

# NME

# FOO FIGHTERS

## TAKEOVER

"Explore. Dream. Discover." MARK TWAIN

"THE SCOPE OF  
THIS THING IS  
F\*\*KING CRAZY"

New album. New TV show

# Dave Grohl

lays down a marker

+  
La Roux

Run The Jewels

TV On The Radio

The Stone Roses

Belle & Sebastian

DFA 1979



45 > THE PAST, PRESENT  
& FUTURE OF MUSIC  
8 NOVEMBER 2014 | £2.50  
US\$8.50 | ES£3.90 | CN\$6.99

live nation, df concerts & mcd in association with itb presents:

# KASABIAN

## uk tour 2014

special  
guests

THE  
MAC  
CAB  
EES

**last remaining tickets available**

nottingham capital fm arena	saturday 29 november
dublin 3arena	monday 8 december
belfast odyssey arena	tuesday 9 december
newcastle metro radio arena	thursday 11 december
sheffield motorpoint arena	saturday 13 december

the new album 48:13 available now

[www.kasabian.co.uk](http://www.kasabian.co.uk)  
[www.gigsandtours.com](http://www.gigsandtours.com)  
[www.livenation.co.uk](http://www.livenation.co.uk)  
[www.ticketmaster.co.uk](http://www.ticketmaster.co.uk)



## REGULARS

## 4 SOUNDING OFF

## 6 ON REPEAT

## 16 IN THE STUDIO

Belle &amp; Sebastian

17 ANATOMY  
OF AN ALBUMSimple Minds – 'Empires  
And Dance'19 SOUNDTRACK  
OF MY LIFE

Laura Jane Grace, Against Me!

## 20 RADAR

Yak and 20 more new artists  
to discover

## 50 REVIEWS

## ► ALBUMS

Foo Fighters –

'Sonic Highways'

2:54 – 'The Other I'

Run The Jewels – 'R2J2'

The Vipers –

'Rhubarb Rhubarb'

and more

## ► FILM

Life After Death From

Above 1979

and more

## ► LIVE

A\$AP Mob

Royal Blood

Wolf Alice

Simple Things Festival

Hookworms

and more

66 CROSSWORD/  
THINGS WE LIKE

## FEATURES

## 24 Foo Fighters

Dave Grohl on grand ambitions,  
working with the President and  
20 years as America's biggest  
rock band30 The Stone Roses  
on Top Of The PopsReliving that head-spinning month  
in 1989 when Madchester burst  
onto the nation's TV screens

## 33 Posters

Arctic Monkeys, MIA and more shot  
by Tom Oldham for War Child

## 38 La Roux

Her "transitional" second album  
bombed, but Elly Jackson is  
happier than ever

## 42 The Berlin Wall

How East German punk broke through  
the great symbol of oppression

## ► FROM THE VAULTS

## 46 Eminem

It's summer 1999, and the 24-year-  
old peroxide upstart from Detroit is  
selling millions and scaring America

2:54	51	Happy Mondays	30
...And You Will Know Us		The Haxan Cloak	60
By The Trail Of Dead	52	Herbst In Peking	42
A\$AP Mob	56	Honeyblood	8
Actress	60	Hookworms	61
Against Me!	19	Horseflight	23
Alex G	53	Jacques Greene	6
Alex Turner	6, 10	Jessy Lanza	60
Antony And The		Juce	7
Johnsons	52	Judee Sill	15
Any Pretty	23	Kacy Hill	21
Ariel Pink	7	Kid Wave	21
Baauer	6	La Roux	38
Belle & Sebastian	7, 16	Leon Bridges	21
Billy Bragg	65	Les Sins	52
The Bug	6	Liars	60
Calvin Harris & Haim	7	Lvl Up	21
Caribou	60	Lydia Ainsworth	21
The Charlatans	61	Marilyn Manson	6
Cherry Glazerr	6	Meltybrains?	23
Curb	21	Mini Mansions	6, 10
The Dead Weather	7	Money	61
Death From Above		Mourn	6
1979	55	Nicki Minaj	6
The Decemberists	7	Oliver Wilde	60
Deerhoof	52	Ozzy Osbourne	65
Deers	6	Palais Schaumburg	44
Dems	52	PCPC	59
Dirtwire	23	Royal Blood	58
Drake	7	Savoir	21
Dream Police	51	Shamir	6
Eagulls	60	Simple Minds	17
Earth	6	Sissy	23
Edwyn Collins	51	Sophie	60
Einstürzende		Spookyland	53
Neubauten	44	The Stone Roses	30
Eminem	46	Superfood	8
Enter Shikari	7	Susan	21
Everything		The Speed Of Sound	
Everything	12	In Seawater	21
Foo Fighters	24, 50	Tim Wheeler	51
Frankie Goes To		Tobias Jesso Jr	59
Hollywood	65	Tyynynt	23
Fugzai	6	Wiley	7
Girl Band	23	Wolf Alice	59
Golden Fable	23	Yak	20
Grouper	52	Zomby	60

