitchfork Music Festival Paris (November 1)
- **BUY IT** Album expected in early 2015
- **BELIEVE IT OR NOT** Tobias once dated Elvis Presley’s granddaughter, Riley Keough, and used to play piano at her family home in LA: “I’m not sure it was *definitely* his piano, but no-one else in the family plays so I assume it must have been his! I’d just go in and tickle the keys a bit every now and again”

MORE NEW MUSIC

Slug

Formerly a touring member of Field Music, Sunderland's Ian Black has swapped roles with Peter and David Brewis and got them in as his backing band on this out-there new project. Slug's debut single 'Cockeyed Rabbit Wrapped In Plastic' sounds like noise-rockers Future Of The Left having a spasm in an art class, and is nowhere near as slimy as Black's nom de plume might suggest.

► **SOCIAL** facebook.com/slugslugslugs

► **HEAR THEM** slugband.co.uk

► **SEE THEM LIVE** Manchester Night & Day (October 27)

Gala Drop

Portuguese collective Gala Drop's forthcoming album 'II' is going to be absolutely dazzling, if lead track 'Sun Gun' is anything to go by. It mixes the Balearic grooves of their native Lisbon with the sounds of Detroit – Motown and techno – and the result is an unstoppably engaging psychedelic and electronic sound: a rhythmic powerhouse that's as soulful as it is spacey.

► **SOCIAL** facebook.com/galadrop

► **HEAR THEM** galadrop.bandcamp.com

NME BUZZ BAND OF THE WEEK

Kaia

Kaia are a "pop orchestra" (their words) from the north of Norway who are based in Copenhagen but rehearse in Berlin. There are hints of Björk in Kaja Bremnes' vocal serenades, and the minimal but atmospheric instrumentation on tracks like 'Ariadne' are gloomy and romantic. They're bound to be an emotional force onstage.

► **SOCIAL** facebook.com/kaianorth

► **HEAR THEM** soundcloud.com/kaianorth

► **SEE THEM LIVE** London Old Blue Last (October 22)



Dear Leaders

Jelani Blackman

Londoner Jelani Blackman is as new as they come. With only one track – spacious, dubby debut 'Twenty//Three' – to his name, there's little information to be found about him save for a hundred blogs declaring him the next SBTRKT or Jai Paul. Based on his first output – all velvet vocals and ambient R&B groove – they might have a point.

► **SOCIAL** twitter.com/jelani_blackman

► **HEAR HIM** soundcloud.com/jelaniblackman

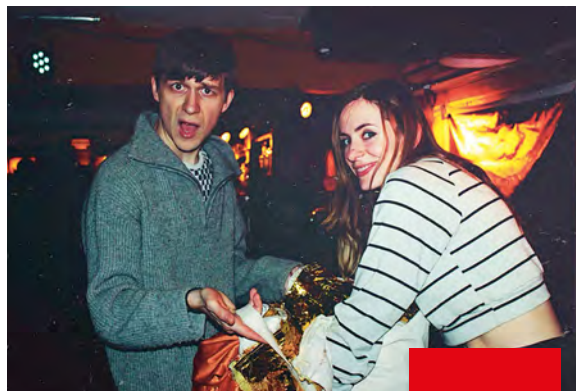
Dear Leaders

These Londoners are a promising mixture of moody electro, krautrock beats and lucid vocals, as heard on the dark new single 'Find Me'. B-side 'A Hook For A Lip' is even more compelling, with '80s-style synth arpeggios firing off like alarm bells to create a fulfilling and atmospheric journey.

► **SOCIAL** facebook.com/dearleaders

► **HEAR THEM** dearleaders.bandcamp.com

► **SEE THEM LIVE** London The Finsbury (October 30)



Kaia

Icewater

Brooklyn quartet Icewater earn a crust as the backing band for former Fiery Furnaces frontwoman Eleanor Friedberger, but their downtime is all about good vibes. Their recent two-track, self-titled EP is like The Growlers if they lived in an open plan, downtown loft apartment instead of a commune, and new album 'Collector's Edition' is well worth a listen.

► **SOCIAL** [icewaterband.com](https://facebook.com/icewaterband)

► **HEAR THEM** soundcloud.com/icewater_band

Billie Marten

Fifteen-year-old Yorkshire singer-songwriter Billie Marten has been posting

well-received performance videos to her YouTube channel for two years now, and her most recent EP 'Ribbon' is softly spoken and acoustic in a Laura Marling-meets-Lucy Rose kind of way. A guest spot doing backing vocals on a Bombay Bicycle Club record surely beckons.

► **SOCIAL** twitter.com/billiemarten

► **HEAR HER** soundcloud.com/billie-marten

C-Duncan

Recently signed to Fat Cat (home of Sigur Rós, Frightened Rabbit, The Twilight Sad and other emotive types), Glasgow solo artist



BAND CRUSH

Thurston Moore



New

"There's a London trio I really like called New. It's this guy Alex Ward – he's an incredible guitar player – along with drummer Steve Noble and a contrabass player called John Edwards. I've seen two of their gigs so far and they were mindblowing."

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

C-Duncan (the C stands for Christopher) takes the heartstring-tugging abilities of his labelmates and wields them in harmony-laden, acoustic fashion. He's a must for anyone whose favourite festival is End Of The Road.

► **HEAR HIM** soundcloud.com/mrduncan

Luke Saxton

Luke Saxton is a 19-year-old from York, but the guy's sound owes more to a number of Wales' most idiosyncratic musicians. New track 'Dear Friend Of Mine', with its 'remember summers in the garden with the kids' nostalgia, comes on like a melodic and wistful Gruff Rhys or Euros Childs number, made even more surreal by the fact that Saxton's 'kids' are still only a glint in his eye.

► **SOCIAL** facebook.com/luke.saxtonmusic
► **HEAR HIM** soundcloud.com/luke-saxton-music

Goodman

Michael Goodman's New York indie-pop band owe a lot to Galaxie 500 producer Mark Kramer, who produced newest single 'I Would Die', a track that's as gentle and sombre as any of Dean Wareham's slowcore yearnings. The

Goodman

pace is funereal, the lyrics are mournful. But Goodman also has a chirpier side, which can heard on the Brian Jonestown Massacre-ish track 'I'll Live Without Your Love' that's taken from last February's album 'Isn't It Sad'.

► **SOCIAL** facebook.com/musicofgoodman

► **HEAR THEM** goodmanmusic.bandcamp.com

Camera

Anyone who was lucky enough to catch these German krautrockers closing the final night of this year's Liverpool Psych Fest knows how hypnotic they can be. It's a skill they've been honing for years by playing improvised sets in Berlin's busy underground stations. Recent album 'Remember When I Was Carbon Dioxide' is just as good: a Neu!-indebted juggernaut of motorik beats and wild guitar jams.

Slug

Slug sound like Future Of The Left having a spasm in an art class

► **SOCIAL** facebook.com/wearecamera
► **HEAR THEM** soundcloud.com/bureau-1

Kasey Keller Big Band

Sheffield's Kasey Keller Big Band recently released a 10-track album that's less than 10 minutes long, and there's a sparkle of lo-fi magic in each and every song. An explanation of their brevity is offered amid the acoustics and electronics of 'Usain Bolt', when Ada Zejma sings: "I don't have enough lyrics left to write long songs". Maybe he used them all up on the Neutral Milk Hotel-esque single 'Drag Days', which came out in May and lasts three whole minutes.

► **SOCIAL** twitter.com/kkbigband
► **HEAR THEM** kaseykellerbigband.bandcamp.com

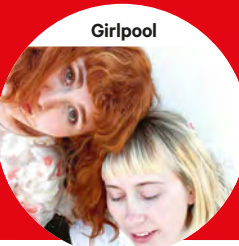
Radar NEWS ROUND UP

GIRLPOOL EXPAND UK TOUR

LA duo Cleo Tucker and Harmony Tividad will follow their appearance at NME's CMJ showcase with some dates in the UK. The new Wichita signings have added two more gigs to their schedule, at London Sebright Arms (November 17) and Leeds Gold Sounds festival (23).

DFA HOUND SLIM TWIG

New York label DFA have signed up Toronto musician Slim Twig to re-release his 2012 album 'A Hound At The Hem'. The record, inspired by Vladimir Nabokov's book *Lolita*, will be released on very limited vinyl in collaboration with Twig's own Calico Corp imprint on December 1.



SUNDOWNERS PLAY CORAL SHOWCASE

The Sundowners headline a special show (November 4) curated by The Coral's label Skeleton Key, at Jack Rocks The Macbeth in London. Tickets are on sale from NME.COM/tickets. Blossoms and Circles also play.

MONEY READY NEW MATERIAL

Mancunian oddballs Money have been working on songs for the follow-up to their 2013 debut album, 'The Shadow Of Heaven'. They'll preview the results at a trio of special sold-out shows in Manchester, Birmingham and London this week before heading into the studio to begin recording.

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



Torres heads to the Deep South

Not Louisiana, but Bridport in Dorset, where the Brooklyn-based singer went to make her “kind of futuristic and trippy” second album

For an artist like Kansas-born Mackenzie Scott, whose music trades in fire-and-brimstone betrayal, nothing could be more fitting than heading to the Deep South to record her second album. But this Deep South is Dorset. Fewer snake-handling priests; more cream teas. “It’s

like the country but it’s right next to the sea – it’s every type of landscape that you could imagine,” says the 22-year-old who records as Torres, subway trains whistling past her Bushwick apartment window with the intensity of a dozen freshly boiled kettles. “It’s just beautiful.”

Eighteen months after the release of her self-titled debut, Scott wound up in the seaside enclave of Bridport to record its follow-up with producer and drummer Rob Ellis, perhaps best known as key collaborator to the town’s most famous daughter, PJ Harvey. The pair hit it off after Scott’s gig at London’s Borderline late last year, over “quite a few

drinks, actually”, says Ellis, who loved Torres’ “passionate” performance.

Recorded in an old children’s nursery, the as yet untitled result features famed British pedal steel

guitarist BJ Cole, Robin Rimbaud aka Scanner on electronics and Portishead’s Adrian Utley playing guitar and synths. It also marks the 22-year reunion of the rhythm section from Harvey’s debut album, ‘Dry’, with Ian Olliver – now a local policeman – temporarily taking a break from the beat to pick up his bass again.

But before the parallels start to strangle an album that isn’t coming out until the other side of Christmas, let the record state that Scott’s aim was to make something that draws from her influences, “but is still singular”. Touchstones include St Vincent’s latest album (Scott has ‘Strange Mercy’ tattooed in the crook of her elbow), Funkadelic’s ‘Free Your Mind... And Your Ass Will Follow’, and the second disc of The Magnetic Fields’ ‘69 Love Songs’ – which, she says emphatically, “combines some really cool synthy stuff, but it’s still fucking Stephin Merritt. He comes in loud and clear, it doesn’t feel like dabbling.”

The aim was to make something that built on the Southern gothic murder ballads of ‘Torres’ in a cohesive way. “I went into it with the mindset of doing something kind of futuristic, kinda trippy,” says Scott. “It’s not an electronic record by any means; it’s more incorporated into the sound of heavy guitars.” She mentions a handful of tracks:

a re-recorded version of ‘The Harsh Light’, released for a Record Store Day split seven-inch that never appeared online, and one where “this super spacey, stoner-y guitar lick that I’m super proud of is kind of the hook of the song,” she explains, laughing filthily: “It’s fun, and I don’t have any fun songs!”

It’s generally a more upbeat record than ‘Torres’, she adds, but with a few seriously heavy songs, including one where she screams. “The only time I’ve ever gotten to do something like that is in theatre in high school. It felt a lot like that, actually – just getting to throw yourself into something and not being self-conscious about it.” Her increased confidence allowed her to open up more and “be a little louder”; it’s most obvious on

‘New Skin’, a song she released a live version of in April that’s been re-recorded for the album. While ‘Torres’ was emotionally brutal, ‘New Skin’ demonstrates the “specificity” that Scott wanted to bring to this record: there’s anxious personal reinvention in the face of a potentially disapproving family, unscrupulous religious figures twisting the situation, and the howled kicker, “If you do not fear the darkness then you’re the one I fear the most”.

She doesn’t want to explain the song’s emotional origins,

though. “I like having a little bit of mystique around it,” Scott says. “Part of that has nothing to do with, you know, creativity or anything like that at all. Part of it is just that it is intensely personal.” ■ LAURA SNAPES



“I like having a bit of mystique around the album. It’s intensely personal”

► NEED TO KNOW

► **TITLE** TBC

► **RELEASE DATE** Early 2015

► **PRODUCER** Rob Ellis

► **RECORDED** In a disused

children’s nursery, Bridport,

Dorset, in summer 2014

► **PERSONNEL** Mackenzie

Scott (guitar, vocals), Rob Ellis

(drums, production), Adrian Utley

(guitar, synths), Robin Rimbaud

(synths), Ian Olliver (bass), Ryan

McFadden (mixing)



SPECIAL
COLLECTOR'S
EDITION



ORDER ONLINE NOW AT
NME.COM/STORE

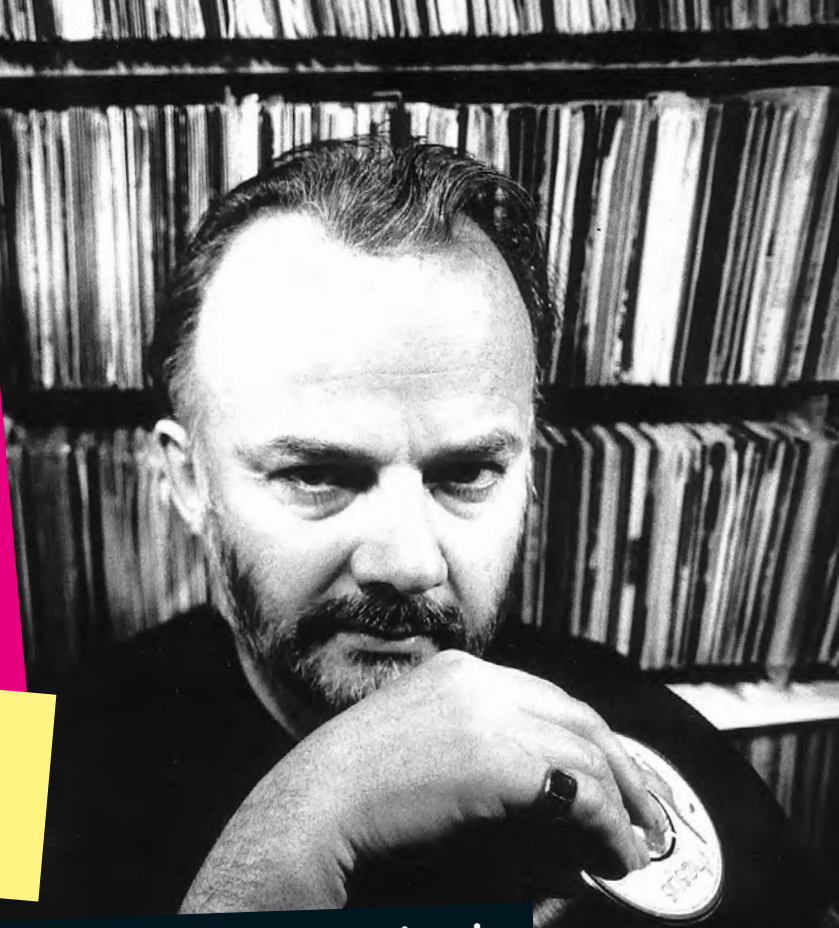
AVAILABLE TO DOWNLOAD AT
NME.COM/DIGITAL-EDITION

NOTHING
LIKE

THE

PEEL

THING



Ten years on from his death, the spirit of John Peel continues to inspire people to make brilliant new music right across the UK. First let's remember the legend, then let's dig out the music he'd be listening to right now...

T

here's a dangerous tendency towards romanticising the way music used to be. The folly, the excess, the dancing dwarves and cocaine platters, the stories about how bloody *romantic* it was to turn over a record. But 10 years on from his death, John Peel's legacy is worthy of mourning. The nostalgia-averse Radio 1 DJ hated looking back: "I don't read the same books I did when I was 20," he once said of his lifelong quest to discover wild new sounds. "Why would I listen to the same music?" Teenage dreams were hard to beat, as his all-time favourite song put it, but he was damn well going to try.

When endless blogs and apps offer 'personalised' music recommendations, anyone whose musical enlightenment took place post-Peel might question why – other than out of basic human empathy – the loss of this champion of new and weird music still stings. He wasn't just a comforting voice in the pre-internet dark – his gruff open-mindedness represented an egalitarian approach that music and the arts sorely lacks these days; he'd assess demo tapes as he drove home from the studio, dropping duffs in the passenger footwell and letting next week's playlist pile up on the back seat. As so many of the stories overleaf make clear, his show offered a *possibility*; becoming part of that world was just a tape – or in Billy Bragg's case, a mushroom biryani – away.

Peel loved his favourite bands with a fervour that was recognisably obsessive and ornery – nothing an algorithm could ever come close to replicating – but he was *sane* about music in a way that feels rare in the flame-war Twitter age: "Why do people assume that if you don't love something, then you must hate it?" he once pondered. "Why don't they realise that there are stages in between, like... *indifference*?" He defied his Radio 1 bosses and dug his heels in against the coming wave of homogenised DJs-as-brand ambassadors. And he was *funny*: not just because he couldn't cue up a record to save his life ("fades in gently..."), but because he recognised the wonderful absurdity of his situation. "In case you're wondering who this funny old bloke is," he told *Top Of The Pops* viewers as he made his presenting debut, "I'm the one who comes on Radio 1 late at night and plays records made by sulky Belgian art students in basements dying of TB."

Decades before ceaselessly professing one's eclectic music tastes became its own form of musical snobbery, Peel would play happy-hardcore Mariah Carey remixes alongside crust-punk without considering it something to boast about. "If one more person has the chance to see Misty In Roots because they heard them on one of my shows, then I'm happy about that," was as close as he'd ever get to acknowledging his role in opening the minds of several generations of music fans.

So, 10 years after his passing, it seemed that the best way to celebrate Peel's legacy – beyond asking the bands he loved about why he was so important – was to explore the UK's thriving independent music networks; talking to the DIY bands, promoters, fans and champions who offer an alternative way of making, doing and thinking, and keeping Peel's questing spirit alive. Across the next 18 pages we've picked out 11 of the UK's most inspiring DIY scenes, though space limitations mean there's no way we can pretend that it's exhaustive. Over the past 12 months we've investigated Manchester's Islington Mill, the independent mecca that is Cardiff, Bristol's Howling Owl scene and beyond, so we've looked elsewhere this time around. If your local or favourite community hasn't been highlighted here, don't get mad – let us know about it via the letters page, Facebook or Twitter. And head to NME.COM to hear specially curated playlists from every scene in the issue.

► **NAME** John Robert Parker Ravenscroft OBE

► **BORN** August 30, 1939, Heswall, England

► **DIED** October 25, 2004, Cusco, Peru

► **CV** Mill operative, Rochdale (1959); travelling insurance salesman, America (1960–1967); pirate radio DJ, England (1967); BBC DJ and television presenter (1967–2004)

► **IN HIS OWN WORDS** "I've always imagined I'd die by driving into the back of a truck while trying to read the name on a cassette and people would say, 'He would have wanted to go that way.' Well, I want them to know that I wouldn't."



KEEPING IT PEEL

Some of Peel's favourite bands and ex-colleagues pay tribute

Billy Bragg

► **PEEL SESSIONS** 27/7/83, 21/2/84, 18/9/84, 20/8/85, 2/9/86, 30/8/88, 12/5/91, 24/8/96, 1/5/97, 9/7/88, 11/10/01

► **HEAR THEM** 'The Peel Sessions Album' (Strange Fruit, 1991)

"We live in a time when Spotify is really narrowing down everyone's music tastes. A lot of people get their music recommendations from there instead of the radio now, but it makes its recommendations based on what you've already listened to, picking things that sound similar. What's the fucking point in that? The other day it recommended I try listening to Billy Bragg. FUCK OFF, SPOTIFY! Peel was the antithesis of that. His show was so eclectic: you'd tune in to hear the Sex Pistols, and discover all this weird West African world music,



strange drone stuff... whatever John was obsessing over that week. It made for much broader tastes. He pushed people's boundaries that way.

"My first experience of him was as a listener, like everyone else. He gave me, and so many musicians like me, a bit of hope and something to strive towards: getting a Peel session or even just a play on Peel was the pinnacle. So many bands became institutions if not because of him, then at least with thanks to him. He championed The Smiths. He championed Led Zeppelin. The Slits couldn't get signed and he championed them 'til the world took notice. Knowing there was someone out there like him was hugely inspirational to anyone like me, starting out as a musician. So many of us owe our careers to him: me, Johnny Marr, Mozza, Robert Plant... there's a massive debt of gratitude there.

"The story of how we first met is sort of a famous one: I was desperate to get played on his show, to get his attention any way possible, so when he mentioned on air he was hungry, I raced down to the BBC with a mushroom biryani. He met me downstairs, took a copy of [Bragg's debut] 'Life's A Riot With Spy Vs Spy' and ended up playing a track off it – but at the wrong speed, the bastard. He ended up saying he'd have played it even without the mushroom biryani, he liked it so much. That led to a really good friendship between us that made a big mark on my life, never mind my career.

"I don't think anyone's filled the void he left behind. What united a lot of the bands he played, no matter what sort of music they made, is they were all saying 'fuck you' to something. Nowadays, there's so few bands saying 'fuck you' to anyone. His show was a soapbox for musicians with something to say to get their message out, and without that inspiring younger acts into doing the same, we've lost that rebellious edge."

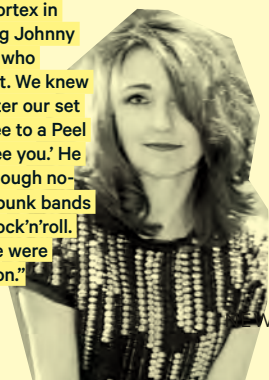
Viv Albertine The Slits

► **PEEL SESSIONS** 19/9/77, 17/4/78, 12/10/81

► **HEAR THEM** 'The Peel Sessions' (Strange Fruit, 1998)

"John Peel was the only grown man in 1970s London who took The Slits seriously. He laughed at us too, of course, but that's because he thought we were funny. We were. Not many people could get past the shock of seeing girls playing electric instruments, shouting, spitting, swearing and wearing fetish clothes mixed up with DMs and matted hair, so not many people got that we were funny and making groundbreaking music. John got all of it and set up our first ever recording session for his radio show. He championed us the whole time we were together [1976–1981]; he was loyal and forward-thinking. It's taken the rest of the music establishment 30 years to catch up with him.

"The first time we met John was when he came to see us play at The Vortex in Soho in 1977. We were supporting Johnny Thunders & The Heartbreakers, who everyone was very excited about. We knew John was sound when he left after our set saying, 'Now I've got you to agree to a Peel session, I'm off. I only came to see you.' He realised right back then, even though no one else could see it, that most punk bands were just churning out clichéd rock'n'roll. We were very impressed, and we were mates with him from that night on."



"John Peel's importance is insane. The best friend music ever had"

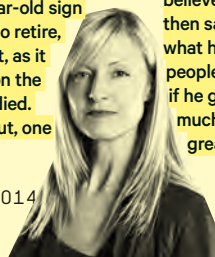
J Mascis, Dinosaur Jr

► **PEEL SESSIONS** Dinosaur Jr: 8/11/88, 25/4/89, 24/11/92; J Mascis: 13/12/00, 20/12/02
► **HEAR THEM** Dinosaur Jr: 'BBC In Session' (Fuel 2000, 1998); J Mascis: 'The John Peel Sessions' (Strange Fruit, 2003)



Mary Anne Hobbs Radio 1

"I gave a lot of thought to a gift for John Peel's 65th birthday, and finally hit on the idea of a neon light that said 'Dream Dad'. I found a 72-year-old sign maker in Birmingham. He was about to retire, but agreed to make this one final light, as it was a gift for John. I gave it to John on the last night I spent with him before he died. I'm so glad I had a chance to spell it out, one last time, in giant pink neon letters."



Ian McCulloch Echo & The Bunnymen

► **PEEL SESSIONS** 15/8/79, 13/5/80, 4/11/80, 27/1/82, 6/6/83, 19/9/83, 16/9/97, 1/4/99

► **HEAR THEM** 'The Peel Sessions' EP (Strange Fruit, 1988)



"Getting his support was massive. There was nothing like doing a Peel session. When you recorded one they'd give you a tape of it after, so we'd get there for midday, hopefully get four tracks down in however many hours and drive back to Liverpool playing the tape over and over. It was confirmation at an early age that it did sound good. You get a sense of your own uniqueness when you do something like that; [the recording timeframe] made bands stand out more than recording an album over a long period of time.

"We used the Peel sessions instead of doing demos and getting a studio – we found that was more to our liking. And we didn't have to pay. John Peel heard about that and he said once that he was so happy about it – that was what he wanted. It was nice that he was pleased.

"There was something about his voice on the radio at that time of night – you just believed him. He wouldn't play anything and then say he hated it because he only played what he wanted to play. I thought he gave people a fair crack of the whip. You thought, if he gives you his blessing then that's as much as you need. If John Peel says you're great, then you're great."

Daniel Kessler Interpol

► **PEEL SESSIONS** 18/4/01, 28/6/03
► **HEAR THEM** YouTube

"It was a gigantic moment when we were invited to record a Peel session. We had released a single through Chemikal Underground but not too much was going on in the Interpol world at that particular moment. We knew that we had to get our bones to the UK and make this happen. It was definitely one of the highlights in my life. We relished every moment of recording the first session at Maida Vale and listened to the broadcast weeks later when we had returned to NYC. I can say with certainty that the session definitely helped us find a deal with Matador Records."

David Gedge The Wedding Present

► **PEEL SESSIONS** 11/2/86, 26/10/86, 3/3/87, 6/10/87, 15/3/88, 24/5/88, 2/5/89, 14/10/90, 17/3/92
► **HEAR THEM** 'The Complete Peel Sessions' (Sanctuary, 2008)

"John worked very hard to make sure his programmes were all of a standard he was proud of. He wouldn't play something he didn't like just because he liked somebody [as a person] or knew who they were. His support meant everything to us. If he liked you and played you on the radio, you got offered gigs and reviewed in *NME*. I think [his legacy is still so strong] because he did so much. He had this knowledge of music and an ability to place things in context that people don't have nowadays."

Stuart Murdoch Belle And Sebastian

► **PEEL SESSIONS** 11/5/01, 25/7/02, 18/12/02, 26/6/04, 27/6/04
► **HEAR THEM** 'The BBC Sessions' (Jeepster, 2008)

"Peel was a chameleon. He did the 1960s in *The Perfumed Garden*, the '70s with Bolan and Rod. He found prog and reggae and weirdness and punk rock and his own laconic at-home-with-Uncle-John voice, and that's where he stayed: a rock for 30 years, a port in a storm for kids lost on the airwaves of bad music and lies. He was the portal into another side of our lives. We could touch pop music through him because he brought it to us in dusty warehouses of songs and stories; in real characters, not the untraceable icons of the hit parade. Peel's music was in the council houses, bedsits and estates of post-industry, post-empire, post-everything Britain. I feel like I'm still there, listening out for his show."

Stuart Braithwaite Mogwai

► **PEEL SESSIONS** 22/12/96, 20/1/98, 23/8/98, 12/3/00, 17/10/01, 30/10/03, 26/3/04
► **HEAR THEM** 'Government Commissions: BBC Sessions 1996-2003' (PIAS/Rock Action, 2005)

"John influenced me massively by introducing me to not only many of the bands I grew up listening to, but also to the music that had a really big impact on those artists: The Jimi Hendrix Experience, Joy Division, The Cure. "He gave new bands hope that they could get exposure even if they weren't making mainstream music. When we started out, a Peel session

was something that we aspired to. Obviously he had to like your band, but if he did then it was attainable.

"He is sorely missed. Newer bands find it harder to get radio play these days. Although BBC 6 Music is there digitally, on regular radio it's even harder than it was years ago.

"I remember a time when he was staying in a hotel near my parents' house. He'd only played one or two of our singles at that point but he gave me a call and asked me to have dinner with him. He was just that kind of guy."



Arab Strap

► **PEEL SESSIONS** 15/10/96, 04/3/97, 10/2/98, 12/3/00
► **HEAR THEM** 'The Week Never Starts Round Here' [Deluxe Edition] (Chemikal Underground, 2010)

Aidan Moffat

"I listened to Peel religiously with my finger poised above the cassette recorder pause button to capture sessions and new tunes. I was lucky to win a competition too, the prize being a CD by Norfolk, Virginia's Buttsteak. It took months to arrive, but when it did, it came with an apology for the 'ludicrous delay' handwritten by Peel himself. It still sits in a frame on my record shelves."

Malcolm Middleton

"The highlight of my career is having our first single played and praised by John. It was a nod of approval and a pat on the back from the one person whose opinion mattered. It was totally unexpected and there's been no other feeling like it musically for me since. I was listening to the radio on my own, in the room in my mum's house where I'd put in so many hard, shitty, lonely hours learning to play guitar, in the hope that maybe one day I'd appear on Tommy Vance's *Friday Rock Show*. Ach well."

Annie Nightingale Radio 1

"He was one of the most honest people I ever had the fortune to meet. If you were a dick or behaving like one, you'd get short shrift from him. He was also one of the most generous. If there was a record he really liked (viz *Misty In Roots*), he would buy two dozen copies and hand them round to the other Radio 1 DJs. I have never ever known any other Radio 1 DJ do that. He had strong likes, such as *rioja*, *curry*, *Abba*, and *The Office*. He sometimes called himself 'the world's most boring man', but of course nothing could be further from the truth.

"One of the last bands Peely discovered were called Steveless. The reason being that there was no-one in the band called Steve, John explained. He seemed especially upbeat when were were all invited to a Radio 1 do above a pub in Notting Hill. John was about to go on holiday, a rare occurrence for him. It was the last time we ever saw him."

Mickey Bradley The Undertones

► **PEEL SESSIONS** 1/10/78, 22/1/79, 21/1/80, 8/11/82, 2/4/03
► **HEAR THEM** 'The Peel Sessions' (Strange Fruit, 1989)

"He always said that he only played the records - he couldn't have done it without the people that made them. Which is true, laudable and typical of the man. It's also true that many of the records were inspired by what he'd decided to put on the turntables on any particular night of the John Peel show. It was because of him that we, listening in Derry, heard the first sounds of punk rock bands that we'd read about in *NME*. We heard singles that weren't easily found in our record shops, even when we had the cash. When we wrote to him about The Undertones, he wrote back, apologising for the delay. When our drummer Billy [Doherty] phoned him to say hello to our friends on air, he did it, even though he had difficulty with the Derry accent. When we sent him our first record, he played it. And when he played it, our lives changed."

Alun Woodward The Delgados

► **PEEL SESSIONS** 5/3/95, 20/10/95, 23/4/96, 15/10/96, 1/7/97, 25/5/98, 1/7/98, 26/5/99, 12/3/00, 29/3/00, 13/5/00, 15/9/02, 2/9/04
► **HEAR THEM** 'The Complete BBC Peel Sessions' (Chemikal Underground, 2006)

"We were a tiny band with no real label, no press agent or radio plugger, and John got a copy of a BBC Radio Scotland session from producer Stewart Cruickshank. He played the full session, then David Gedge and Justine Frischmann heard it and asked us to tour with The Wedding Present and Elastica respectively - all of this from John saying we were a good band. His support never faltered and it meant something to people who listened; it meant something to me from about the age of 13, listening to so many bands late at night in piss-poor 1980s Motherwell. When he played your records, people bought them and came to see your gigs."

Turn over for *NME*'s
in-depth investigation into
DIY scenes throughout
the UK and Ireland ➔

NEW YORKSHIRE

Kicking off our series of DIY profiles, Al Horner ventures to Leeds to visit Hookworms, a band whose influence and ethos spreads far beyond LS6



Hookworms

Leeds is the sort of place where, on a day like today, the sky seems to scowl: hovering low over the city in dark sooty greys that swallow its steeples and high-rises. Hookworms have spent their entire lives “trapped in the shadows and doubts of mundane towns”, as their 2013 single ‘Radio Tokyo’ put it. It’s hardwired into their delirious noise-rock: from their ear-bursting Spacemen 3 guitars that screech like foxes fucking in a distant pub back alley, to the busy motorik rhythms on stunning new album ‘The Hum’, which grind and churn mechanically with echoes of Yorkshire’s industrial heritage.

But as much as their sound (championed by Bobby Gillespie and Julian Cope) captures the urban grind and occasional drizzly darkness of their hometown, Hookworms are a product of its best bits too. Guided by strong DIY values, with a history of punk defiance stretching back to Gang Of Four, Leeds’ current scene has a “really important independent aesthetic”, says MJ, the group’s vocalist, producer and reluctant frontman, who moved from Nottingham aged 18 to be nearer cult Leeds noise-makers like Bilge Pump and Brown Owl. “People take things into their own hands. It’s really inspiring. You come here and you realise you *can* put a show on. You *can* put a record out yourself. It’s had a huge impact on us as a band and as people.”

“A part of it is just... *space*,” adds guitarist MB. “Most of the houses in LS6” – a postcode John Peel described as having more bands per mile than anywhere else in the country – “have these massive basements that, if you’re a band starting out, mean you don’t have to spend ages counting your fucking pennies trying to afford 20 minutes in some shit rehearsal studio. You can just set up down there. Basements create a lot of bands in Leeds. They created us.”

Hookworms formed in 2011 from the wreckage of previous bands, playing their first ever show a few months later supporting San Francisco space-rockers Wooden Shijps at the city’s much-loved music venue, the Brudenell Social Club up in Hyde Park. Founded in 1913, the 450-capacity venue has since become the hub of what Johnny Marr earlier this month described as Leeds’ “self-sufficient culture” – a culture that ranges from *Cops And Robbers*, a monthly print guide to local DIY shows, to other not-for-profit community-run arts spaces like the recently relaunched Wharf Chambers.

In January 2013, a study found Leeds and Sheffield to be the UK cities hardest hit by the current economic climate, with average earnings dropping by a staggering 19.2 per cent. But Yorkshire has become a creative hotspot for experimental, antagonistic racket-making and vibrant DIY art. “The recession meant a lot of shops in the city centre shut down,” explains MB, “leaving a lot of spaces available to rent dirt cheap for galleries, poetry readings, live music, whatever you want.”

Hookworms are the embodiment of the culture Marr holds in such high regard, though their industriousness resonates far beyond Leeds. They put on their own DIY nights when they can. Earlier this year, they curated a record fair at Manchester’s Islington Mill, featuring performances from a selection of Britain’s best DIY bands and stalls by everyone from Nottingham indie Gringo [see p40] to Brighton’s Faux Discs [see p44]. They produce their own releases at MJ’s Suburban Home studio, a space on a nearby industrial estate that he’s spent 10 years building from the ground up, and where he’s recorded like-minded Yorkshiremen Drenge and Eagulls as well as bands from further afield like Joanna Gruesome. JN works in Norman Records, one of the city’s independent record shops, while various members also have a hand in other Leeds bands: MJ, for example,

The map

Five Yorkshire DIY landmarks

Suburban Home Studios

Having recorded everyone from The Soft Walls to Pulled Apart By Horses, Hookworms singer MJ’s studio has become a hub for against-the-grain British indie acts. Kirkstall, Leeds

Brudenell Social Club

The epicentre of Leeds’ music scene, with a busy calendar full of shows by both international indie heavyweights like Merchandise and rising homegrown talent. Queen’s Road, Leeds

The Harley

A go-to spot for young UK touring acts still on the rise, with Happyness, 2:54 and Marika Hackman among its recently hosted artists. 334 Glossop Road, Sheffield

Bungalows & Bears

A pub back room with loveably scrappy brick interior, Honeyblood, Menace Beach and Cheatahs are among this small venue’s upcoming attractions. Old Fire Station, 50 Division Street, Sheffield

Wharf Chambers

Charming rough’n’ready co-op arts space hosting everything from DIY gigs to local LGBTQ tea-and-coffee meets. 23–25 Wharf Street, Leeds

STATE

North

OF MIND

somehow managers to find time to play in Memphis Industries' surf-poppers Menace Beach. "Gotta keep busy somehow," he smiles.

We meet at Wharf Chambers: once a Victorian pork pie factory, now a workers' co-operative venue where the five-piece have put on a handful of gigs. It's an example of how the area's powerful DIY ethos has spilled out into other local culture. Last month, Leeds hosted its first-ever independent film festival, No/Gloss, giving a platform to amateur Yorkshire filmmakers. June saw local zine collective Loosely Bound stage a day-long celebration of DIY publishing in nearby Bradford. It's also, in theory, the perfect place to begin a discussion of the challenges, rewards and romance of life as a DIY band. Just one problem...

"We want to make it completely clear – we're *not* a DIY band," insists MJ, with a sigh of resignation. "We don't identify ourselves as a DIY band at all."

"We can't be. We have a booking agent, for starters," adds MB. "You can only really strive towards it. There's a lot of romanticism about DIY. Take Fugazi – the myth goes they would book their own tours and everything's five dollars. But they had a booking agent in the UK. It's fucking blurred lines, man."

"It's something no-one really ever achieves any more, but the challenge of it, that's what's exciting and important," guitarist SS chips in. That's not to say they're not hugely influenced by the ideology behind DIY. MB recounts "a serious 'holy shiit' moment" reading critic Michael Azerrad's definitive guide to the '80s American underground, *Our Band Could Be Your Life*, as a 15-year-old. "It opened my eyes to a different way of doing things for bands, a way that wasn't dictated by some guy in a suit from some major label who doesn't even like the music."

"We're definitely independently minded," agrees MJ. "When we signed to Domino, we spent weeks in here, deliberating over it. We've had a lot of

opportunities to do things that would make us uncomfortable that we've turned down. We've turned down alcohol-branded tours. I don't feel comfortable with any kind of branding associated to our music."

Indie is becoming co-opted by brands, but some of them pump a lot of money into the scene, building studios for rising stars en route to becoming massive. Isn't that positive?

**"We've turned
down alcohol-
branded tours"**

MJ, Hookworms

"It's difficult. They're companies trying to sell [stuff]. But they're getting artists in for free and developing them. You've gotta ask: is that a bad thing?" MJ replies.

"Another thing you've got to remember is that we're in a unique place, in that we don't need to

do things for money," adds JN. Despite signing to Domino last year, the band have insisted on continuing to work full-time jobs and keeping the group "a hobby" so they're never in a position where "we're skint and that begins to factor in to our decision-making", says MJ.

Hanging on tight to their integrity has also allowed the band to remain one of the most outspoken in British music without facing accusations of hypocrisy. On Twitter, MJ has become renowned for rallying against music industry sexism and homophobia. Most recently, he spearheaded a campaign against an advertisement by music tech company SE Electronics that featured a naked woman. "The recording industry is, like, 95 per cent men. That's an astonishing statistic and that whole fiasco just highlighted how excluded women are from the industry," he says. "I suppose if we had lots of endorsements, yeah, it'd become harder to say what we think. While we have a platform to say what we think, no matter how small, I'm gonna use it."

As our interview wraps up, I wonder if there's something in their personalities that finds them drawn towards their commitment to treading a different path. Drummer JN sums it up best. "It's just about believing there's something better and more real out there than the shit you're being sold," he explains. "That's all." ■

The playlist

Five Yorkshire DIY bands you need to hear

Menace Beach

Dinosaur Jr-ish scuzz-poppers from Leeds bolstered by members of Pulled Apart By Horses and Sky Larkin.

▶ **KEY RELEASE** 'Lowtalkin' (EP)

▶ soundcloud.com/menacebeach

Galaxians

Fiercely danceable astral-gazing electro with the dials cranked.

▶ **KEY RELEASE** 'Galaxians' (EP)

▶ galaxians.bandcamp.com

Blessa

Sheffield-based dream-poppers full of Beach House-y swoons and '80s chart guitar chimes.

▶ **KEY RELEASE** 'Love Is An Evol World' (EP)

▶ soundcloud.com/blessa

Bilge Pump

Long-lasting Leeds DIY scene post-punks with riffs like a nuclear waste-mutated Jesus Lizard.

▶ **KEY RELEASE** 'Let Me

Breathe' (LP)

▶ bilgepump.bandcamp.com

Nai Harvest

Sheffield duo specialising in '90s emo throwback guitar pop.

▶ **KEY RELEASE** 'Hold Open My

Head' (EP)

▶ naiharvest.bandcamp.com

Brudenell Social Club

South-west

BRISTOL'S CREAM

The defiantly independent south-west city is constantly overhauling its musical past. Jake May meets its current ramshackle instigators

I first met Ellis Jones a year ago at a house show in his bedroom in Bristol – his mattress wedged to the wall, drums crammed into a corner. The packed room stood silently as Ellis' band Trust Fund played their ramshackle songs about

love and life: switching from delicate folk to pop-punk-influenced indie rock, topped with Ellis' strangely moving adenoidal vocals. Joanna Gruesome's Owen Williams (who played with lo-fi Oxford yowlers King Of Cats that night) had urged me to come. He was right – there was something special going on.

"His melodies are the kind of melodies I try to write," Cardiff-based Williams tells me, just a few weeks after the release of a split EP between Joanna Gruesome and Trust Fund – testament to how JG always try to use their relative level of exposure to give their friends a leg up. "But instead of singing nonsense over them he sings funny and sad words."

"I first got involved with DIY in about 2008," says Ellis. He's 26 and a friendly, passionate guy – regularly

"We're fortunate to have a few non-profit and all-ages venues"

Ellis Jones, Trust Fund

pausing to add "I guess" and "maybe" to his answers. "It was almost an accident. Just realising that there were some people that we played shows with who were much nicer than others, so we tried to do more with them. Then I started putting on shows myself – mainly just to return favours. Bands who had put us on in other cities would want to come and play in Bristol."

Inspired by

Bristol's long history of DIY – he references Sarah Records and Ladyfest – Ellis' favours snowballed. "We're really fortunate in Bristol to have a few venues that are non-profit and all ages," he continues. "But it's not just luck that these

places exist; they came about because people worked hard to make them happen." From pay-what-you-can gigs in vegetarian bike café Roll For The Soul (where Ellis promoted my band Grubs' first show) to special sit-down shows in independent cinema and arts space the Cube (where he recently put on a special Joanna Gruesome gig), Ellis' shows follow a theme – pay the bands as much as possible, sort a proper backline and be inclusive to everyone. "I'm pretty sure I've never put on an all-male line-up," he adds.

Progressive spaces like these combine with passionate people, as Trust Fund bassist and Grubs vocalist Roxy Brennan explains. "Bristol at the moment is really exciting. Lots of people are moving here and there's a big illustration scene. And there are some really great bands too," she says, noting Whitebelt, The Jelas (released on Ellis' label, Time Of Asking) and Another Neville. From the soundsystems of St Pauls to its '80s post-punk scene, fabled role as the crucible of trip-hop and the defiantly independent Stokes Croft quarter, "Bristol's amazing for evolving," she says. "Someone always takes over." ■

The playlist

Five Bristolian bands you need to hear

Hallie & The Anniens

Trust Fund's Ellis is also in this five-piece, who ply bittersweet bedroom pop that recalls The Velvet Underground's tender moments.

► KEY RELEASE

'Anytime'/'Jonathan' (single)
► hallieannieannieannie bandcamp.com

Two White Cranes

Beautifully melancholy folk with heart-on-sleeve lyrics and stunning vocals by Roxy Brennan of Grubs and Trust Fund; one for Waxahatchee fans.

► KEY RELEASE

'twowhitecranes' (album)
► twowhitecranes bandcamp.com

The Jelas

Together since 2007, The Jelas are one of Bristol's longer-standing DIY bands, playing queer punk with lurching time signatures, tropical accents and frenetic vocals.

► KEY RELEASE 'Beetroot Yourself' (EP)

► jelas.bandcamp.com

Whitebelt

Math-rock three-piece with a line in curious-sounding synths and dreamy vocals – as well as flutes – from singer Tina.

► KEY RELEASE 'Bruce' (album)

► whitebeltwhitebelt.bandcamp.com

Caves

Caves' massive Swearin'-style pop-punk choruses have seen them catch on well beyond the south-west – even more heartening given that their lyrics tackle tough subjects like the oppression of a binary gender system.

► KEY RELEASE 'Betterment' (album)

► caves.bandcamp.com

Grubs

The map

Five key Bristol DIY landmarks

Stag And Hounds

Friendly and accommodating city-centre pub that houses live music and arts events.
74 Old Market Street

Roll For The Soul

Community bike shop that serves vegetarian food, hosts workshops and stages free all-ages shows.
2 Quay Street

FAG Studios

Live music venue, rehearsal room and live-radio space focusing on noisy and experimental artists.
King Square

Café Kino

Vegan cafe-bar hosting arts events, community meetings and live music in its basement.
108 Stokes Croft

Cube

Volunteer-run and community-funded independent arts centre. Hosts unique and special shows as well as films in its cinema space.
4 Princess Row



NME

Nirvana 1993

JESSE FROHMAN

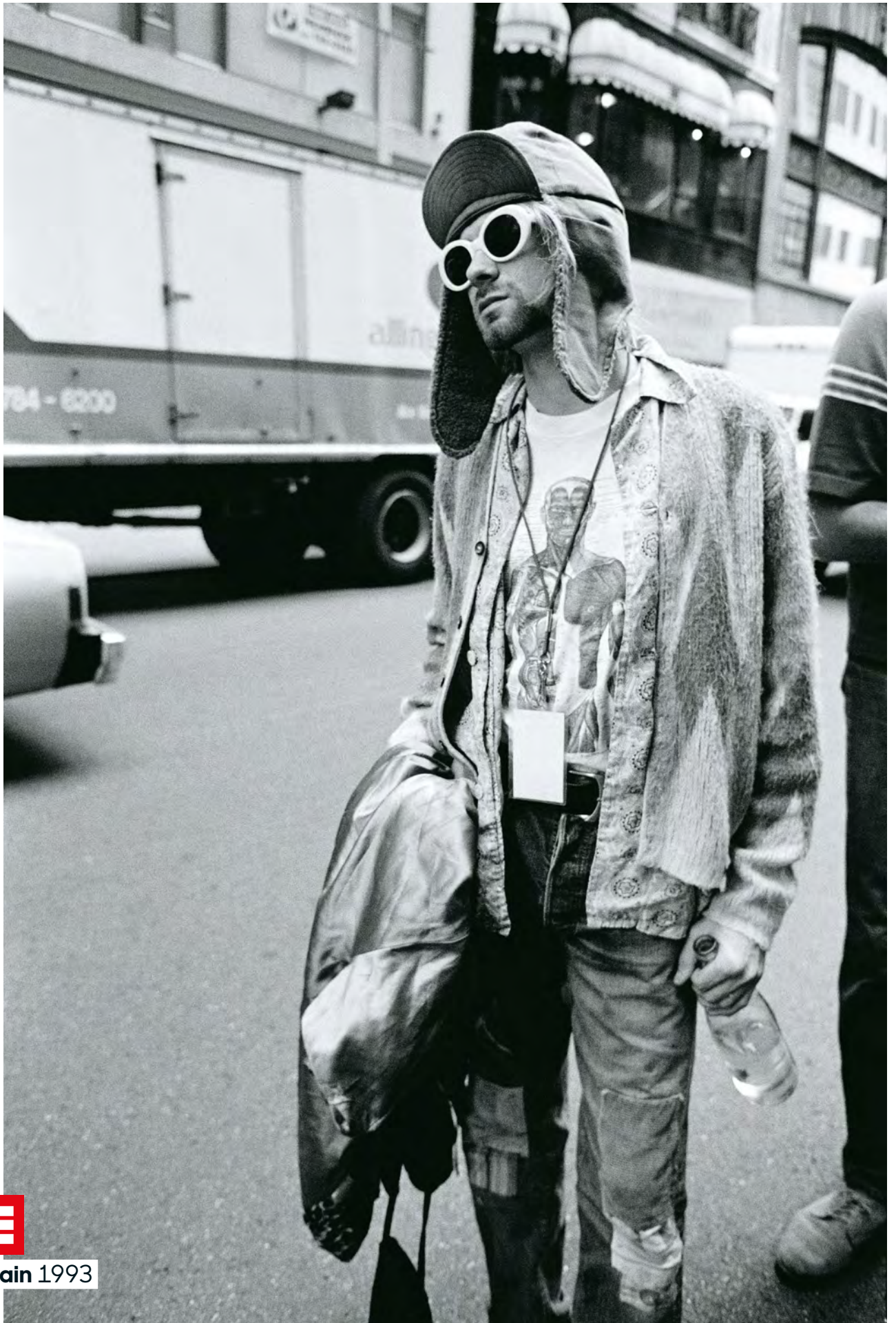




NME

Kurt Cobain 1993

JESSE FROHMAN



NME

Kurt Cobain 1993

JESSE FROHMAN

North-west MISSION OF MERSEY

While Liverpool's music scene will forever be linked with just one band, its present-day incarnation is relentlessly diverse and interconnected, finds Christina McDermott

When you discuss Liverpool's contribution to music, one band tends to dominate the conversation, but over the past few years there's been a real sea change in the city's music scene. There are several factors

behind this: the cultural renaissance kick-started

by Liverpool's tenure as European Capital of Culture in 2008; the opening of unique, independent venues such as The Kazimier, Leaf on Bold Street and Camp & Furnace in the Baltic Triangle cultural quarter; and the increasing size and diversity of the student population (Liverpool has four universities, one specialising in the performing arts).

All have helped spawn a plethora of very different but interconnected DIY scenes in the city.

"Liverpool is Ginsberg's centre of human consciousness, Jung's pool of life, and probably the only city in the country with enough unused warehouses and lack of regard for noise pollution to allow a 14-piece marching band to cut loose into the

**"We all work in
different ways
– no bad thing"**

Adèle Emmas, Bird

small hours," says Simon Knighton of the Harlequin Dynamite Marching Band, a New Orleans-inspired outfit comprising members of other local acts, including BBC 6 Music favourites Stealing Sheep. "We try to do something a bit different than the usual and have found it relatively easy to do that here, thanks to venues like the now sadly defunct Mello Mello. People are starting to realise that being from Liverpool doesn't mean you have to wear a shit jumper and act like a member of The La's."

It's a sentiment shared by Liam Power of By The Sea, a five-piece from the Wirral who specialise in languid shoegaze and can often be found backing The Coral's former lead guitarist Bill Ryder-Jones. "Musical tastes differ massively between bands in Liverpool but everyone's so open-minded here that it never really presents much of a problem. It helps that we've got some great promoters like REVOL and Harvest Sun supporting us."

"The musical community in Liverpool is full of diverse sounds and influences," says Adèle Emmas of Bird, an ethereal dream-pop band who take their influences from the Cocteau Twins, among others. "You've got lots of artists from

the Wirral – like Outfit, By The Sea and Bill Ryder-Jones – who are based in Liverpool and have a really distinctive sound, different to the types of musicians who have come out of LIPA [the Liverpool Institute for Performing Arts], such as All We Are. We may all work in different ways and in different spaces but that's no bad thing."

You could argue that the local scene is dominated by guitar bands – Scouse producer Evian Christ has complained that the region's electronica scene is "virtual", even though the city has supported similar artists such as Forest Swords. But that's before you take into consideration a number of exciting hip-hop artists such as the razor-sharp Mad Brains, who's worked with artists like MF Doom and Two Lone Swordsman. In fact, it's an exciting time to be a music fan in Liverpool, as it finally unshackles itself from its Merseybeat past to look towards the future.

"Every day, when you walk around this city, you can't help but know you're in Liverpool," says Timo Tierney of the Tea Street Band, a Balearic pop quintet who are decidedly proud of their city. "The accent we've got, the words we use – it all counts and subconsciously influences us. Liverpool is the most successful music city in the world. You can't help but be influenced by it." ■

The playlist

Five Liverpool bands you need to hear

Ex-Easter Island Head

The undisputed kings of playing guitars with mallets, as evinced on this inventive skitter.

► **KEY RELEASE** 'Mallet Guitars Two' (album)
► low-point.com

Låpsley

Beloved of Annie Mac and full of sparse, James Blake-like beauty, this is the standout release from one of Liverpool's most exciting electronic musicians.

► **KEY RELEASE** 'Falling Short' (track)
► soundcloud.com/hollylapsleyfletcher

Mad Brains

Full of scouse swagger and furious frustration, Mad Brains' rhymes on 'Buggin' are artistic, intelligent and razor sharp.

► **KEY RELEASE** 'Buggin' (track)
► madbrains.bandcamp.com

By The Sea

A lugubrious dream-pop tune as wide as the Wirral peninsula and twice as lovely.

► **KEY RELEASE** 'Stay Where The Sun Is' (track)
► bytheseabythesea.bandcamp.com

Tea Street Band

A delicious slice of Balearic indie pop from one of the city's most popular bands.

► **KEY RELEASE** 'Summer Dreaming' (track)
► soundcloud.com/the-tea-street-band

The Kazimier

Once a dodgy WAG hangout, now a wild venue boasting artfully staged gigs, with two in-house bands to back their club and themed nights.
4-5 Wolstenholme Square

Maguire's Pizza Bar

Self-described as "a bar selling boss pizza with a sneaky little back room for gigs".
77 Renshaw Street

The Dovedale Towers

Tea Street Band are regulars at the Towers' raucous weekly Dovedale Social events.
60 Penny Lane

The map

Five key Liverpool
DIY landmarks

Baltic Triangle

The revamped cultural quarter boasts gigs, club nights, vintage creative space Elevator Studios, startup hub Baltic Creative and any number of bars.
Baltic Triangle, Merseyside

Leaf On Bold Street

This two-floor tea emporium hosts gigs, club nights, vintage markets, even a pudding club.
65-67 Bold St

Ex-Easter
Island Head

Bird

Bill Ryder-Jones

All We Are

Harvest Sun
Promotions

West Country

KERNOW WAVE

Falmouth's current crop of bands have turned a south-west town with no venues and few opportunities into a thriving, self-sufficient scene. Laura Snapes investigates the area's collaborative spirit

F

almouth has previous when it comes to sneaking around the seafront in the dead of night. Two hundred years ago, cunning smugglers watched the shore for bounty-laden ships that they could wreck to put food on the table. On a blacker-than-black winter's night between Christmas and New Year 2013, a different kind of outlaw hides at the bottom of the perilously icy slope that leads to a collection of warehouses known as the Wharves.

There's one door open: up a wooden staircase and into a room draped with mismatched curtains and people smoking through the post-Boxing Day torpor. This is Troubador, the studio-cum-venue that has "provided Falmouth's bands with a kind of spiritual home", says sound engineer Max Jacomb, who's recording tonight's bill – Lost Dawn, The Red Cords and The Black Tambourines – for release as a compilation: 'Falmouth Sound Volume 1', out November 17 on Easy Action Records.

"You don't drive through Cornwall to get anywhere," says label founder Carlton Sandercock,

who regularly comes down from London. "So its music scene can be boiling away at a pretty hot level before anyone from England realises." But wider recognition isn't a priority for most of the Cornish town's bands. The focus for the last four or five years has been on forging a lasting creative community in a town centred around a half-mile-long high street, 300 miles from London and 36 from Land's End.

"The isolation has enabled us to develop our music in the shadows," says Lost Dawn's Ben Woods, who also plays warm, Yo La Tengo-ish lo-fi as The Golden Dregs. "There's no pressure to compete with anyone," says Matt Oliver of the lovelorn, Girls-indebted Goddam Nobody. It's simple, says Sam Stacpoole, who's in The Black Tambourines and Holiday Ghost: "It's visually a really inspiring place to be."

"Everyone involved realised that if we were to try and create a 'scene', we would need to get off our arses and do exactly that," says Ash Hampson, who filmed the Christmas gig and makes videos for everyone. "It's unique talent mixed with sheer boredom that's led to this. It's so great to help each other develop our creative skills and get shit done regardless of budget. It's that attitude that has formed the Falmouth sound."

The map

Five key Falmouth DIY landmarks

Troubador

The scene's spiritual hub, run by Chris Gray, who built Surrey Sound Studios with his producer brother Nigel (Siouxsie & The Banshees, The Police). Falmouth Marina, North Parade

Blackdog Haircutters

The salon gives over its two floors to help students gain experience in staging gigs. 42 Church Street

Jam Records

Opened in 2003, this cosy, lounge-like independent record shop also sells coffee, local zines and music and gig tickets. 32 High Street

Wild Pony

Blackdog's sartorial counterpart: WP is the town's vintage clothes shop, run by Ordinary Boys drummer Charlie Stanley. 19b Arwenack Street

Beerwolf Books

A dangerous combination: cheap local ales, cheap specialist book selection, warm fire, brilliant gigs. 3 Bells Court

Lost Dawn and The Black Tambourines have been playing together for over five years, and first met The Red Cords in sixth form. This was around 2009; a year later, Dartington College of Arts merged with University College Falmouth, bringing an influx of musicians. The challenge has been sustaining a community that benefits from – and, crucially, can withstand – the annual student turnover.

"That first year of Dartington were a talented bunch," says Scott Wild, who runs Rockit Recordings from Troubador. "The members of [now-defunct] Tiger Years and their almost endless side projects – George Club, Rafiki, Your Gold Teeth, to name a few, and *their* endless side projects – had and still have a huge impact on Falmouth."

That endless proliferation goes on: rather than try to unravel the Falmouth family tree, it's easier to accept that everyone has played together at some point, mutating the core garage sound in the process: The Black Tambourines make raucous surf rock, The Red Cords are San Fran-frazzled and Lost Dawn ply desert-baked psych. Calling the compilation

Cereal

Ben Barlow

Abbe Hague

Pastel Colours

The Black Tambourines

The Red Cords

'Falmouth Sound Volume 1' isn't an attempt to fix the town's musical identity, but hopefully the first in a series that'll document its diverse strains.

"The sound that many of the bands here have in common is that we all record on the same quarter-inch Fostex tape machine," explains Ben Woods, who also records bands at Troubador. "The music is certainly DIY, but I'm not aiming for that sort of aesthetic. I want things to sound as good as I can make them with the tools I have at my disposal."

Josh Gibbs of the surfy Pastel Colours sees it more pragmatically: "The whole garage aspect is more a by-product of being DIY. Our first material was self-produced on no budget in my basement. Not out of choice, but because we had no other way of doing it."

Limitations are a huge part of making music in Falmouth. Several bands lament the lack of a small, bespoke live venue, but in its absence gigs have sprung up in unlikely places such as Blackdog Haircutters. Owner Guy Clarke says The Black Tambourines, The Red Cords and Gravesend's Thee MVPs playing in March 2013 were a highlight.

"Raucous doesn't cut it. There were kids literally swinging from the H-bars. We weren't popular with the neighbours after that."

Putting on gigs is mostly up to the bands, too. There are only a couple of promoters in town: everyone mentions Sans Paddle Productions' Jess Beechy, while Rob Bradshaw of BSHO Presents gets local bands to support the (mostly) American folk and psych acts he brings to Beerwolf Books, a pub that doubles as a bookshop. Showcasing North Carolinians such as Hiss Golden Messenger and William Tyler, neither of whom have a huge British profile, has depended entirely on cultivating an attentive local audience.

"Word of mouth definitely plays a huge part," says Rob. "We've built up a big Falmouth fanbase and there's a real community feel around HGM and that scene. We always keep the ticket prices as low as possible, often at my own expense. Although there are plenty of wealthy people around Falmouth, they're not really the people that are coming to my gigs."

That's one of the harshest realities about making music in Falmouth. Nobody is DIY by choice – it's out of financial necessity. Inequality is pronounced here: the scenic route to town runs through North Parade with its clear views of yachts docked in the shipyard. The Wharves, where Troubador is based, is just off this road, and it's in a dire condition – leaking roofs, pervading damp. It's survived three attempts by a developer to buy the land to turn into flats.

Running parallel to North Parade is Old Hill, formerly one of the county's poorest and roughest estates. Thomas Crang helms downbeat lo-fi pop band Gorgeous Bully; he grew up in economically deprived Camborne (10 miles away) and spent a lot of time on Old Hill while briefly living in Falmouth, before moving to Manchester to play with Ben Woods, who was studying there at the time.

"It's so great to help each other develop our skills and get shit done"

Ash Hampson, filmmaker

"Growing up in Camborne leaves you with a sense of hopelessness that's reflected within our music," he says. "I've suffered with depression for the majority of my teenage and adult life, and making music is a better release than anything else. I love the thought of releasing an LP. But I'll never be able to afford it myself, so I've resigned myself to the fact that it might never happen. That won't stop us putting stuff online for free and making cassettes from home."

Ella De Vere Hunt tells a familiar story: her gauzy psych band Hazards haven't been able to accept many invitations to play bigger cities because travel costs too much. Even within the county, public transport is expensive and infrequent, creating a disconnect between what's going on in Falmouth and just 11 miles away in Truro.

The restrictive financial conditions make the ongoing crowdfunding campaign (£260,000 and rising) to bring Foo Fighters to Cornwall feel like an insult. "Pledging money for one band to come and play for a bit isn't a cure," says Max Jacomb. "That money and enthusiasm would be better spent building up what we've already got."

"I think our experimental culture was born from not seeing a lot of bands, in a way,"

says Scott Wild, who works another job so he can afford to charge less for recording. "There's less 'he had this on the stage, we should get one', and more 'I bought this at the car boot, dunno how it sounds, shall we plug it in?'"

There's a solid

enough community around Falmouth that its instigators will continue to lift each

other up, even in difficult conditions. The community spirit has been noticed – there's a documentary being made about the scene, while indie label Art Is Hard (who just moved from Exeter to Bristol) have showcased several Falmouth bands in their Pizza Club series.

"Four years ago when The Black Tambourines came to Exeter, it was a huge deal for them to play outside Cornwall," says Art Is Hard co-founder David West. "Things have come a long way since then [TBT opened the John Peel Stage at Glastonbury 2014]."

The bands, though, are happy staying right here. Hiss Golden Messenger's Mike Taylor can see why. "Cornwall, to me, feels like the edge of the world. I feel like I can stand on the beach there and stare off into the wild yonder. I feel like it's one of my spiritual homes. There is a harmony in the air that I feel in sympathy with."

"Cornwall has a magnetic charm about it that reminds me a lot of the American South," adds William Tyler. "It's more rural, more laid-back – wandering drives and easier conversations."

"We were all talking about this the other day," says Scott Wild. "A lot of us agreed that we'd rather work less in a job going nowhere, have less things and spend our spare time doing something we love, than be bored to fucking death, tired as shit, working a job we hate anywhere to eventually retire and do what we love. We're sustaining, we're semi-retired for life." ■

Gorgeous Bully

The playlist

Five Cornish bands you need to hear

Abbee Hague

Big-voiced, self-produced post-Lorde DIY pop recorded by Scott Wild.

► **KEY RELEASE** 'Bringing It Back To You' (track)
► abeeehague.com

Hockeysmith

Secretive, glitchy electronic duo who reportedly live in a caravan.

► **KEY RELEASE** 'But Blood' (EP)
► soundcloud.com/hockeysmith

Ben Barlow

Swarming, blissful noise indebted to Oneohtrix Point Never and William Basinski.

► **KEY RELEASE** 'Live 16.09.13 @ Beerwolf' (track)
► soundcloud.com/thepropector

Cereal

Tremendous four-piece drawing from emo's first wave.

► **KEY RELEASE** 'Eat More' (mini album)
► cerealband.bandcamp.com

Lily & Meg

Pastoral folk duo who stage the Somerwick Sessions: one-off gigs in weird places.

► **KEY RELEASE** 'In The Water' (track)
► lilyandmeg.bandcamp.com

Midlands

TIED UP IN NOTTS

While most DIY scenes are guitar-oriented, Nottingham's encompasses grime, indie, hip-hop and pop. Jack of all trades Joe Caithness gives Rhian Daly a tour

In the term DIY largely applies to guitar-oriented bands because it was conceived in reaction to rock's mainstream incarnation. We don't talk about DIY electronic or hip-hop artists as much because independence and self-sufficiency has always been crucial to those genres – it's pretty much the status quo, not an alternative. But Nottingham's current DIY scene might be one of the most genre-inclusive in the UK. It's a city that's buzzing with activity of all kinds, from hardcore to grime, electronica to indie. It's the place where Sleaford Mods rose through the ranks to become cult rabble-rousers; where producer Matt Cutler, aka Lone (now signed to R&S), released his 2008 LP 'Lemurian' on local label Dealmaker; and where Ronika forged her excellent DIY pop album, this year's 'Selectadisc'.

The map

Five key Notts
DIY landmarks

JT Soar

Intimate venue, studio and rehearsal room space set up in an old fruit-and-veg warehouse. Aberdeen Street

Stuck On A Name

Slightly larger DIY venue and studio space, primarily used by the city's hardcore contingent. Roden Street

The Music Exchange

Charity-driven independent record store that boasts a section dedicated entirely to local artists. 2 Stoney Street

First Love

Cave-like shared studio space used by local bands like Kagoule and Kogumaza and run by Denizen Recordings' Pete Fletcher. Studio House, Mount Street

Chameleon Arts Café

Bohemian venue that hosts regular gigs and art exhibitions, much beloved of Sleaford Mods. 17a Angel Row

Joe Caithness, co-founder of DIY hub JT Soar and singer in punk band Plaids, is one of many figures in the city who embody that eclectic spirit. He's got several projects on the go at once. He also plays in Durham indie-poppers Martha, and as the man behind Subsequent Mastering he's mastered records for the likes of Joanna Gruesome, Vision Fortune and The Soft Walls. He's also recently worked with grime artist Dark0, makes his own grime under the alias Littlefoot and, along with a few friends, runs a label called Special Stage Audio that's dedicated to the genre.

"Musically, there's always been quite a lot of scenes in Nottingham that have run parallel [to each other], but it's a lot of the same people," he explains. "There's quite a lot of crossover, and there's never any musical snobbery." Mark Del, founder of local website and podcast Nusic, agrees: "Nottingham is the city where it's OK for a Don't Flop [rap battle] champ to collaborate with a theatrical luvvie cross-dressing as an 80-year-old soul diva. Should [the city] have a full-on Madchester phase, the thing that will stand out is that it was a multi-genre boom, with no one sound."

One of the places where that attitude comes to life is the space that Caithness runs alongside Plaids bassist Phil Booth. Housed in a former fruit-and-veg warehouse just outside the city centre, JT Soar (they kept the name) currently looks more like a building site than an integral part of the DIY scene. Bits of wood are scattered throughout this part of the hub, a scattering of sawdust lining the floor beneath as JC's friends sand and saw. The pair originally started the place as a DIY venue, taking advantage of new legislation that meant venues with a capacity under 200 no longer required an entertainment licence. Now, it's expanding to include more rehearsal rooms and studio space, making it an even more valuable asset to the community.

"We're adding these on so when bands come here they can do everything," says Booth, wandering around the half-finished areas. "They can stay here, record, play, rehearse." It's not a money-making ploy,



but a way of offering both visiting and local bands all the tools necessary to create and hone their craft.

Upstairs, the existing studio looks and feels more like a living room with a giant mixing desk plonked against one wall. The gig room downstairs continues that feel: equipment scattered around the edges, fairy lights hanging from one of the walls. Crucially, there's no proper stage, just a natty rug in one corner.

It's a similar story around the corner at Stuck On A Name, another venue-cum-studio. Run by Ian 'Boulty' Boulty, it's slightly bigger than JT Soar and shares many of the same barrier-free characteristics. The building is shared with another DIY company, the Giant Iron Face screen-printing company, who make merchandise for bands and labels like Baby Godzilla and Fortuna Pop!.

Across town is First Love, the studio from which Caithness runs Subsequent Mastering. Today, Pete Fletcher, studio landlord and founder of Denizen Records, is mixing grungy trio Kagoule's debut album. To stress the city's diverse spirit, he switches over to synthpop group Cantaloupe for a moment before putting Field Studies' grandiose post-rock on the stereo.

At the heart of all this is a record shop called The Music Exchange. Part of a group run by Framework, a local homelessness charity, it's the place where all the strands of the city's scene meet. Local bands can stock their records here and promoters sell tickets for shows at JT Soar, Stuck On A Name and other DIY venues like the Chameleon and Notts Contemporary, while the shop also hosts its own events from time to time. It's mainly staffed by volunteers (with 34 currently helping out at various times) alongside four permanent employees, which is how full-time staff member Neil Johnson got started at the shop.

"There are no mid-range venues here and the big clubs aren't really running their places to full capacity," Johnson says of the rise of DIY in Nottingham. "But gradually, things are growing here – places run by people with love."

One of the most noticeable aspects of the community in Nottingham is how welcoming and enthusiastic everyone is. Caithness tells me that his girlfriend was put off promoting metalcore shows in the past because of that scene's

"There's a lot of crossover and no musical snobbery"

Joe Caithness, Plaids

sexist, macho attitudes, but finds she is treated with the respect she – and anyone – deserves in this new network of venues. "It's about having that ultimate level of inclusivity so no-one can be alienated by default," he explains, which is why JT Soar open their doors to anything and everything from queercore nights to hardcore gigs.

It's not all rosy in Nottingham, though. The council have recently instigated the creation of the "creative quarter" in Hockley (which already has a thriving DIY scene, as evinced by last weekend's Hockley Hustle festival), aiming for a vibe similar to that of Manchester's faux-hemian Northern Quarter. This might seem like a positive step – especially when nearby Sheffield

is fighting to keep its cultural area from being demolished – but some see it as the local government trying to monetise an exciting scene that has been built out of passion, friendship and hard work.

"It won't intentionally strengthen Nottingham's DIY scene, because its goals are to enrich landlords, estate agents and the heads of companies who have a stake," says Matt Newnham, who runs the long-standing Gringo Records, home to releases by Hookworms and locals like Fists and Kogumaza. "Politicians here hope to bask in the glow of the 'creative industries' moving to Nottingham while the people who have always made the city so vibrant get forced out by higher rents – it's obscene."

For something so free-spirited and "utopian" (as Caithness puts it) to be lost to corporate greed would be criminal. But although the council's apparent attempt to co-opt it is by no means positive, it's testament to just how much Nottingham's DIY scene is thriving. Its instigators have created an alternative so appealing that local government is looking to it for answers. The hacienda has been built. ■

The playlist

Five Notts bands you need to hear

Cantaloupe

Italo-tinged, krautrock-influenced synthpop with a fondness for both complicated time signatures and slinky fun.

► **KEY RELEASE** 'Teapot' (EP)

► cantaloupe.bandcamp.com

Kagoule

The former touring buddies of Dreng and The Wytches play throbbing, grungy rock.

► **KEY RELEASE** 'Adjust The Way' (single)

► kagoule.bandcamp.com

Fists

Fuzzy noise rock with a pop heart and subtle country twang.

► **KEY RELEASE** 'Phantasm' (album)

► fists.bandcamp.com

Kogumaza

About to head out on tour with Hookworms, this psych-loving three-piece experiment with metamorphosing drones and ambient sounds.

► **KEY RELEASE** 'Kogokon' (album)

► kogumaza.bandcamp.com

Plaids

Punk quartet with a keen interest in philosophy and pummeling sounds in the vein of Fugazi and At The Drive-In.

► **KEY RELEASE** 'Plaids' (album)

► plaids.bandcamp.com

Kagoule

Field Studies

Ireland

Autumns

TREASURE ISLAND

DIY music scenes are thriving on both sides of the border. Girls Names give Cian Traynor a guide to Belfast, and Girl Band take him around Dublin

DUBLIN

Jet Setter

BELFAST

B

Belfast can be a difficult place for a band, explains Girls Names' Cathal Cully, as emigration and venue closures have reduced live audiences. But its positives include a low cost of living ("You can focus more on your art without getting bogged down in the rat race") and a handful of stalwart venues (The Menagerie, Limelight, Black Box). The healthy arts scene is bolstered by the Oh Yeah Music Centre – a converted warehouse with rehearsal rooms, performance space and a studio – as well as the multi-purpose, artist-led and non-profit Catalyst Arts Gallery. Girls Names couldn't have existed without a DIY approach, says Cathal; the band were forced to figure things out by playing gigs without any material or experience, then self-releasing cassette demos of shambling guitar pop. "It's almost embarrassing, looking back," he says.

Fortunately there's a core group of people who are receptive to alternative music, Cully adds, pointing to the success of a recently opened independent record shop. "The fact that Sick Records is thriving from selling pretty leftfield stuff is a pleasant surprise, but it shows that the demand was obviously there," he says. Cully's advice for anyone starting their own band in a city like Belfast is suitably direct: "Get whatever microphone you can record with and make any sort of racket. Just don't try to sound like anything that's happening right now." ■

"There's no hierarchy among Dublin bands"

Adam Faulkner, Girl Band

Although Girl Band's abrasive noise-rock sounds unlike anything else in Dublin, they've emerged from a musical microcosm where everyone knows everyone. That allowed them to experiment in other bands (Harrows, Surface, We Arrive Alive) before finding the right configuration. They can play shows with the same friends and former bandmates (Jet Setter, Spies), rehearsing in the same places while working with the same small independent labels they trust (Any Other City, Trout Records).

"It's a good mix and there's no hierarchy among bands, so people are happy to chip in and help their mates," says Adam Faulkner, Girl Band's drummer. The city is small enough to make contacts easily, he adds, whether you're looking for a promoter or a mentor.

It's the kind of place where, as bassist Daniel Fox found, you can turn an internship at a studio into some cheap recording time, or find an understanding friend to drive your band around on their first UK tour. It's also the kind of place where, now that Girl Band have signed to Domino, people are paying more attention to the "little pockets" of innovative music that are popping up.

"There are niches all over Dublin," says Faulkner. "But with the size of its music community, there's never a big surge in one section. There's a good metal scene, lots of electronic music, great live performers like Meltybrains? and Cian Nugent & The Cosmos. Each area has its own thing." ■

The playlist

Five ROI bands you need to hear

Meltybrains?

Five-piece experimentalists teeming with enough energy and ideas to defy categorisation.

► KEY RELEASE 'Attention! Now That We Have Your Attention' (EP)

► meltybrains.bandcamp.com

Contour

Electronic duo pairing pop hooks with intricate beats inspired by geometry and fractal shapes.

► KEY RELEASE 'Chaos Theories' (EP)

► contoursounds.bandcamp.com

I Have A Tribe

Gorgeous folk-pop with hushed vocals and a startling gift for luring the listener in.

► KEY RELEASE 'Yellow Raincoats' (EP)

► soundcloud.com/i-have-a-tribe

Cloud Castle Lake

Elegant songcraft blending post-punk, jazz and electronica with an entrancing vision.

► KEY RELEASE 'Dandelion' (EP)

► facebook.com/pages/Cloud-Castle-Lake

Princess

Dream-pop outfit who veer expertly between seductive minimalism and intense shoegaze.

► KEY RELEASE 'Black Cat' (EP)

► thatsooprincess.bandcamp.com

The playlist

Five NI bands you need to hear

BEW (Barry's Electric Workshop)

Audio-visual project making imaginary film scores from pedals and found objects.

► KEY RELEASE 'Dark Wheeze' (EP)

► dodgystereo.blogspot.co.uk

Documenta

Belfast's masters of psych fuse drone and space-rock with an all-out contempt for repetition.

► KEY RELEASE 'Drone Pop #2' (album)

► soundcloud.com/documenta

Kicks Blue

Glitchy, minimalist pop pulling together strands of Liars and Throbbing Gristle.

► KEY RELEASE 'E1' (EP)

► myspace.com/kicksblue

Autumns

Derry's Christian Donaghey builds woozy walls of sound using just one mic and a laptop.

► KEY RELEASE 'Pale Skin' (EP)

► soundcloud.com/autumns

SlowPlaceLikeHome

Dark but gentle electropop inspired by Ireland's rugged north-west coast.

► KEY RELEASE 'Romola' (album)

► slowplacelikehome.bandcamp.com

SlowPlaceLikeHome

WELSH RARE BEATS

Wales' DIY music scene is not just in Cardiff – there are labels and bands all over the country. Matthew Fidler of Barely Regal Records offers a guide to the best

Peski Records

Peski particularly shows off how incredibly diverse and vibrant the Welsh language music scene currently is. With everything from self-confessed gloom-wavers Horses to weirdo pop soloist Gwenno, they're another Welsh collective of artists united by their ethics and drive to create something new and interesting. ▶ **KEY RELEASES** Horses 'Horses' EP (2014) Evils 'Give Me Evils' EP (2006) Cate Le Bon 'Edrych Yn Llygaid Ceffyll Benthg' (2008) VVolves 'When I'm Down' (2011) R Seiliog 'Shuffles EP' (2012) ▶ peski.co.uk

Shape Records

Another fantastic example of a Welsh band channelling all their spare energies into championing incredible music from Wales and beyond, Shape Records is run by members of Islet and boasts one of the most diverse and interesting rosters you're likely to see from a DIY label in the UK. While all the artists under the Shape banner are quite different, there's definitely a Shape sound beginning to emerge, with all their artists having a slight psych leaning, but the real commonality is their shared DIY ethics. That's most evident in their physical releases, which are always beautifully put together.

▶ **KEY RELEASES** Flamingods 'Hyperborea' (2014) Hail! The Planes 'Send A Signal To Me Love' (2013) Islet 'Released By The Movement' (2013) Truckers Of Husk 'Accelerated Learning' (2011) ▶ shaperecords.co.uk

What We Should Be Doing

A criminally underrated label that's quietly been putting out some of South Wales' best punk records for some time now. Run by Gav from Swansea pop-punk quartet Dividers, they're proof that the south Cymru punk scene is by no means completely Cardiff-centric. ▶ **KEY RELEASES** Pipedream 'Shell' (2012) Dividers/Ten Speed Bicycle split EP (2011) Hell Money 'Ill' (2012) Verme 'L'Inutilita Del Panorama'/'Lo Squalloro Deltonno' (2012) Forrest 'Before You Go' (2012) ▶ whatweshouldbedoing.bandcamp.com

Flower Of Phong

The part-time label of Cardiff illustrator and videographer Casey Raymond, Flower Of Phong's output echoes Casey's design and video work in that it's all incredibly weird, sometimes grotesque, and often terrifying, but always in an intriguing and strangely beautiful way. Everything they do is of incredible quality, and firmly rooted in DIY ethics. ▶ **KEY RELEASES** The Spines 'The Spines' (2013) DC Gates 'Misandry' (2013) Stacking Chairs 'Weak-Beat And Noodles' (2011) Jemma Roper 'Emits Rays' (2011) ▶ flowerofphong.com

Special Stage Audio

Split across Nottingham and Cardiff, Special Stage Audio are Wales' finest purveyors of weirdo grime. They've already established themselves as one of the labels up there with Gobstopper and Oil Gang when it comes to redefining grime. There are rumours they'll be starting live events in Cardiff, but until then you'll have to make do with downloading their Free Cake series and losing your shit at home instead. ▶ **KEY RELEASES** Erra 'Lemon Drizzle' (2014) Littlefoot 'French Fancies' (2014) If/Then 'You'll Be Right Here (With Me)' (2014) Various Artists 'Cake Tray Vol 1' (2014) ▶ specialstageaudio.tumblr.com

Jealous Lovers Club

Jealous Lovers Club have been involved in putting on some of the best indie shows in the Welsh capital for some time now, and recently made the jump to putting out records too. While they've only got one release under their belts to date – the incredible second record from Cardiff trio Kutosis – it's an absolute blinder by one of my favourite bands ever, so they could quit now while they're ahead and still have left an important mark on the Welsh music scene. ▶ **KEY RELEASES** Kutosis 'Dream It Away' (2014) ▶ facebook.com/JealousLoversClub

Bubblewrap Collective

While DIY is often seen to be the preserve of louder music, Bubblewrap are demonstrating that the ethic is just as relevant to folk – if not more so, given that it's meant to be the music of the people. A collective of artists and designers, when they're not busy designing and screening incredible artwork, they're busy putting all their efforts into unearthing folk acts and giving them the audience they deserve.

▶ **KEY RELEASES** Little Arrow 'Wild Wishes' (2013) The Gentle Good 'Y Bardd Anfarwol' (2013) Ivan Mould 'Second Guessing' (2014) Lucky Delucci 'Winter On The Moon'/'Bright Beams Of Light' (2011) Barefoot Dance Of The Sea 'Beneath Closed Eyes' (2012) ▶ bubblewrapcollective.co.uk

"We work hard to support each other"

Matthew Fidler

L

iving in Cardiff for several years and spending a decent chunk of time travelling to shows in other Welsh towns and cities, I was always blown away by how incredibly welcoming and supportive the country's music scene was. Perhaps because it lacks the touring infrastructure that most of the UK enjoys, Wales' labels and bands are more than accustomed to doing things their own way and under their own steam, working hard to support each other and sharing a genuine enthusiasm for each other's work. It's all led to Wales developing an enviable DIY scene that's home to some of the most interesting and exciting independent labels and collectives in the UK. The eight on this page are by no means responsible for *all* that goodness, but they're a good place to start.

Reeks Of Effort

While Reeks Of Effort is actually a collective that's spread across the UK, its Cardiff arm is particularly active. Run by members of Joanna Gruesome, they've got an incredible work ethic; despite committing themselves to a fairly relentless tour schedule, they've found the time to put out a ton of incredible records and host a DIY festival in Jacob's Market, an antiques store-cum-venue. Home to the likes of Trust Fund, Joanna Gruesome and King Of Cats, all their releases fall under the vague banner of 'lo-fi', but with loads of variation and experimentation within that. ▶ **KEY RELEASES** Various Artists 'Art Reeks' split 12-inch with Exeter label Art Is Hard (2014) Joanna Gruesome/Trust Fund split seven-inch (2014) Saturday's Kids 'The Lunatic' (2014) King Of Cats/Ides split seven-inch (2013) Trust Fund 'Don't Let Them Begin' (2013) ▶ reekssofeffort.wordpress.com

South-east

THE ONLY WAY

The Wytches

Stuart Huggett sifts through Brighton's rocks to find a sea-lashed punk mecca that's socially aware and inclusive to the last

F

rom the punk heyday of underground venue the Vault, through the '90s riot grrrl explosion and on to today's myriad DIY scenes, Brighton's radical music-makers are often deeply involved in the city's famous mix of environmental, LGBTQ and disability rights politics. Dan Reeves lives in Brighton, plays with motorik post-punks Cold Pumas, fronts his own band The Soft Walls and runs the Faux Discx label. They in turn released

early records by Hookworms, Male Bonding and Women offshoot Faux Fur. "We were just putting out records by us and our friends at first," Reeves says. "There wasn't any thought of 'someone needs to do this'. It was more that it would be a cool thing to do."

As home to two universities and a music college, Brighton is ensured a regular influx of art students. "We've moved around the country a lot," says Tina Muat, who drums in Faux Discx fuzz-pop duo Teardrop Factory, "and wherever you live there's always that one place that puts on DIY music. In Brighton it feels broader; there's

more people doing stuff. Sometimes there's almost too much going on."

Like Reeves, who hosts occasional Faux Discx shows, Tobi Blackman of riot grrrl/queercore promoters Riots Not Diets puts on gigs at several Brighton venues (including radical social club

the Cowley) but favours using community centre West Hill Hall whenever possible. "I do shows there because it's all-ages, so it's all-inclusive, and it cuts out a nefarious middle man, which is the bar take," he explains. "There's no control from other parties and no profit being made from other groups at the expense of the artist."

"There is no control from other parties"

Tobi Blackman, promoter

"West Hill Hall is very DIY," Reeves adds. "James Tranmer from The Sticks is often the in-house sound guy. You hire the space, there's no-one else there that you have to pay and it's totally yours. You just have to make sure you clean up the stage after."

Richard Phoenix of Faux Discx acts Tense Men and Sauna Youth helps organise The Rock House, a night put on by learning-disabled musicians for integrated audiences at the West Hill Hall and another Brighton venue, the Green

Daskinsey4

Tuneful indie-punk "band of queerdos" fronted by former Help She Can't Swim singer/keyboardist Leeseey Frances. **▶ KEY RELEASE** 'Bent Coppers' (album) **▶** soundcloud.com/daskinsey4-1-2

Pink Narcissus

Flamboyant, confrontational art-rock helmed by Oli Spleen from alternative LGBTQ music night Fag Machine. **▶ KEY RELEASE** 'Blood On The Page' (EP) **▶** pinknarcissus.bandcamp.com



IS SUSSEX

**Chichester's
Traams and,
below, Teardrop
Factory**

Door Store. He's since founded Constant Flux, to help create more opportunities for musicians with learning disabilities. "Constant Flux puts on gigs, releases music and organises tours all over the UK," he explains. "The idea is to try to highlight a lot of the music I've come into contact with through my work in learning disability arts and combine it with what I've learnt being involved with DIY."

While Brighton exerts a strong pull on the region's musicians, the likes of Chichester (home to Traams) and Eastbourne maintain their own distinct scenes. "Smaller towns like Hastings and Eastbourne are inherently DIY," argues Lin Henderson of the latter's Rio Bravo Promotions. "There's large collectives there of people who want to help create the music scene. They often have very little happening, especially on a weekday, so when there's a good gig it's an easy choice to go."

Nevertheless, it's in Brighton where the region's bands get noticed. Eddie Goatman, bassist in garage duo Skirts, runs Late Night Lingerie at Sticky Mike's Frog Bar, a raucous late club night that gave a vital

**"Fostering a
scene is easy.
Look around you"**

Eddie Goatman, Skirts

leg-up to breakthrough acts Royal Blood and The Wytches.

"DIY is simply cutting out professionals who would charge you an arm and a leg for a service you can achieve with just a bit of creative power and attitude," reckons Goatman, who promotes each gig with

screenprints and handwritten fanzines. "Fostering a scene is easy. Look around you – the bars and venues are all covered in murals by art school graduates. They help create the posters and when the bands see their name in fancy lettering they ask them to design logos and EP covers. When you're in a city like this you don't have to try hard to have fun."

"We've got all the things we need here," echoes Reeves. "We've got venues we can book easily, and there's an audience for it. If you accept that what you do should pay for itself, and not just play a show and lose money, that's a really good way to operate as a band as well as a label." ■

Oh Captain!

Intense post-rock quartet absorbing influences from math, riot grrrl, shoegaze and Banshees gothic.

► **KEY RELEASE** 'Pistols Out' (album)
► weareohcaptain.bandcamp.com

P For Persia

Vivid, hyperactive noise-rock and electronics trio allied with Brighton's inventive digital arts collective Beatabet.

► **KEY RELEASE** 'Aegis Arctic Alp' (split EP with Speak Galactic)
► downloads.pforpersia.co.uk

Grasshopper

Young, bracingly imaginative teens playing moody, keyboard-splashed post-punk in the early Factory spirit.

► **KEY RELEASE** 'Circle Time' (EP)
► soundcloud.com/musicgrasshopper

The map

**Five key Brighton
DIY landmarks**

Sticky Mike's Frog Bar

This arty bar in the centre of town boasts a low-ceiling basement and Garth Marengi's *Darkplace* projected on a loop.
9–12 Middle Street

Green Door Store

After opening in January 2011, GDS can host up to a staggering 14 events a week. It's become part of the national touring network while still supporting local bands.
Trafalgar Arches

West Hill Hall

Amid the yoga, Lindy Hoppers and fencing clubs, WHH lets local promoters hire out its pristine hall for DIY shows.
West Hill Street

Bleach

Brighton's newest venue, owned by The Wytches' tour manager.
75 London Road

The Cowley Club

The radical, volunteer-run co-operative has a café, bookshop, bar and library, also offering English lessons for refugees and allotment spots.
12 London Road



45
green door



London

Shopping

QUEER AS SMOKE

"D

DIY is the only music scene I've been involved in as something more than a passive spectator," says Andrew Milk. As a musician in post-punk trio Shopping, owner of Milk Records and promoter/booker at Hackney venue Power Lunches, he's fully immersed in the capital's queer DIY music scene – a small but active network spread across London's larger DIY community.

Queer DIY has its roots in the feminist punk of '90s riot grrrl, but owes just as much to that movement's criminally overlooked forebear: queercore, a cross-continent movement of zine-making, guitar-bothering LGBTQ punks that emerged in the '80s, with Canadian innovators Fifth Column, US-based Green Day affiliates Pansy Division and UK record labels Homocore, Local Kid and Everard.

Queercore was the work of uppity punks who felt alienated by both hardcore's homophobic machismo and the apolitical, consumer-driven gay mainstream. Generations on, commercial gay culture is still dire, says Milk – "terrifying and boring all at once". But that just makes the queer London underground all the more passionate about shaping its own alternative. "DIY is a way of saying [to the mainstream]: you haven't chosen us, but we also haven't chosen you," says Ray Filar, guitarist in rowdy, feminist cock-rock

A "do it together" ethos binds the capital's thriving queer scene. Charlotte Richardson Andrews meets the alternative to the alternative

outfit The Dykeness. "DIY says we stand against what you stand for, and the music, art and zines we make will be better, angrier and sexier." Charlotte Cooper, one half of no-fi east London duo Homosexual Death Drive, agrees. "HDD are people of the margins. We don't think that the centre is necessarily the place where the best stuff happens."

For queer outsiders, this amateur-friendly scene can be a haven. The community is supportive, says Cooper, but far from utopian ("It often replicates the usual hierarchies; it can be a popularity contest"), and on a scene populated by young people, Cooper and girlfriend/musical partner Kay Isagay stand out. "I'm not someone you would ever expect to be in a band: I'm fat, old, an unassimilated dyke – not exactly a guitar hero. But DIY

means I can make my own opportunities for self-expression."

With money tight and DIY spaces increasingly hard to establish, a sense of DIT – Do It Together – is essential. Nights like Power Queers (at

"DIY says we stand against what you stand for"

Ray Filar, The Dykeness

Power Lunches) and Scumbag – sporadic gigs set up by the south-east London collective of the same name – have encouraged a sense of togetherness and visibility, while queer punks active in the DIY Space For London campaign have galvanised DIY skill-sharing. "We're part of something bigger than ourselves," observes Cooper. There's healthy cross-pollination with other UK regions: Brighton's Tuff Enuff label feature London's finest queers on their Riots Not Diets compilations; a strong Glasgow connection comes via Shopping's Rachel Aggs, who plays in Glasgow band Golden Grrrls; and Liverpool's pop-punk hero Ste McCabe regularly brings his queer showcase Pussy Whipped to London's LGBTQ venue, the Royal Vauxhall Tavern (although, as the RVT has recently been sold, the future of its relationship with the LGBTQ community is uncertain).

London can feel like a small, overfamiliar pond sometimes, says Filar. "People can find that off-putting or cliquey, but I hope it's a friendly enough set of connected scenes that those who want to find a way in can." Filar's advice for people who want to join in or start their own local scene but don't know how? Utilise online resources, including Facebook groups like UK Queer Punx. "Learn to handle public humiliation and make a load of mistakes and you'll be fine," promises Cooper. ■

The playlist

Five London LGBTQ bands you need to hear

Shopping

DIY supergroup featuring Andrew Milk, Trash Kit's Rachel Aggs and Wet Dog bassist Billy Easter. Excel at potent, energetic, post-punk grooves.
► **KEY RELEASE** 'Consumer Complaints' (album)
► soundcloud.com/shoppingband

Faggot

Boy/boy duo singing "songs your father warned you about". Politicised, irreverent and potty-mouthed.
► **KEY RELEASE** 'Let's Get Worse' (album)
► faggottheband.bandcamp.com

Homosexual Death Drive

East London punk duo/girlfriends who make antisocial no-fi music that has reduced audiences to tears.
► **KEY RELEASE** 'Sunshine' (EP, out November)
► facebook.com/pages/Homosexual-Death-Drive/218707171474565

Woolf

Queercore punk foursome with ties to south London's Scumbag collective. Named in tribute to celebrated feminist author Virginia Woolf.
► **KEY RELEASE** 'Woolf' (album)
► woolf.bandcamp.com

The Dykeness

Draggy, spandex-wearing, feminist cock-rock covers troupe. File next to Vag Halen.
► **KEY RELEASE** None, yet. Best experienced live.
► facebook.com/thedykeness

The map

Five key London DIY/ radical landmarks

Power Lunches

The Dalston haven stages the best DIY gigs in the city, has a great café and offers a cheap rehearsal/recording space.
446 Kingsland Road, E8

Royal Vauxhall Tavern

South London's oldest surviving gay venue is now under threat; its sale threatens to turn it into a generic wine bar.
372 Kennington Lane, SE11

Freedom Press

This anarchist bookshop and publishing house was founded in 1886. It's the oldest of its kind in the English-speaking world.
84b Whitechapel High St, E1

56a Infoshop

A volunteer-run social centre offering a library, bookshop, free bicycle repair space, advice on squatting and more.
56 Crampton Street, SE17

Feminist Library

Archiving relevant literature, the FL is handily located near The Women's Library at LSE.
5 Westminster Bridge Road, SE1

The Dykeness

Woolf

North-east

A DIFFERENT

DURHAM

Too long in Newcastle's shadow, Durham is reclaiming its punk legacy. April Clare Welsh visits a scene powered by strong values and vegan food

M

ost people have a pretty fixed image of music from the north-east. Sunderland, Newcastle. Roxy Music, Field Music. The Futureheads and Maximo Park. The self-sufficient

Pop Recs Ltd and Kenickie. Poor Durham, 20 miles south, doesn't get a look in. Long since stereotyped as a haven for public-school kids thanks to its high-ranking university, culturally it's always played second fiddle to its cooler northern cousin.

But it's the city where excellent pop oddballs Prefab Sprout were conceived in the early 1980s, and one with a surprising, world-famous punk legacy. According to Jonny Payne, who promotes shows under the banner Northern Wolfpack and plays in hardcore band Control, there was a time when bands from the US would make a point of hitting up Durham when they toured the UK.

Thrash and metal have always been given a pretty decent stage too, says Kat Gillham of crust punks Winds Of Genocide and doom metal punishers Uncoffined. She writes for *Terrorizer* magazine and has been ploughing the heavier furrow of Durham's guitar music scene since 1992. Gillham says that the closure of rehearsal space and venue Fowler's Yard in the mid-'90s left a gaping hole – until four years ago, when Rocking Horse Rehearsal Rooms came along.

It's since become a valuable resource for local independent musicians like The Equestrian Collective, a small gang of like-minded musicians and promoters who have been cultivating their own grassroots music scene for several years now. Among these are caustic indie

pop band No Ditching and proto-emo darlings Martha (whose latest album was recorded by Hookworms' MJ). Martha's Nathan Griffin also plays politicised folk-punk with duo Onsind, and believes DIY culture can't be divorced from the political context in which it started. "A big part of it is engagement with its anti-consumerist, anti-capitalist roots," he says. "Otherwise it's just some sort of convenient profit incentive."

The bigger picture is of a guitar-driven sound but one that's still multi-hued, from the melodic screamo of Healing Powers and the fully charged pop-punk of T-Shirt Weather to the visceral grindcore of Cholera. There are a handful of live music venues in the city, including long-standing nightclub The Fish Tank and, since 2008, non-profit organisation Empty Shop. There's also Alington House, a community centre with a lift for wheelchair access.

Milky Wimpshake's Pete Dale – who set up the Newcastle-based label Slampt in 1992 and put out Kenickie's debut EP – says that, for him, DIY means a non-reliance on money. "When we started Slampt I was on the dole. We had nothing."

Griffin adds this advice to potential DIY-ers: "Put on local bands so money isn't such a worry – build momentum that way. Start a band, write a zine, don't worry if you're not amazing – learn by doing. Being DIY is something to be proud of." ■

The playlist

Five north-eastern bands you have to hear

Control

Hardcore punk in a late-'80s vein.

► **KEY RELEASE** 'Three Years On' (EP)
► controlwolfpack.bandcamp.com

No Ditching

Shambling noise-pop with a feminist perspective.

► **KEY RELEASE** 'Face Ache' (EP)
► noditching.bandcamp.com

Martha

Kinetic indie-pop underpinned by left-wing polemics.

► **KEY RELEASE** 'Courting Strong' (album)
► marthadiy.bandcamp.com

Silver Fox

Multi-vocal post-punk from tuneful art-school graduates.

► **KEY RELEASE** 'Silver Fox' (album)
► soundcloud.com/wearesilverfox

Andrew's Lips

Queer nerd-punk confessionals with a lush lo-fi jangle.

► **KEY RELEASE** 'Songs To Sing When You're Down' (album)
► andrewlips.bandcamp.com

The map

Five key Durham DIY landmarks

Alington House

A charitable set-up that works with disadvantaged groups, it's one of the few UK DIY spaces where you'll get a punk gig next door to a Quaker meeting.
4 North Bailey

Rocking Horse Rehearsal Rooms

Named after the building's former life as a rocking horse factory, RHRR offers high-quality facilities at low costs and stages the odd gig.
Unit 1, Blagdon Depot

Jumping Bean Café

A vegan and veggie haven for the local DIY scene that's just started hosting gigs.
5 Neville Street

Tia's Restaurant

You'll see many a Durham DIY stalwart filling up on Tia's stellar vegan Mexican menu before a night out.
84 Claypath

Empty Shop

A non-profit arts centre that stages gigs, exhibitions, talks and a regular film club in their DIY cinema.
35c Framwellgate Bridge

Winds Of
Genocide

Scotland

BETTER

TOG

Not a post-referendum volte-face by Scotland's alternative musical community, but the unlikely attitude binding its hip-hop and electronic music scenes. Barry Nicolson meets the crews defying their genre's individualist tendencies

Konchis

"Mainstream hip-hop is about material aspects. To go from that to your average Scottish teenager who has none of these things is a culture shock"

S

cottish hip-hop artists have long been hamstrung by the prejudices and preconceptions of others. Forget the rest of the world – even most Scots dismiss the idea of rapping in their own accent as inherently ridiculous. Yet you'll find a hip-hop enclave in every city in Scotland, and the community is truly a national one: interconnected, energised and supportive.

"We don't make 'Scottish hip-hop'," says Jordan Carey, aka Konchis. "We make hip-hop and we're from Scotland. But to someone who's never heard it before, particularly Scottish people, the response is more often than not negative, mainly because the mainstream interpretation of hip-hop is about material aspects – the cars, the clothes, etc. To go from that to your average Scottish teenager who has none of these things is too much of a culture shock."

The history of hip-hop in Scotland stretches back further than most people realise, and Carey is a literal product of it – his dad, Mista Defy, was a member of II Tone Committee, one of Scotland's original crews.

"It used to be a case of turning up to a miscellaneous open-mic night with an iPod full of beats where occasionally there'd be an MC," says Carey. "But every other week I'd see a flyer for a new night set up and run by local heads purely to bring people together. I think because it's so overlooked, people are forced to make their own opportunities, and the recording technology available today is accessible enough that anyone can make music in the comfort of their own home and circulate it online."

Social justice has been – and remains – a prominent theme: Scotland's earliest hip-hop records were tirades against the poll tax, and last month's referendum set the stage for artists like Loki and Stanley Odd to address the issues with uncommon eloquence and directness. "I thought what a lot of artists were doing during the referendum was a really worthwhile contribution to the debate," says Stanley Odd's Dave Hook, who played the 'Scotland Vote Yes' gig in Edinburgh alongside Franz Ferdinand and Mogwai. "Hip-hop as a genre lends itself to that sort of stuff: it's always been about struggle and topical discussion. For me, it's like folk music with caps instead of cardigans: both genres use music as a vehicle to tell a story. And the Scottish accent is really a must, because you can't tell stories about yourself and where you're from and not tell them in your own voice." ■

The playlist

Five Scottish DIY hip-hop acts you need to hear

Konchis & Physiks

A young Glaswegian duo who subvert hip-hop's aspirational culture with hard-hitting (and often hilarious) results.

► **KEY RELEASE** 'The Lying, The Rich And The War-Globe' (album)

► konchisandphysiks.bandcamp.com

Hector Bizerk

Probably Scotland's best-known hip-hop export alongside Young Fathers. Frontman Louie's solo stuff is also well worth checking out.

► **KEY RELEASE** 'Drums.Rap. Yes.' (album)

► hectorbizerk.com

Loki

Scotland's most polemical MC, whose new album is set in a dystopian Scotland 20 years after last month's No vote.

► **KEY RELEASE** 'GIMP: Government Issue Music Protest' (album)

► blacklanternmusic.bandcamp.com

Stanley Odd

Formed in 2009, this Edinburgh outfit bring a wry sense of humour to some very serious issues.

► **KEY RELEASE** 'Reject' (album)

► stanleyodd.com

Madhat McGore

A well-regarded Edinburgh MC who came to prominence with his 2008 debut 'Unvarnished Scribbles'.

► **KEY RELEASE** 'Two' (single)

► facebook.com/madhatmcgore

Jackmaster

ETHER

Dominic Flannigan, LuckyMe

"It doesn't matter if you're all trying to build separate careers, you're always stronger if you pull together"

"D

oing it yourself" is something of a given when it comes to electronic music: most of it, after all, is made by solitary musicians, hunched over a laptop. But in the case of Glasgow's

LuckyMe – the label and design collective that launched the careers of Hudson Mohawke and Rustie – it's really more about doing it together. "As much as I've rejected it for years," explains co-founder Dominic Flannigan, "there's definitely this notion of a hip-hop crew that's part of LuckyMe. You're not a group, you're not making the same music, but you're all affiliated. It doesn't matter if you're all trying to build separate careers, you're always stronger if you pull together."

Flannigan describes LuckyMe as "a classic DIY story of doing something out of necessity", but it was also a product of a very specific place and time. Glasgow in the early '00s was an incredibly fertile and eclectic environment, and from its humble roots as a "hip-hop night in a post-rock venue", LuckyMe grew exponentially, inspired by labels like Chemikal Underground and Rock Action, and helped along by another local collective, Numbers, who gave Flannigan and his partner Martin Flynn the confidence to start releasing their own records. "We got

really close to the Numbers lot," he explains, "and they kept noising us up about putting out [Hudson Mohawke's] 'Says Oops!' – it had been a year, and we still hadn't managed it. Jackmaster was working at [Glasgow record shop] Rubadub, and very early on, he introduced us to those guys, and they made it happen. He was the bridge to all these old guys who I didn't know, and who were everything we needed to actually distribute our music."

Now based in London with an international roster but still doing everything in-house, LuckyMe has become one of Scotland's biggest independent success stories. "I always say we're fake-ass businessmen," laughs Flannigan. "I don't mind the idea of being corporate and I don't mind the idea of the industry. I like that we impose traditional music-industry rules on what we do, so we're definitely not in opposition to some big mainstream entity – in fact, I enjoy pretending that we *are* some big mainstream entity!" ■

The playlist

Five Scottish DIY electronic acts you need to hear

Ubre Blanca

Two guys who make atmospheric John Carpenter-influenced soundtracks for imagined action movies.

► **KEY RELEASE** 'Polygon Mountain' (EP)
► facebook.com/ubreblanca

Machines In Heaven

This Glaswegian trio's recent debut album drew comparisons with Mogwai and Boards Of Canada.

► **KEY RELEASE** 'Bordersbreakdown' (single)
► machinesinheaven.bandcamp.com

Atom Tree

Producer Shaun Canning specialises in ambient electronica to lose yourself to.

► **KEY RELEASE** 'Tide Of Thorns' (EP)
► soundcloud.com/atomtree

Clip Art

The side project of Errors' Stephen Livingstone. Think Talking Heads gone electro-funk.

► **KEY RELEASE** 'Clip Art' (mini album)
► instructionalmedia.bigcartel.com

Miaoux Miaoux

The 2012 debut from Glasgow's go-to remixer Julian Corrie was a taut, melodic collection of electropop gems.

► **KEY RELEASE** 'Light Of The North' (album)
► miaouxmiaoux.bandcamp.com

Madcat McGore

Ubre Blanca

Clip Art

Miaoux Miaoux

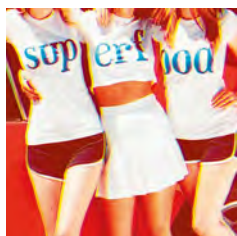
Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD



Superfood Don't Say That

**The Birmingham quartet's
ecstatic debut reveals their
appetite for adventure
and taste for the bizarre**



nose of the music industry in 2012. Watching them go from unknowns to buzz darlings and beyond, he decided to start his own band so he could join the fun.

The pursuit of fun defines Superfood. They look like they're having heaps of it: in July they brought a foam machine to a tiny London gig, and at aftershows they'll usually be found downing tequila until way past dawn. When the ceiling collapsed at one summer date, they posted a pun-packed video about it ("We brought the

Before forming Superfood, 23-year-old Dom Ganderton inadvertently helped propel his friends' bands towards record deals, festival bills and mainstream consciousness. He produced early demos by Peace and Swim Deep, capturing the raw excitement that pushed the Midlands under the

house down"). That spirit sloshes through their debut album, 'Don't Say That'. "It's us saying 'Stop moping about and do something! Put some trousers on!'" Ganderton told *NME* recently, expressing the Birmingham quartet's desire to get out of the house and make something of their lives. They're doing it by having as much of a laugh as possible. It isn't exactly a revolutionary outlook – Supergrass got there first in 1993 – but they execute it convincingly. For a generation too young to recall 'I Should Coco', 'Don't Say That' will resound as an album that turns mundane everyday experiences into dreamy, surreal highs.

'Superfood', the song the band take their name from, is an ode to picking through kitchen cupboards with an attack of the munchies and surely boasts the most anthemic chorus to reference butternut squash ever written ("You always come around, don't you, butternut"). 'TV' is an insomnia-driven comment

on the permanently switched-on nature of society, Ganderton bemoaning the death of imagination as he barks “How am I to dream without the TV on?” over guitarist Ryan Malcolm’s wobbling hook. It’s difficult to accuse Superfood of lacking imagination. Ganderton is a dreamer, and a sense of the bizarre permeates the

YOU DON'T SAY?

Dom Ganderton tells the stories behind ‘Don’t Say That’

‘Like A Daisy’

Dom Ganderton: “It’s about a friend called Jay. At uni he got into that routine of waking up at 5pm and smoking, then staying up ‘til 4am and doing the same thing over and over. It’s saying, ‘Get your shit together and do something.’ He has now: he’s moved to Prague to work.”

‘Mood Bomb’

“The chorus loosely relates to my friend Clark. He had a baby on the way and was shitting himself, so it’s just one of those ‘don’t worry about it’ songs.”

‘Pallasades’

“It’s about seeing a friend fuck a girl over. The verse is about him being a complete dick and not being able to say anything. Then the chorus talks about people who are trying to be in love but are fed up, so it’s hard for them to love someone. That’s the deepest tune on the album! The most emo.”

their positivity wavers. “I feel so paranoid, my friends don’t fill the void”, sighs Ganderton over moody bass and drums from Emily Baker and Carl Griffin.

It’s an unexpected diversion at the end of a record that shows Ganderton can more than match up to his friends’ bands. It suggests that there may be more layers to Superfood than have yet been revealed. For now, they’re more than happy just grinning from ear to ear. ■ RHIAN DALY

8

► THE DETAILS

► RELEASE DATE November 3 ► LABEL Infectious ► PRODUCER Al O’Connell ► LENGTH 37:48 ► TRACKLISTING ►1. Lily For Your Pad To Rest On ►2. You Can Believe ►3. Superfood ►4. TV ►5. Pallasades ►6. Mood Bomb ►7. i ►8. It’s Good To See You ►9. Don’t Say That ►10. ii ►11. Melting ►12. Right On Satellite ►13. Like A Daisy ► BEST TRACK Don’t Say That

MORE ALBUMS

Kevin Morby

Still Life Woodsist



It’s less than a year since Kevin Morby’s solo debut

‘Harlem River’. The 26-year-old’s prolificacy is a gift. ‘Harlem River’ was written when Morby was living in New York playing bass for Woods. He quit both for LA and ‘Still Life’ germinated on tour last year. Though still steeped in the inner-city grit of Bob Dylan and Lou Reed, it’s a glossier listen. ‘Parade’ – an elegy to Reed – delivers its most sumptuous moment, swimming in serene melody and brass. He addresses death again on excellent eight-minute swoon ‘Amen’ (“I’m not dead but I’m dying”), but there’s love (‘Drowning’) and vivid storytelling (‘Dancer’) too. Morby showcases his ability to connect to simple human feeling throughout, making for an overwhelmingly affecting record.

■ BEN HOMEWOOD

8

Total Heels

Total Heels Like Literally



Land and sea separate Total Heels, who are from Copenhagen,

save for vocalist Jason Orlovich, who hails from NYC and played in rowdy folk-punks Polite Sleeper. There’s little sign of cultural difference here, though. Instead of glowering gothic punk à la Iceage, the likes of ‘Layered And Lovely’ and ‘What About The Gold?’ unfold as rowdy, organ-fuelled garage over which Orlovich runs his mouth like a rocket-powered cross between Les Savy Fav’s Tim Harrington and The Thermals’ Hutch Harris. It’s about as deep as a puddle of beer, but its frantic intensity is compelling. “We got a song, but you never sing along!” barks Orlovich on ‘Greenwich Mean Time’. Well, this is a big step in the right direction.

■ LOUIS PATTISON

7



Ought Once More With Feeling...

The Montreal band’s new EP delivers humour, eccentricity and reckless punk clatter

► If Parquet Courts’ breakthrough ‘Light Up Gold’ thrilled with its short, sharp bursts of punk spirit, Montreal quartet Ought’s new EP is its equal but opposite flipside. A similar reckless clatter presides on much of ‘Once More With Feeling...’, but in place of 120-second rushes there are sprawling, seven-minute epics, and instead of obtuseness there’s humour. Ought’s other touchstones are art-punk’s outsiders. ‘Waiting’’s frenetically garbled vocals and slow-build choruses recall New Jersey rabble Titus Andronicus, while the disjointed, jarring instrumental that forms the bulk of ‘New Calm Pt 3’ conjure disbanded Calgary quartet Women. Best is ‘New Calm Pt 2’, whose wry lyrical one-liners and deadpan delivery (“Put your hands in the air/That’s the generally accepted sign for not having a care”) enables the unlikely comparison between frontman Tim Beeler and Art Brut’s eccentric-in-chief Eddie Argos. This follow-up to April’s excellent ‘More Than Any Other Day’ debut is a scattergun 24-minute journey, and its every destination is a delight.

■ LISA WRIGHT

8

► THE DETAILS

► RELEASE DATE October 28 ► LABEL Constellation ► PRODUCER Radwan Ghazi ► TRACKLISTING ►1. Pill ►2. New Calm Pt 2 ►3. New Calm Pt 3 ►4. Waiting ► BEST TRACK New Calm Pt 2

The Twilight Sad Nobody Wants To Be Here And Nobody Wants To Leave

Fat Cat



The Twilight Sad have been Lanarkshire’s answer (in

terms of angst, at least) to Joy Division since releasing their sublime 2007 debut album, ‘Fourteen Autumns & Fifteen Winters’. This fourth LP is sonically similar, singer James Graham intoning in

his deep brogue over glowering yet understated tunes (though there are spooky, ‘80s instrumental shimmers in ‘In Nowheres’ and ‘It Never Was The Same’). Simple but effective, the lyrics are bleak, bitter phrases of existential loneliness and torment. “We tried to save them all/You didn’t have to kill them all”, Graham sings on the former. His emotion hits just as potently throughout.

■ MISCHA PEARLMAN

8

Reviews

Institute

Salt EP Sacred Bones



"Joy Division is not an adjective," protested Savages

when they got fed up with reading references to the band in their reviews. This will come as news to Austin's Institute, who on this debut EP mine guitars, basslines and drums from Joy Division. The skeletons of these songs could be mistaken for discarded 'Warsaw' demos; only singer Moses Brown's voice sets them apart. He spews disgusted lyrics through a mouthful of bile. His delivery and Institute's aptitude for spikiness offer a sign that they could mould their influences into something more their own. Largely, though, this record is best described by stealing another adjective from some famous Mancs: shameless.

6

■ STUART HUGGETT

Ultimate Painting

Trouble In Mind



Their name might suggest an extreme form of arts and

crafts, but Ultimate Painting is a breezy indie-pop project formed by James Hoare of Veronica Falls and Mazes frontman Jack Cooper. When they first met, Cooper felt Hoare "had a habit of threatening me and being abusive". There is little tension here, though; rather a fluffy, melody-filled record with clear 1960s influences that moves ideas of the past forwards. The title track is a wonky, Velvets-esque jam, while 'Three Piers' showcases their tape-only recording technique, leaving Kinks-inspired songcraft to shine. 'Central Park Blues' depicts a spiritually lost Englishman in New York grumbling at comedians and "drinking in tiki bars on First Avenue".

8

■ DAVID RENSHAW

Bile-filled round-up of singles from the Nottingham duo

Sleaford Mods

Chubbed Up +

Given the excitement that's surrounded Nottingham duo

Sleaford Mods this year, the uninitiated could be forgiven for considering them a new band. Not so: this year's album 'Divide And Exit' was Jason Williamson's seventh full-length Sleaford Mods release (beatmaker Andrew Fearn first joined him on 2012's delightfully titled fifth effort 'Wank'). Only available online until now, this collection is comprised of tracks from past singles. Ahead of a new EP next month, it offers a handy primer for anybody still playing catch-up to the Mods' grotty charms and vicious barbs.



Welcome to Williamson's world, where the cunts are running the show, the system's fucked and working life is utterly mind-numbing. In other words, a fairly accurate portrait of the UK in 2014. The 43-year-old takes pinpoint lyrical shots at the establishment ("I can't

believe the rich still exist/Let alone rule the fucking country" – 'Black Monday'), life on the dole ("My signing-on time's supposed to be 10 past 11/It's now 12 o'clock/And some of you strange bastards need executing" – 'Job Seeker') and the rise of the hipster ("Sonic Youth fan, MBV/If you like feedback that much, get a job at the council" – '14 Day Court'). He spits his invective like day-old chewing gum, the often-simple sentiment delivered with devastating economy and total, unswerving belief.

Minimalism is at the heart of the music, too, with Fearn's low-key backing never straying far from a marriage of few-note basslines, repetitive drum patterns and understated synth work. A style with few current peers, the Sleaford sound takes cues from punk, electronica, hip-hop and drum'n'bass, but doesn't belong in any one camp. It's never better than on 'Routine Dean', a US-only single on Matador, which sees the pair at their direct, urgent best: "I hate what you do/And I don't like you", rails Williamson against white-collar pen-pushers, backed by a track so sparse it's barely there. Sleaford Mods, though, have well and truly arrived, and it doesn't look like they're going away any time soon. Which side of the line are you on?

8

■ ROB WEBB

THE DETAILS

► **RELEASE DATE** October 27 ► **LABEL** Ipecac ► **PRODUCER** Sleaford Mods
► **LENGTH** 33:09 ► **TRACKLISTING** ►1. The Committee ►2. Jobseeker
►3. 14 Day Court ►4. Black Monday ►5. Jolly Fucker ►6. Tweet Tweet
Tweet ►7. Bambi ►8. Routine Dean ►9. Scenery ►10. Pubic Hair Ltd ►11.
Bring Out The Canons ►12. Fear Of Anarchy ► **BEST TRACK** Routine Dean

Weyes Blood

The Innocents

Mexican Summer



Weyes Blood is Natalie Mering, a singer from Pennsylvania

who once fronted Jackie-O Motherfucker and featured on Ariel Pink's 2012 album 'Mature Themes'. 'The Innocents' follows her 2011 debut as Weyes Blood, 'The Outside Room'. Opener 'Land Of Broken Dreams' introduces her powerful, distinctive voice, coming on

like Sharon Van Etten singing a medieval folk ballad. But where the first song is haunting and melancholic, the rest of the album deals with Mering being stuck living with an ex; on 'Bad Magic', which sounds so fragile it might break, her quivering voice becomes grating, seemingly designed to challenge or even antagonise. Far from comfortable listening, 'The Innocents' is far easier to admire than love, but is rewarding nonetheless.

■ ANDY WELCH

6

Steve Reich

Radio Rewrite

Nonesuch



This latest record by American composer Steve Reich contains three suites. First, there's 'Radio Rewrite' – five tracks featuring harmonic references to Radiohead's 'Everything In Its Right Place' and 'Jigsaw Falling Into Place'. Next, there are two older pieces, 'Electric Counterpoint' and 'Piano Counterpoint', both

performed by pianist Vicky Chow and Radiohead's Jonny Greenwood on guitars. Typically for Reich, 'Radio Rewrite's' ensemble of strings, xylophones, woodwind instruments and keys soar and dive dramatically and without end, like orbiting planets. The same is true of the other compositions, impressively rendered by Chow and Greenwood. Deeply affecting, this is a great showcase of a compelling mind.

■ HUW NESBITT

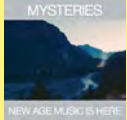
8

Reviews

Mysteries

New Age Music Is Here

Felte



As their name suggests, LA trio Mysteries are completely anonymous – even their record label don't know who they are. Their debut boasts an eye-catching title, but the music – a largely '80s-inspired set that

scrapes the darkest corners of the decade's synthetic sound – doesn't match up. 'Call And Response, With Morals' and 'Deckard' are claustrophobic electronic pieces. Mysteries' layered drums and vocals are at their best on the thumping 'Motion' and chant-along 'Newly Thrown', but not all the melodies are as finely tuned and the percussion is often harsh. Hardly revolutionary, but interesting enough.

DEAN VAN NGUYEN

6

Dan Bodan

Soft DFA



It's possible to tie the aesthetic on Dan Bodan's debut album

to a clutch of recent slinky, nocturnal music from Canada. Think the minimal, navel-gazing R&B gauziness of Drake, The Weeknd and Junior Boys. But as well as reducing a colossal landmass down to a few glum pop artists, doing so would also ignore the fact that the 28-year-old

Montreal songwriter now lives in Berlin. 'Soft', nevertheless, sounds like dimmed lights and loft apartments; R&B at its most gentrified. The production is natty, though, often tipping towards Hall & Oates levels of smoothness. The further Bodan deviates from the script, the better: 'For Heaven's Sake (Let's Fall In Love)' is a starkly affecting 1950s crooner ballad, while 'Reload' is powered by unlikely drum'n'bass rhythms.

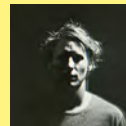
NOEL GARDNER

7

Ben Howard

I Forget Where We Were

Island



In the wake of his million-selling debut 'Every

Kingdom', Ben Howard has perhaps unfairly won the reputation of being Britain's lab-bred answer to Jack Johnson – a poster boy for anodyne guitar pop. Still, those sales figures mean there's rather a lot of pressure on him with this follow-up. The 27-year-old hasn't merely tried to replicate his past success, but delved into his John Martyn obsession (the echo-heavy 'Small Things' and 'End Of The Affair' recall the late Martyn's 'I'd Rather Be The Devil') and served up a album with a subdued, after-hours feel. 'Evergreen' barely gets above a whisper, and Howard's voice is all but buried on closer 'All Is Now Harmed'. Such a departure may leave the high street behind, but it shows ambition.

ANDY WELCH

6

The Flaming Lips With A Little Help From My Fwends

Miley Cyrus steals the show as the Lips and guests cover 'Sgt Pepper...' in its entirety

The thing about pitching an album as "It's 'Sgt Pepper...' but on acid!" is that 'Sgt Pepper...' is already very much "on acid", emerging as it did from The Beatles' most psychedelic period. Still, if there's one band in the world willing to go the extra tab, it's The Flaming Lips. They are, after all, the people whose past releases include a USB stick buried inside a sweet gummy skull, and 'Zaireeka' – a record that could only be properly listened to by rigging up four stereo systems in the same room. That they're still pulling off high-concept weirdness 30 years into their career is testament to the fact that they remain a bunch of fearless freaks. But while you can applaud

the audacity of covering one of the Fab Four's most famous works, the question remains: will it be an unlistenable mess?

But The Flaming Lips aren't just any old band of drug casualties with a crazy dream – what comes across here is that they're massive Beatles fans



who want to pay tribute to the genius of the original recordings by means of playful deconstruction. They've roped in their weirdest friends to help them do it, too. If you've ever thought that what the 'Sgt Pepper...' title track really needed was a stupendous guitar solo from Dinosaur Jr's J Mascis, then you're in luck.

The first truly breathtaking moment comes three tracks in, when a gorgeous, woozy voice starts intoning 'Lucy In The Sky With Diamonds'. It sends you scrabbling for the contributors list: whose voice is that? It's Miley Cyrus – 2014's favourite enfant terrible steals the show both here and on closer 'A Day In The Life'. The 21-year-old is one of a revolving cast of guest appearances: over the course of the album's 13 tracks, Wayne Coyne takes a back seat to the likes of Tool's Maynard James Keenan, Tegan & Sara and MGMT. The record is unified by the sheer joy that runs through it – no mean feat when it features so many different voices. The result is a delightful tribute to The Beatles and a record that has made so many turn on, tune in and drop out.

KEVIN EG PERRY

7

THE DETAILS

► **RELEASE DATE** November 3 ► **LABEL** Bella Union ► **PRODUCER** The Flaming Lips ► **LENGTH** 51:36 ► **TRACKLISTING** ►1. Sgt Pepper's Lonely Hearts Club Band ►2. With A Little Help From My Friends ►3. Lucy In The Sky With Diamonds ►4. Getting Better ►5. Fixing A Hole ►6. She's Leaving Home ►7. Being For The Benefit Of Mr Kite! ►8. Within You Without You ►9. When I'm Sixty-Four ►10. Lovely Rita ►11. Good Morning Good Morning ►12. Sgt Pepper's Lonely Hearts Club Band (reprise) ►13. A Day In The Life ► **BEST TRACK** Lucy In The Sky With Diamonds

Sylvie Simmons

Sylvie Light In The Attic



One of now-defunct rock weekly 'Sounds' most famous

journalists, Sylvie Simmons has been a hugely respected music writer since decamping to LA from London in 1977, so this debut album feels a little like the poacher has turned gamekeeper. Nevertheless, armed with just a ukulele, a poetic turn of phrase and an immaculate record collection, Sylvie delivers twilit barfly lullabies ('My Lips Still Taste Of You') and waltzes that barely exceed a whisper ('Hard Act To Follow'), while the enchanting 'Moon Over Chinatown' recalls Leonard Cohen (whom Simmons has written a lauded biography about). Having accrued a fanbase that includes Devendra Banhart and Brian Wilson, 'Sylvie' is proof that it's never too late to try something new.

JEREMY ALLEN

7

ON SALE
NOW

NME NEW BREED TOUR¹⁴

SUPERFOOD

• H O N E Y B L O O D •

DATES

FRI 31 ● OCT **BIRMINGHAM** THE OOBLECK
WITH **Dumb**

SAT 1 NOV **GLASGOW** KING TUT'S
WITH **Roxy Agogo**

MON 3 NOV **LEEDS** BRUDENELL SOCIAL CLUB
WITH **Post War Glamour Girls**

TUE 4 NOV **NORWICH** EPIC STUDIOS
WITH **Claws**

WED 5 NOV **OXFORD** O2 ACADEMY
WITH **Orange Vision**

THU 6 NOV **MANCHESTER** DEAF INSTITUTE
WITH **Man Made**

MON 10 NOV **BRISTOL** LOUISIANA
WITH **Spectres**

TUE 11 NOV **LONDON** DINGWALLS
WITH **Bad Sounds**

WED 12 NOV **BRIGHTON** HAUNT
WITH **Demob Happy**

SUPPORT
ADDED!

AN SJM CONCERTS PRESENTATION | TICKETS AVAILABLE FROM NME.COM/TICKETS OR 0844 858 6765

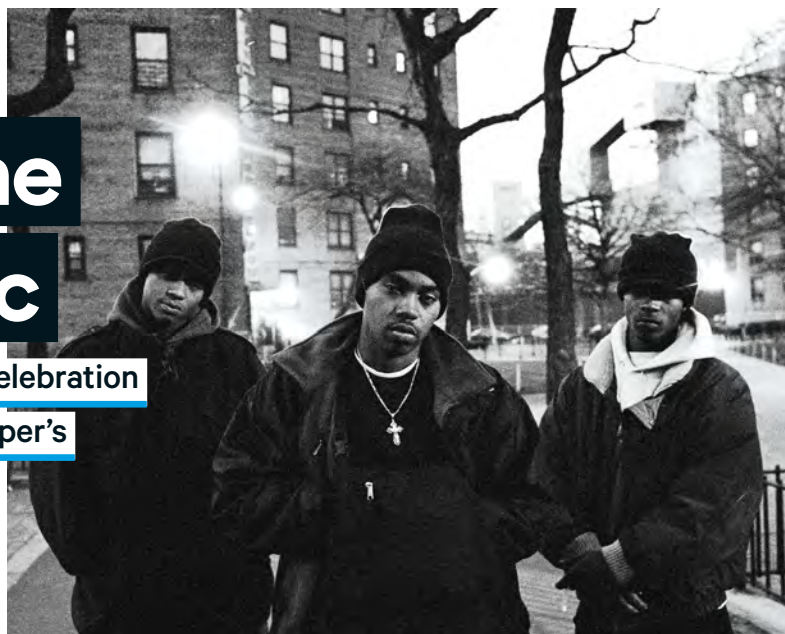
[@NME_RADAR](http://NME.COM/NEWBREEDTOUR)

WWW.SUPERFOODJUNK.COM WWW.HONEYBLOOD.CO.UK

FILM

Nas: Time Is Illmatic

A rewarding cinematic celebration of the Queensbridge rapper's masterful debut



There are several ways to tell the story of a classic album, but for their take on Nas' 'Illmatic', first-time filmmaker One9 and his writing collaborator, former *Vibe* magazine staffer Erik Parker, have opted for perhaps the most difficult. They've chosen to see the New York rapper's 20-year-old debut as not just the jumping-off point for one of hip-hop's most consistently successful careers, but as the culmination of Nasir Jones' life.

Time Is Illmatic is an uncommonly rich and rewarding biography of an artist whose work merits such painstaking and extensive illumination. The first half of this superb film digs deep into the backstory, not just explaining 41-year-old Nas' role in 1990s NYC rap, but using archive material from the 1930s to uncover the history of the Queensbridge housing project where he grew up.

Determined to locate Nas' art in its deepest, broadest contexts, One9 and Parker track all the way back to Natchez, Mississippi, where Nas' father, jazz trumpeter Olu Dara, was born. The link to the lineage of blues and jazz was there all along, but Nas himself didn't make it explicit until he recorded 'Bridging The Gap' with his father in 2004. Placing 'Illmatic' in that continuum of African-American music is absolutely correct, but unprecedented in even the extensive bibliography the album has generated.

That said, there are two problems with the film. The first is the decision to illustrate key 'Illmatic' cuts

with footage of Nas performing at the Rock The Bells touring festival in Los Angeles. The sound mix is muddy, with the verses bellowed rather than intoned; anyone unfamiliar with the record would be unlikely to grasp its excellence from these scrappy excerpts.



► DIRECTOR One9
► IN CINEMAS October 24

The second is that, by trying to cram such a wide-ranging narrative into far too small a space (the running time is an inexplicably scant 73 minutes; it could have been twice as long and still felt short), there isn't room to examine the album with anything like the precision that is brought to bear on Nas' work as a whole. When it is eventually studied, it feels almost like an afterthought, even though every key person involved in its creation (including DJ Premier, Pete Rock,

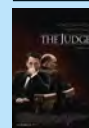
Large Professor, Q-Tip, manager-cum-executive producer MC Serch and even Columbia's driven A&R Faith Newman) is given the chance to talk.

Despite these shortcomings, this is an exemplary film, shedding new light on the album and its maker in practically every frame. Parker and One9 deserve huge credit for treating their subject with suitable, but unusual, respect and reverence. In the process they show that, 20 years on, we are only now beginning to understand quite what 'Illmatic' means. ■ ANGUS BATEY

8

CINEMA

The Judge



The hype around this first release from Robert Downey Jr's new production company has focused on the *Iron Man* and *Sherlock* star, but *The Judge* is essentially Robert Duvall's film. The 83-year-old veteran turns in a startlingly visceral portrayal of a proud and principled man wrestling with his fading faculties and doomed to relive decades-old bad decisions. Duvall's titular judge finds himself in the dock on a murder charge; Downey Jr is the hot-shot lawyer son who returns home to defend him and rebuild their shattered relationship. The clichés of courtroom dramas and father-son bonding are trotted out, but the cast does more than enough to make you care about these stereotypical yet eminently believable characters. ■ ANGUS BATEY

8

CINEMA

Jimi: All Is By My Side



How do you make a Jimi Hendrix biopic without featuring a single note of his music? It's a question *12 Years A Slave* screenwriter John Ridley, denied use of Hendrix's songs by his estate, tries to answer with his new film, aided by a fine performance by André '3000' Benjamin. The OutKast star exudes a quiet charisma that's just about enough to make us forget he's got well over a decade on the character he's playing, while Imogen Poots impresses as Linda Keith, the London It Girl who helps launch his career (much to the chagrin of boyfriend Keith Richards). But while Ridley's impressionistic account of Hendrix's rise to fame is rarely less than compelling, what's missing is a sense of the joy in the man's music. ■ ALEX DENNEY

6

CINEMA

The Babadook



In this unsettling horror from Jennifer Kent, Essie Davis plays Amelia, a sleep-deprived widow exhausted by her troubled young son Sammy and plagued by hallucinatory visions of her husband. Her worries intensify when she unwittingly summons a demonic poltergeist while reading Sammy a bedtime story, speaking

the words "If it's in a word or it's in a look, you can't get rid of The Babadook". As the scarecrow-like figure preys on Amelia and Sammy, the fear lies mostly in what you *don't* see, and Kent heightens the tension by blurring the lines between what's real and imagined. Avoiding cliché, she crafts an unsettling drama about a family broken by death and fear that has the hallmarks of a classic.

■ DAN BRIGHTMORE

9

CINEMA

Fury



In this brutal Second World War drama Brad Pitt plays tank captain Wardaddy, deployed during the Allies' push through Germany in April 1945. Ambushes and firefights are experienced through the eyes of new recruit Norman (Logan Lerman) and Shia LaBeouf puts in a memorable performance as gunner Bible, as Pitt's

team lurch from one suicide mission to the next. The tale of a young man turned into a killing machine chimes with Oliver Stone's *Platoon*, and no film since *Saving Private Ryan* has so painstakingly recreated the hell of war. The endless scenes of mud, blood and pain sometimes make the film feel suffocating, but as Wardaddy sagely states at one point: "Ideas are peaceful. History is violent."

■ DAN BRIGHTMORE

8

Juce

Jack Rocks The Macbeth, London

Friday, October 10

56



JACK DANIEL'S
JACK ROCKS
THE MACBETH

NME

Spotify

Juce: (l-r)
Georgia, Chalin
and Cherish

JACK

57

**The London girl band bring
their sweltering R&B to
a packed East End pub**

PHOTO BY JENN FIVE

▶ This Jack Rocks The Macbeth night is rammed to uncomfortable levels and there's hardly room to move by the time Juce hop onstage. Dressed in pristine metallic silver, the London pop trio rip straight into the sweltering R&B of 'Burning Up'. The seven sultry, addictive cuts that follow are just as hot, accompanied by synchronised dance moves and plenty of attitude. Midway through, lead singer Chalin breaks into a cover of Tweet's 2002 single 'Oops (Oh My)', before keyboardist Georgia Lee and bassist Cherish Kaya join her, seamlessly breaking into Amerie's '1 Thing'. That closing pair '6th Floor' and 'Call You Out' eclipse this bold piece of inventiveness as testament to Juce's potential – as is the fact that so many people are packed in to see them. ■ RHIAN DALY

8

Johnny Marr

Cliffs Pavilion, Southend

Tuesday, October 14

The glammed-up guitar hero gets into full-on frontman mode as he tears into songs old and new

Welcome to the Johnny Marr cabaret show. Dazzling lights spell out 'Johnny Marr' in large letters at the back of the stage. In front of them, the star of the show struts around, dressed in a pink shirt and a crushed-velvet jacket, his nails painted in flashy silver. "I've been embracing the theatricality of performance," Marr tells *NME* backstage in front of a lightbulb-bordered mirror before the second night of a long run of dates supporting his bold, melodic new album 'Playland'. He clearly means it. The few "Thank you, darlings" he drops in between songs add to the effect, but the red rose – one of a bunch sent by a fan – that he clenches between his teeth during a glorious encore seals the deal.

Two days before the start of a tour that concludes in Australia in February, Marr was in grander surroundings onstage at Hammersmith Apollo in London with Hans Zimmer and Pharrell Williams, his collaborators on the next *Spider-Man* film soundtrack. Still, a sweaty show debuting brand new songs on a rainy Tuesday night in Southend is a different proposition entirely.

There's a sense of occasion in this old seaside playhouse, though, with beer and wine flowing freely. And, in contrast to the intellectual leanings Marr embraces on 'Playland' – much of which deals with themes explored in Dutch cultural theorist Johan Huizinga's 1938 book *Homo Ludens* – there's a decidedly blokey



atmosphere. Marr, though, concentrates on theatre, and is totally comfortable in his new role as frontman. The fact that songs by the band that made him

famous are scattered casually throughout the set rather than reserved for the encore is further proof. Released as a Smiths single in May 1986, 'Panic' is tonight's second song, sandwiched between 'Playland' and 'Upstarts', which has already, at just under two years old, cemented itself as part of Marr's career canon. 'Easy Money', 'Playland's punchy first single, has the potential to do the same, and its earworm chorus shows the former Cribbs and Modest Mouse man still has a great pop single in him.

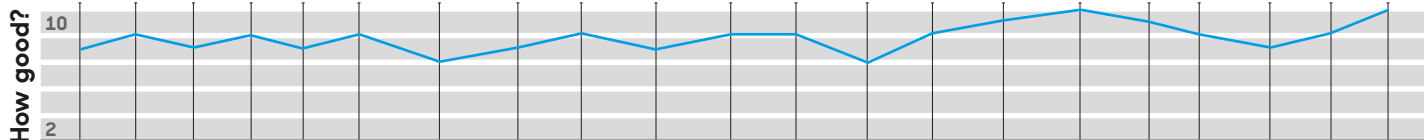
'New Town Velocity' is perhaps the best song in Marr's solo repertoire. He dedicates it to "anyone who has ever been in school or feels like they still are", and with its soft synth

background, that signature jangling guitar and easy, relaxed vocal over the top, it sounds like the best song Electronic (his duo with New Order's Bernard Sumner) didn't quite get around to writing. Next is 'Stop Me If You Think You've Heard This One Before', but its inclusion disrupts the momentum and the punch it once packed is noticeably lacking. It's left to a pair of new songs, 'Back In The Box' and 'Speak Out Reach Out', to pick up the pace. The energy Marr has spoken about in recent interviews is palpable onstage and it bleeds over into 'Generate! Generate!', which finds Marr, 51 later this month, pogoing on the spot for the best part of two minutes. Marr is in his element onstage, absorbing the energy from his audience. They're

"THAT'S A GOOD ONE, ISN'T IT?" HE SAYS AFTER 'BIGMOUTH...'

SETLIST

PLAYLAND PANIC UPSTARTS EASY MONEY 25 HOURS NEW TOWN VELOCITY STOP ME IF YOU THINK YOU'VE HEARD THIS ONE BEFORE BACK IN THE BOX SPEAK OUT REACH OUT GENERATE! GENERATE! BIGMOUTH STRIKES AGAIN BOYS GET STRAIGHT CANDIDATE WORD STARTS ATTACK GETTING AWAY WITH IT THERE IS A LIGHT THAT NEVER GOES OUT STILL ILL DYNAMO THE MESSENGER LUST FOR LIFE HOW SOON IS NOW?





Johnny Marr on...

...Starting his first 'Playland' tour

"It's great to start playing because I'd wanted to get going since I started writing the songs. I can't wait to get to the point where I'm not thinking about the words or what's coming next in the set."

...Bedding the new album into the set

"It's good, it brings a new dimension. We're keeping some songs from 'The Messenger', and I'm very pleased to have already reached the point where people would be disappointed if we didn't play 'New Town Velocity' and 'Upstarts.'"

...Writing pop songs

"The reaction to 'Easy Money' was great, really upbeat. I did think that song was too pop, but I wrote it as a celebration of the culture, so it's right it sounds like it does. Times have changed, but in terms of that reaction it's just like when 'Heaven Knows I'm Miserable Now' or 'What Difference Does It Make?' came out, and I'm glad I still believe in pop."

initially slow to get going, but unstoppably rowdy once they do, never more so than during 'Bigmouth Strikes Again', which sees fists in the air all over the room. "That's a good one, isn't it?" he says at its emphatic climax.

The remainder of the show rushes on with the breathless feeling of running downhill faster than your legs can carry you. 'Getting Away With It' rolls perfectly into 'There Is A Light That Never Goes Out', which comes complete with a noisy singalong, before Marr and his band briefly leave the stage. Returning in a T-shirt with 'BOYS GET STRAIGHT' (the title of a 'Playland' track) plastered across it, Marr starts an encore with a heavy 'Still Ill', which is followed by 'Dynamo', 'The Messenger' and a cover of Iggy Pop's 'Lust For Life', its opening "Here comes Johnny..." line perfectly apt. As a final 'How Soon Is Now?' swirls around the room, the Cliffs Pavilion is a pit of delirious new fans and Smiths diehards reliving their youth. The sweaty figure surveying the wreckage looks like he'll have no trouble doing the same again every night of this tour, whatever the venue. Metropolitan theatre or rainy seaside town, it makes no difference to Johnny Marr. ■ ANDY WELCH

8

MORE GIGS

Happyness The Rocking Chair, Sheffield

Tuesday 14 October
"Did someone just say, 'Cheer up'?" asks Happyness bassist Jonny Allan, jokingly. "We're called Happyness! Fine, I'm going to take my shirt off for this next song." The London trio are certainly exciting, but tonight's show feels like they're trying a little too hard to please and can't decide just what they want to be. Slacker-fuzz? Britpop? Grunge? Post-rock? They can do it all, often in the space of the same song. But when they casually blow the crowd away with Supergrass-recalling set highlight 'A Whole New Shape', Happyness demonstrate that, with a tad more focus, they could be a truly elating prospect.

■ ROB WEBB

6

Gulp Sticky Mike's Frog Bar, Brighton

Thursday, October 9
Gulp's sweet songs are made for summer, but darkening autumn skies haven't dimmed the Cardiff duo's outlook. "This is the rainbow tour; everywhere we've been we've seen a rainbow," singer Lindsey Leven says brightly. Opening with an understated 'Let's Grow', the quartet, formed around Leven and her husband, Super Furry Animals bassist Guto Pryce, gradually draw us under their spell. The coy disco of 'I Want To Dance' comes too early to get limbs moving, so Leven leads the way on 'Clean And Serene', shimmying across the stage to join in on drums. Synths and rhythms mesh irresistibly on 'Diamonds In The Sky' as Gulp prove they'll stick with us all year round.

■ STUART HUGGETT

7

Only Real



No new songs, but Niall Galvin gets "jiggy" on his exuberant return to the UK

Tonight is a rare outing for Only Real. It's one of only a small number of shows west Londoner Niall Galvin has performed this year, having spent much of the last few months in America working on his debut album. While tonight's short but sweet set doesn't contain any new songs, Galvin and his backing band crash through it happily, showing that being cooped up in a studio hasn't dimmed his gleeful enthusiasm one bit.

"Let's get jiggy," he announces, launching into 'Get It On'. The introduction induces a few cringes, but it's an upbeat opener, and he soon rescues things with his endearing goofiness, waving his hands in the air and pulling faces at the crowd. His vivid, cartoonish tunes shine too: the hazy, urban-tinged indie of 'Backseat Kissers' conjures sun-kissed, dazed summer days, while the slinky guitar line on 'Blood Carpet' continues the tropical theme.

But there's another slight misstep amid all the fun. "Can you believe how hot it is? I'm going to make you even hotter now – this is what I do when I'm having fun," he tells the

audience, removing his guitar. Then, he indulges in a bizarre freestyle rap that, while displaying the 22-year-old's appetite for variety, makes for an odd interlude, drawing more puzzled cringes from the crowd. But it's a minor blip in what is an otherwise exuberant set. By the time he plays finale 'Cadillac Girl' – an emphatic last burst of sun and fun – any slip-ups have been wiped away by Galvin's unselfconscious silliness and ear-to-ear grin. ■ RHIAN DALY

SETLIST

- Get It On
- Backseat Kissers
- Blood Carpet
- Pass The Pain
- Cinnamon Toast
- Cadillac Girl

7

In a week when his health
is called into question, Moz
comes out fighting in Spain

Sant Jordi Club, Barcelona
Friday, October 10

Morrissey

Morrissey's current European tour is showing all the signs of being one of his most important to date. These dates follow 12 months of epic triumph and adversity that has lurched from a best-selling memoir last October to a cancelled US tour in June, and from July's excellent new album to a dissolved record contact the following month and now – as revealed in an interview with a Spanish newspaper days before tonight's show – news of a series of cancer treatments.

'World Peace Is None of Your Business', the album this tour is ostensibly promoting, proved Morrissey's most musically adventurous in years, adding flamenco guitar, accordion and didgeridoo to a musical mix that had at times got stodgy on rock guitars (2009's 'Years Of Refusal'). All this means there's a palpable sense of intrigue in Barcelona tonight. Will he be able to recreate the new album's deft musical touches live? Can he still draw an audience, despite being footloose and label-free? And most importantly, how will his health – and that heavenly voice – hold out?

Doubts over the latter are promptly banished when Morrissey takes to the stage, bang on time and already triumphant, striding out to a packed crowd. It soon becomes apparent that he's on antagonistic form, the monarchy-baiting vegetarian activist of songs such as 'The Queen Is Dead' and 'Meat Is Murder' (both of which get an airing), rather than the weak child who once begged to be excused from PE. Morrissey looks fantastic at 55, commanding the stage with authority and verve, and his

"ARE YOU SCARED OF EBOLA?" HE JOKES AT ONE POINT. "BECAUSE IT IS GOING TO KILL YOU"

voice remains an instrument of rare power and finesse, switching from angry growl to sweetened croon as the mood demands. And if he is sick or concerned about his own mortality ("If I die, then I die," he said in that newspaper interview), there's no sign of it in this devilishly frenetic performance. "Are you scared of Ebola?" he jokes at one point. "Because it is going to KILL YOU!"

This is Morrissey backed into a corner and coming out fighting. 'The Queen Is Dead' is a piledriver of an opening song, which has lost none of its bile over the last 28 years; 'I'm Not A Man's' disgusted rejection of male stereotypes is full of drama and passion; and on 'Meat Is Murder' he simply sounds furious, screaming the line "*The meat in your fat fucking mouth/As you savour the flavour/Of murder*" as stomach-turning scenes of abattoir slaughter play out on screens above the stage. There's room for sensitivity amidst the drama, though. A take on

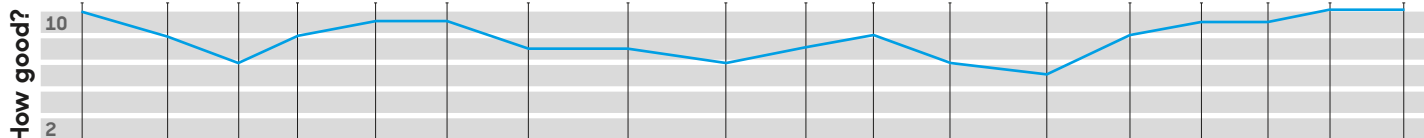
the Smiths classic 'Asleep' offers a moment of exquisite melancholy, with Morrissey stock still centre stage, as if lost in the song's reflection on mortality, while 'Earth Is The Loneliest Planet' – the pick of the new album tracks played – is heartbreaking in its low-key despair.

Mostly, Morrissey's band live up to his standards. They play with beautiful fury when required – this is a particularly loud Morrissey gig – but there is subtlety and sensitivity amid the noise. They excel on the jaunty rockabilly strut of 'Certain People I Know' and handle the world-music textures on 'World Peace Is None Of Your Business' and 'Istanbul' with grace and poise. The performance is near flawless, but if there is a complaint from the local crowd, who have waited almost three decades to see Morrissey here, it's that the setlist is overly skewed towards the new album. It makes up eight of the 18 songs played and there's little space for Morrissey's biggest solo hits (a stirring 'Everyday Is Like Sunday' apart).

This is not a greatest-hits set, then, nor is it typical Friday-night entertainment. But that matters little: if Morrissey can maintain this level of spirited belligerence, London's O2 Arena could be levitated into the Thames when he visits in November. **BEN CARDEW**

SETLIST

THE QUEEN IS DEAD THE BULLFIGHTER DIES KISS ME A LOT CERTAIN PEOPLE I KNOW EARTH IS THE LONELIEST PLANET HOW SOON IS NOW? WORLD PEACE IS NONE OF YOUR BUSINESS I'M THROWING MY ARMS AROUND PARIS NEAL CASSADY DROPS DEAD TROUBLE LOVES ME ISTANBUL KICK THE BRIDE DOWN THE AISLE TO GIVE (THE REASON I LIVE) (FRANKIE VALLI COVER) MEAT IS MURDER SPEEDWAY I'M NOT A MAN ASLEEP EVERYDAY IS LIKE SUNDAY



CHRISTIAN BERTRAND

MORE GIGS

Years & Years Plan B, London

Tuesday, October 7

At their first London headline show since March, Years & Years take the chance to try out lots of new material. While the quartet's vibrant, dancehall-influenced tracks like 'Take Shelter' and 'Real' pop like a box of fireworks, it's the new stuff that makes the biggest impression. Latest single 'Desire' is enlivened by pacy rhythms, hooky '90s house keyboards and Olly Alexander's soaring vocals. The laid-back 'King' is equally intoxicating, making it clear there are more hits to come from London's latest dance-pop poster boys.

■ JAMES BENTLEY

8

Glass Animals Oval Space, London

Tuesday, October 14

"Last time we played in London, the roof fell down and we couldn't play this one," says frontman Dave Bayley as February single 'Goosey's' opening chords slide forth. Bathed in green and red lights and surrounded by triffid-like plants, the Oxford quartet look like they've been beamed in from space as they wig out to their funk-pop. "I'm fucking loco", sings Bayley on the creeping 'Hazy', while 'Pools' is a mass of Italo synths and party guitars. It's clear that no amount of falling masonry could hold back Glass Animals' groove tonight.

■ DAN CARSON

8

THE VIEW FROM THE CROWD



Xavier Singla, 37, Granollers
"He has a

spectacular voice and the group was very good. The problem was the choice of songs. People wanted The Smiths, not his most recent songs."



Mireia Rodó, 22, Manresa
"I liked it. I was

hoping he would do more Smiths songs, but he was very provocative, which was great."



Laia Piñol, 22, Manresa
"I really enjoyed

it. I liked the atmosphere and Morrissey really gives everything, even if he is ill or tired."



Paloma Midina, 26, Valencia
"It was very

emotional. Right now, with the new album, he's in a strange situation, so it makes sense that it was a bit sad." So I liked that part but I would have liked to hear more songs."

The Amazing Snakeheads



School Of Art, Glasgow
Saturday, October 11

Partly reunited, the Scots are "still fuckin' cooking" at a hometown return



Tonight marks The Amazing Snakeheads' first hometown gig since the acrimonious departure of bassist William Coombe and drummer Jordan Hutchinson in June. Backstage nursing some nasty-looking abrasions ("Jumping offstage once is fine, but twice is taking the cunt"), frontman Dale Barclay is discussing the split. "The band was over for me, but we still had shows to play," he says. "Andrew [Pattie, stand-in bassist] was already out with us, so I said to him, 'If Scott [Duff, new drummer] can come out to Europe and play, do you want to see out the rest of these dates?'"

SETLIST

- Flatlining
- I'm A Vampire
- Where Is My Knife?
- Swamp Song
- Here It Comes Again
- Storm-A-Coming
- Nighttime
- Bullfighter
- Memories

All I was doing was fulfilling what we had on the calendar. But Scott and Andrew are the main reason the band is still going. I saw that there was no reason to end it, because the music was still fuckin' cooking."

But Pattie couldn't commit to the band long term, so Barclay reached out to Coombe – his best friend since

childhood – and brought him back. Tonight, their reputation as one of Britain's most incendiary live bands is only strengthened by Coombe's sneering presence. Much of that reputation also has to do with the restraint-release dynamic of their music: the majority of Barclay's songs are brutally simple bass-and-drum grooves, with the guitar played only sparingly. When it is, it smarts like a kick in the balls. Then there's Barclay himself, squirming and gurning during 'I'm a Vampire' like a psychopath trying to convince a parole board he's ready to be reintegrated into society, only to sabotage himself by screaming "FUCKIN' YESSSSSSS!" in their dumbstruck faces.

The set is only nine songs long, but it's delivered with exhilarating malevolence and no little confidence, the band striding onstage topless and launching into the first song, safe in the knowledge that it'll be one of those nights. At the climax of 'Bullfighter', when Barclay stands screaming proudly atop a speaker swigging from a bottle of Buckfast, there's no denying that it very much is.

■ BARRY NICOLSON

61

9

JOHN GRAHAM

JACK ROCKS THE MACBETH

NME Spotify

A series of **SPECIAL GIGS** & **EXCLUSIVE SESSIONS**

Visit NME.com/jackrocks to find out what's on

LIVE from **The Macbeth**

#SPIRITOFJACK
drinkaware.co.uk for the facts

Bloody Knees

CROWS



BABA NAGA



ELEPHANTARIUM

£3

ADV, DOORS 7PM
SEETICKETS.COM
30.10.14

JACK DANIEL'S
JACK ROCKS
THE MACBETH

NME

Spotify

THE MACBETH
LONDON NI 6LP

THE HALLOWEEN BALL

CLUB NME

FRIDAY 31 OCTOBER

DARLIA

SUNSET SONS
DJ ALANA B DEVOTION

FREE ENTRY BEFORE 11.30PM IN FULL HALLOWEEN COSTUME
DOORS 10PM / TICKETS £5 ADVANCE - 0844 847 2258 / WWW.TICKETWEB.CO.UK
OVER 18S ONLY / RIGHTS OF ADMISSION RESERVED

KOKO

PUBLIC SERVICE BROADCASTING

THE RACE FOR SPACE

UK AND IRELAND TOUR 2015

APRIL	MAY
22 BRIGHTON CORN EXCHANGE	01 INVERNESS THE IRONWORKS
23 BRISTOL O2 ACADEMY	02 GLASGOW O2 ABC
24 PORTSMOUTH PYRAMIDS	03 BELFAST MANDELA HALL
25 CAMBRIDGE CORN EXCHANGE	05 DUBLIN BUTTON FACTORY
28 SHEFFIELD THE FOUNDRY	06 BIRMINGHAM THE INSTITUTE
29 MANCHESTER RITZ	07 LONDON ROUNDHOUSE
30 NEWCASTLE RIVERSIDE	

PUBLICSERVICEBROADCASTING.NET | AXS.COM | SEETICKETS.COM | TICKETMASTER.CO.UK
NEW ALBUM 'THE RACE FOR SPACE' OUT 23 FEBRUARY 2015
AN AEG LIVE PRESENTATION BY ARRANGEMENT WITH THIS IS NOW AGENCY

academy events present

TRANSPORT LEAGUE

BOOGIE FROM HELL
WOLFE MOTHERBROUWING

PLUS SPECIAL GUESTS

TUESDAY 28TH OCTOBER
O2 ACADEMY2 ISLINGTON
TICKETWEB.CO.UK • 0844 477 2000

AN ACADEMYEVENTS PRESENTATION

Definitely Mightbe

The Nol Tribute To...
OASIS

FRIDAY 31 OCTOBER
O2 ACADEMY SHEFFIELD

TICKETWEB.CO.UK
0844 477 2000
AN ACADEMYEVENTS PRESENTATION

JAKE CLEMONS

AS SEEN ON TOUR WITH
BRUCE SPRINGSTEEN'S
E STREET BAND

NOVEMBER 2015
09 LONDON O2 ACADEMY2 ISLINGTON
10 BRISTOL THEKLA
11 BIRMINGHAM O2 ACADEMY3
12 LIVERPOOL O2 ACADEMY2
13 GLASGOW O2 ABC2

0844 477 2000 • TICKETWEB.CO.UK • JAKECLEMONS.COM
AN ACADEMYEVENTS PRESENTATION WITH KILIMANJARO AND DHP

SJM CONCERTS & PCI BY ARRANGEMENT WITH CAA AND NORTHERN MUSIC CO. PRESENT

AND YOU WILL KNOW US BY THE TRAIL OF DEAD

NOVEMBER
FRIDAY 14 GLASGOW ART SCHOOL
SATURDAY 15 COVENTRY KASBAH
SUNDAY 16 MANCHESTER RUBY LOUNGE
MONDAY 17
EXTRA DATE ADDED
TUE 18 NOVEMBER*
LONDON DINGWALLS

PLUS SPECIAL GUESTS
YOUR FAVORITE ENEMIES
+ MIDNIGHT MASSES
(all dates except Coventry)

GIGSANDTOURS.COM / PCLPRESENTS.COM / 0844 811 0051
*Performing 'Source Tags & Codes' in its entirety
...AND YOU WILL KNOW US BY THE TRAIL OF DEAD 'IX' COMING THIS AUTUMN
f/ANDYOUWILLKNOWUSBYTHETRAILOFDEAD

BY THE RIVERS
Spring tour 2014

THU 18 DEC
O2 ACADEMY
SHEFFIELD

TICKETWEB.CO.UK
0844 477 2000

AN ACADEMYEVENTS PRESENTATION

bytherivers.co.uk

EDGY & OUTRAGEOUS ALL GIRL
PUNK/ROCK COVERS

THE SEX PISSED DOLLS

20 MARCH LONDON O2 ACADEMY2 ISLINGTON
10 APRIL SHEFFIELD O2 ACADEMY2
11 APRIL LIVERPOOL O2 ACADEMY2
17 APRIL NEWCASTLE O2 ACADEMY2
18 APRIL GLASGOW O2 ABC2
25 APRIL LEICESTER O2 ACADEMY

TICKETWEB.CO.UK • 0844 477 2000

AN ACADEMYEVENTS & GS PROMOTIONS PRESENTATION

KOKO Every Friday 10PM - 4AM **CLUB NME**

24 OCT
BECKY HILL
CARNIVAL YOUTH
DJ ALANA B DEVOTION

31 OCT
THE HALLOWEEN BALL
DARLIA + SUNSET SONS

07 NOV
KILLING MOON RECORDS
VS CLUB NME
ROGUE
+ ONE BIT (LIVE)

14 NOV
DMA'S

£1.50
FRIDAY DRINKS*
10PM-11.30PM
BECK'S BOTTLES
ARCHERS & MIXER

VALID FROM 24 OCT - 14 NOV / STRICTLY OVER 18S ONLY / FIRST 100 FREE / £5.84 11PM / £7 AFTER / STUDENTS £4 ALL NIGHT WITH VALID STUDENT CARD EXCLUDING THE HALLOWEEN BALL / ID IS REQUIRED
RIGHT OF ADMISSION RESERVED / 0844 847 2258 / WWW.KOKO.CO.UK

The perfect Christmas gift from just **£18.49**

SAVE UP TO **45%**



MORE REASONS TO SUBSCRIBE TO NME

- ▶ Get every issue delivered direct to your door ▶ Enjoy exclusive interviews and behind-the-scenes access ▶ Find the best new music first ▶ A subscription makes the perfect gift for Christmas!

GO DIGITAL, IT'S FREE

EVERY SUBSCRIPTION COMES COMPLETE WITH A FREE TRIAL DIGITAL VERSION FOR IPAD AND IPHONE. DIGITAL-ONLY SUBSCRIPTIONS ARE ALSO AVAILABLE. VISIT MAGAZINESDIRECT.COM FOR THE FULL RANGE OF TITLES AND OFFERS.

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, Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. • If you ask Time Inc. (UK) 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 Time Inc. (UK) 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 Time Inc. (UK) 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.



0844 848 0848

(8am-9pm UK time, 7 days a week) QUOTE CODE: BZD4



MAGAZINESDIRECT.COM/BZD4



COMPLETE THE COUPON

Complete this coupon and send to: FREEPOST RTKA-YLJG-HAAK, Time Inc (UK) Ltd, Rockwood House, 9-16 Perry Mount Road, Haywards Heath, RH16 3DH

YES! I would like to subscribe to NME. PLEASE TICK YOUR PREFERRED PAYMENT METHOD

- TOP OFFER** ☐ UK quarterly Direct Debit, pay only **£18.49** per quarter, **saving 45%** (FULL PRICE £33.83)
- ☐ UK 2 year cheque/cash/credit or debit card (102 issues), pay only **£148.49**, **saving 45%** (FULL PRICE £270.62)
- ☐ UK 1 year cheque/cash/credit or debit card (51 issues), pay only **£79.99**, **saving 40%** (FULL PRICE £135.31)

YOUR DETAILS

Mr/Mrs/Miss/Ms Forename
Surname
If you would like to receive emails from NME and Time Inc (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.
E-mail
If you would like to receive messages from NME and Time Inc (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.
Mobile Phone No Date of Birth
I WOULD LIKE TO SEND A GIFT TO PLEASE FILL OUT BOTH THE RECIPIENT'S DETAILS BELOW AND YOUR DETAILS ABOVE TO GIVE MORE THAN ONE SUBSCRIPTION, PLEASE GIVE ADDRESS DETAILS ON A SEPARATE SHEET.
Mr/Mrs/Miss/Ms Forename
Surname
Address
Postcode

PAYMENT DETAILS CHOOSE FROM 3 EASY WAYS TO PAY

- ☐ I enclose a cheque/postal order for £ made payable to Time Inc. (UK) Ltd.
- ☐ Or please debit my ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro
- Start Date (Maestro only) Issue No. (Maestro only) Expiry Date
- ☐ **Or pay only £18.49 per quarter by Direct Debit (UK only)** Please enter your Direct Debit details on the right

SIGNATURE

DATE

(I AM OVER 18)

Offer open to new subscribers only. **Final closing date for all orders is 2nd February 2015.** Orders purchased as a gift before 12th December 2014 will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue - please allow up to 6 weeks for delivery, 8 weeks for overseas orders. The free digital version can be withdrawn at any time during the subscription period. Direct Debit offer is available to UK subscribers only. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Credit/debit card charges will be taken in sterling. **For enquiries and overseas rates contact magazinesdirect@quadrantubs.com or call +44 330 333 0233.** NME, published by Time Inc (UK) Ltd, will collect your personal information to process your order. NME and Time Inc (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc (UK) Ltd ☐ Time Inc (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ Time Inc (UK) Ltd who publish NME would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐ Time Inc (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐

Instruction to your Bank or Building Society to pay by Direct Debit. For office use only.

Originator's reference: 764 221



Name of Bank:
Address:
Postcode:
Account Name:
Sort Code
Account No
Please pay Time Inc (UK) Ltd Direct Debits from the account detailed on this instruction, subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc (UK) Ltd, and if so, details will be passed electronically to my bank or building society.
Signature:
Date:
(I am over 18)

BZD4

THIS WEEK IN 1989

28 October 1989

55p

GLAM ★ MARVIN GAYE
ALBERT GOLDMAN ★ THE BELOVED
NORMAN COOK ★ SENSELESS THINGS

NEW **NME** EXPRESS

Keanu Reeves on Harry?



FYC
take
USA



DIRTY HARRY
GO ON PUNK, MAKE MY DAY

Deborah Harry pictured by Derek Wriggers

Blonde ambition

The former Blondie singer on her latest solo album, "being sexual" and finding happiness

Seven years on from Blondie's split, Debbie Harry is still, according to *NME*'s Barbara Ellen, the most influential woman in pop. Here she is, sitting on a sofa drinking coffee and promoting new solo album 'Def, Dumb & Blonde' by discussing her looks ("It's nice to be pretty. What could possibly be bad about it?"), her old job as a Playboy Bunny ("It was fun, basically just regular waitress work"), whether she'd pose nude for a centrefold ("Sure I would, but the money would have to be great") and how, in the '70s, she broke the mould for attractive women in the public eye:

"In the early days I was totally run down for being sexual. I was attacked vehemently by everybody. They said I was cheap, that I was exploiting my sexuality. It was quite the reverse of Madonna. I was just 10 years too soon." She signs off with some words of wisdom: "The trick is to pursue what makes you happy, and not lie down feeling miserable."

ALL YOU CAN EAT

Fine Young Cannibals are the biggest, richest, sexiest trio currently touring the US, and *NME*'s Jim Shelley is there the day they sell the six-millionth copy of their album 'The Raw & The Cooked'. "Americans think we're freaks," says guitarist David Steele. "We get all the girls and gay guys coming for Roland [Gift, singer] as a sex symbol. Plus a lot of yuppies." And, says other guitarist Andy Cox, "We've made so much money it's like a joke."

STOP MAKING SENSE

Steve Lamacq interviews London band the Senseless Things, who've changed the name of their debut album from 'Be My Bagel' to 'Postcard CV', but are still scoffing doughy delicacies from the Brick Lane Bakery for a photoshoot. Then they talk about Middlesbrough ("flavourless"), touring ("We have a couple of drinks, sit down, talk bollocks") and the songs they wish they'd written. Cass Browne: "Happy Birthday," 'White Christmas', any of the big-money ones."

REVIEWED THIS WEEK



Mudhoney
- Mudhoney
8/10

"I always had
Mudhoney

figured out as second-rate suckers swimming in the slipstream of Sonic Youth. But ever since 'Mudhoney' dropped on my doorstep, things haven't been the same." ■ DELE FADELE

ALSO IN THIS ISSUE

► Prince has announced three shows in London and two in Birmingham, at which he will play "material spanning his career and songs from the *Batman* soundtrack".
► Norman Cook's favourite place is Manchester, favourite film is *Wildstyle* and least favourite thing about *NME* is "the godlike status of Morrissey".
► 'On The Greener Side' by Michelle Shocked is Single Of The Week. "The guitar weaves in and out of some bastard cha cha cha," says Michelle Kirsch.

NME

NME EDITORIAL (Call 020 3148 + ext)

EDITOR Mike Williams

EDITORS PA Karen Walter (ext 6864)

ART DIRECTOR Mark Neil (ext 6885)

EDITOR, NME.COM Greg Cochrane (ext 6892)

DEPUTY EDITOR Eve Barlow (ext 6854)

DEPUTY EDITOR, NME.COM Lucy Jones (ext 6867)

ASSISTANT EDITOR Tom Howard (ext 6866)

ASSISTANT EDITOR, NME.COM Al Horner (ext 6847)

FEATURES EDITOR Laura Snapes (ext 6871)

REVIEWS EDITOR Ben Homewood (ext 6894)

NEWS EDITOR Dan Stubbs (ext 6858)

NEW MUSIC EDITOR Matt Wilkinson (ext 6856)

ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)

NEWS REPORTER David Renshaw (ext 6877)

DEPUTY ART DIRECTOR Tony Ennis

DESIGNER Dani Liqueiri

DIGITAL DESIGNER Jon Moore

PICTURE EDITOR Zoe Capstick (ext 6889)

ONLINE PICTURE EDITOR Emily Barker (ext 6852)

PRODUCTION EDITOR Tom Muiridge

SENIOR SUB-EDITORS Kathy Ball, Alan Woodhouse

SUB-EDITORS Nathaniel Cramp, Mike Johnson,

Anthony Pearce, Johnny Dee

PRODUCER, NME.COM Jo Weakley

VIDEO PRODUCER Ryan Forde

WITH HELP FROM Maria Lo, Charlotte Patmore

ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,

London SE1 0SU

GROUP ADVERTISING DIRECTOR Romano Sidoli

PA TO GROUP ADVERTISING DIRECTOR Kelly Litten

(ext 2621)

HEAD OF MARKET, MUSIC TITLES

Andrew Minnis (ext 4252)

BRAND MANAGER

Matthew Chalkley (ext 6722)

CREATIVE MEDIA MANAGER

Benedict Ransley (ext 6783)

DIGITAL BUSINESS DIRECTOR

Chris Dicker (ext 6709)

LIVE & LABELS SENIOR SALES EXECUTIVE

Emma Martin (ext 6705)

HEAD OF PROJECT MANAGEMENT

Elisabeth Hempsall (ext 6726)

DIRECTOR OF INSIGHT

Amanda Wigginton (ext 3636)

REGIONAL BUSINESS DEVELOPMENT MANAGER

Oliver Scull (0161 872 2152)

AD PRODUCTION Laurie King (ext 6729)

SYNDICATION MANAGER Lucy Cox (ext 5483)

SUBSCRIPTIONS MARKETING EXECUTIVE

Gemma Burnie (ext 6304)

INNOVATOR - INSERT SALES

Emma Young (ext 3704)

PUBLISHING

GROUP PRODUCTION MANAGER Tom Jennings

PRODUCTION CONTROLLER Lisa Clay

INTERNATIONAL EDITIONS

Bianca Foster-Hamilton (ext 5490)

MARKETING AND EVENTS EXECUTIVE

Charlotte Treadaway (ext 6779)

PUBLISHER Ellie Miles (ext 6775)

PUBLISHING DIRECTOR Jo Smalley

PA TO PUBLISHING DIRECTOR

Zoe Roll (ext 6913)

© Time Inc. (UK) Ltd

Reproduction of any material without

permission is strictly forbidden

Time Inc.

recycle

Recycled with
this magazine please recycle it

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €154.40; United States (direct entry) \$235.15; rest of North America \$307.15; rest of the world £302.70 (prices include contribution to postage).

Payment by credit card or cheque (payable to Time Inc. (UK) Ltd).

Credit card hotline (UK orders only): 0844 848 0848. Write to:

NME Subscriptions, Time Inc. (UK) Ltd, PO Box 272, Haywards Heath,

West Sussex, RH16 3FS. All enquiries and overseas orders:

+44 (0)330 3330 223 (open 7 days a week, 8am-9pm UK time).

email: magazines@directquadrantsubs.com. Periodicals postage

paid at Rahway, NJ. Postmaster: Send address changes to:

NME, 365 Blair Road, Avenel, NJ 07001, USA.

BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC,

£6.50 in the rest of the world) including postage and are available

from John Denton Services, The Back Issues Department,

PO Box 772, Peterborough PE2 6WL. Tel 01733 38570.

email: backissues@johndentonsonline.com or visit www.mags-uk.com

LEGAL STUFF NME is published weekly by Time Inc. (UK) Ltd,

8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

NME must not be sold at more than the recommended selling

price shown on the front cover. Registered at the Post Office

as a newspaper. All rights reserved and reproduction without

permission strictly forbidden. All contributions to NME must be

original and not duplicated to other publications. The editor reserves

the right to shorten or modify any letter or material submitted.

Time Inc. (UK) Ltd or its associated companies reserves the right

to reuse any submission, in any format or medium. Printed by

Wyndham Peterborough. Originated by Rhapsody. Distributed

by IPC Marketforce. © 2014 Time Inc. (UK) Ltd. US agent: Mercury

International, 365 Blair Road, Avenel, NJ 07001



THINGS WE LIKE

SEVEN THINGS FOR SEVEN DAYS



T-SHIRT Twin Peaks

The Chicago reprobates recently conquered London for the first time with their riled-up and raucous rock'n'roll. Prepare for their return to these shores next year with this T-shirt, repping the sports teams of their hometown and their love for getting stoned.

► BUY \$20, twinpeaks.kungfustore.com

AMP Orange Crush CR60C

As favoured by the likes of Temples, The Wytches and Bloody Knees, Orange amps ensure you stand out onstage without compromising on sound quality. The new Crush CR60C is the brand's first solid-state amp, with built-in reverb and EQ settings plus dirty and clean channels.

► BUY £349, dawsons.co.uk



DVD God Help The Girl



Written and directed by Belle And Sebastian's Stuart Murdoch, *God Help The*

Girl stars Years & Years frontman Olly Alexander, *Skins* actress Hannah Murray and Emily Browning as musicians trying to find their way in life.

► BUY £10, amazon.co.uk

REISSUE Richard Hawley

Former Longpigs guitarist Richard Hawley is releasing his first three solo albums, 'Richard Hawley', 'Late Night Final' and 'Lowedges', on heavyweight vinyl. The records were originally released between 2001 and 2003 and show the Sheffield musician finding his feet as an artist in his own right.

► BUY £20 each, setantarecords.com

PHONE Nokia Lumia 735

The Nokia Lumia 735 is the first smartphone to be designed with all your selfie-taking and video-calling needs in mind: the front-facing camera has an extra-wide-angle lens to pack more in. Built-in assistant Cortana, meanwhile, keeps track of your meetings, contacts and more.

► BUY £189, microsoft.com



BOOK Love Becomes A Funeral Pyre



Journalist Mick Wall reveals the true story of one of the defining bands of the 1960s,

The Doors, in this new book. He explores the real reason for frontman Jim Morrison's escape to Paris and reckons he can reveal how the singer really died.

► BUY £20, orionbooks.co.uk

DVD The Killing Season 3



Homicide detective Sarah Linden has left her old world behind, until the search for a missing girl leads to the discovery of several murders linked to one of Linden's old cases. The former sleuth is soon back on the case in the third series of the US version of the hit Danish TV show.

► BUY £21.50, amazon.co.uk

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSON'S ARTIST

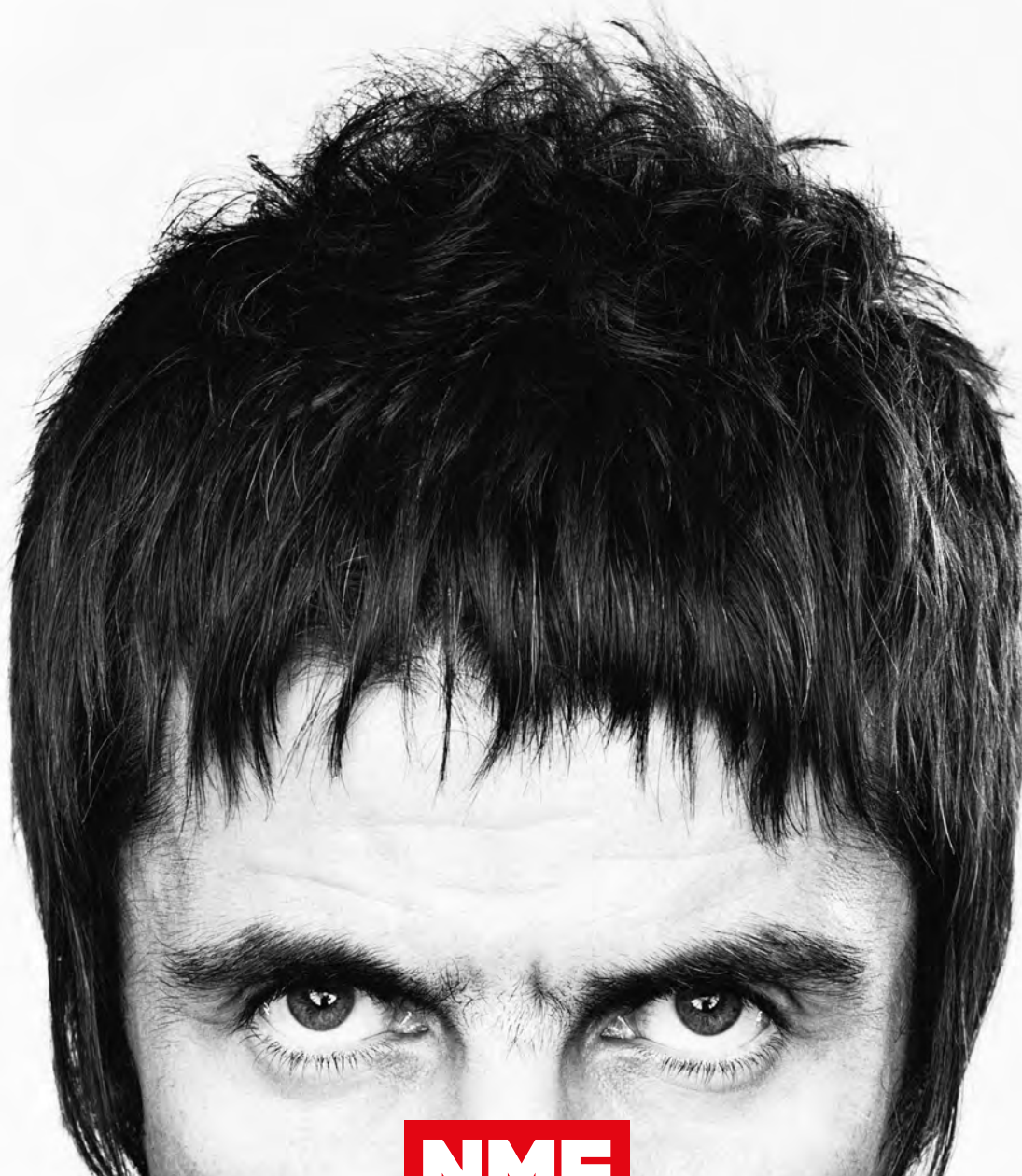


NEXT WEEK

O Little Brother, Where Art Thou?

OVER TO YOU, LIAM...

On sale Wednesday, October 29



NME

DEAN CHALKLEY

**ALSO
IN NEXT
WEEK'S
ISSUE**

INTERVIEWS

John Lydon

Kate Tempest

Sleaford Mods

Ariel Pink

Noel Fielding

ALBUM REVIEWS

Hookworms

Dean Blunt

Arca

Taylor Swift

Bass Drum
Of Death

CAUGHT LIVE

Ex Hex

DFA 1979

Kele

Thurston Moore

The Magic Gang



SUPPLY & DEMAND

N E W Y O R K



[JDSPORTS.CO.UK](https://www.jdsports.co.uk)

AVAILABLE AT JD AND BANK
INSTORE | ONLINE | MOBILE