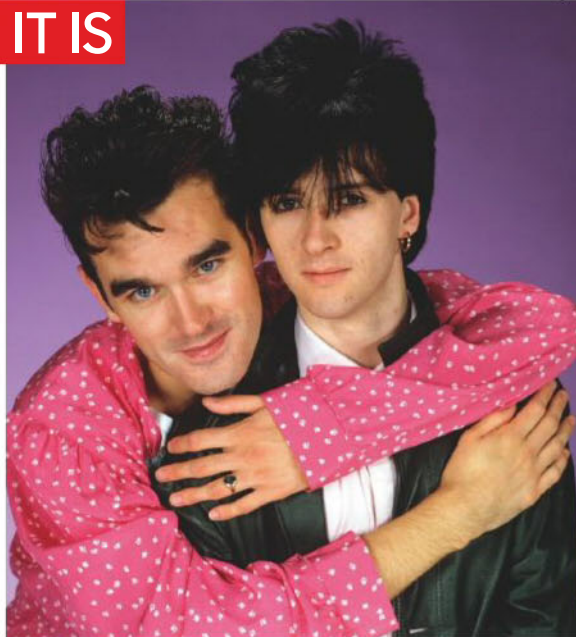
## LETTER OF THE WEEK

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

## MORRI-SAY IT LIKE IT IS

Having read Mark Beaumont's opinion on The Smiths being inducted into the Rock And Roll Hall Of Fame, and the recent review of the Morrissey gig in Barcelona, I am compelled to put digital pen to digital paper. The Smiths should be left to their own devices. They still matter, and it would be an almighty slap in the face for Morrissey, who has continued to create new and challenging music despite cutting a vulnerable character within the industry. His new album 'World Peace Is None Of Your Business' is genius and his 'fans' in Spain should have listened to it before bemoaning the lack of hits. As drummer Matt Walker said: "Morrissey has never had an interest in reliving the past, in concert or in the studio. He is driven by the creation of new art." He is on the outside of an industry he does not trust and does not need.

Richard Cross, via email



**Eve Barlow:** The Rock And Roll Hall Of Fame is, essentially, a museum with exhibits on specific artists – like a multi-levelled Hard Rock Café without the chicken burgers and ice-cream floats. And it reduces the joys of music past to randomly cobbled together, glass-encased paraphernalia. The Smiths, as you point

out, were allergic to retrospection, so it's galling to think of the joyful skip of 'Vicar In A Tutu' or the eerie brilliance of 'How Soon Is Now?' being turned into a display of wilted gladioli under a dimly lit lamp.

**guitar hero? Joking aside, NME's pages are full of brilliant musicians week in, week out, male and female. I'm annoyed we don't have more eunuchs in the magazine, to be honest.**

## IT'S NOT OVER YET (EXCEPT IT IS)

The Klaxons gave me and my pals the best two years of our lives in 2006/7. But now, in 2014, none of us listen to them and wouldn't think of going to see them play, or maybe only at festivals for a bit of nostalgia. The problem is, people who used to like them won't like them now. I don't even think they enjoy their own music now. But they still have a huge place in my heart!

David Carter, via email

## BETTER APART

A Smiths reunion would be like a thousand Christmas Days come early to most indie fans. It's surely the most sought-after by NME readers, with an Oasis reunion a close second. But as the years go by, any reunion of the greatest indie band ever becomes less likely. And although I understand the joy a reunion would bring fans, I think I'd rather Marr and Morrissey continue their current solo careers. Over the past few months we have been blessed with another excellent solo album from Morrissey, and an also excellent Johnny Marr solo record. If The Smiths were to reunite and record a new album, there is always the risk that it would disappoint, with expectations so high.

Robert Williams, via email

**EB:** Honestly, Robert, I'm not sold on whether a

Smiths reunion would live up to our most miserabilist fantasies. Their cool has never wavered because they've never revisited anything. They are frozen in time like a cryogenically preserved Han Solo. Come to think of it, that would make an IMMENSE museum – much better than the Rock And Roll Hall Of Fame. Let's pour liquid nitrogen on Fat White Family, Courtney Barnett and Chance The Rapper (below), put them on display in a tiny venue somewhere and remember the class of 2014 in their prime forever.



## PEEL-Y GOOD

Your excellent 10-year anniversary John Peel feature reminded me of a story (prompted by Mary Anne Hobbs' quote). While I was listening to his show in early 2004, he mentioned a track that he didn't have on seven-inch vinyl (he'd throw in obscure tracks while he was DJing). Anyway, I bought it, sent it to him and he played it on his show. It was just after his birthday, so he appreciated it. The seven-inch was Status Quo's 'Whatever You Want'. A man of many tastes!

Andrew Taravella, via email

**EB:** John Peel meant a great deal to a great many music fans. He represented the impassioned muso in all of us, searched high and low for his next musical fix, and managed to come across, on the radio, as a mate. All of which is

probably why you very generously gave him a gift. And come to think of it: it was my birthday last month, pal... Where's my Showaddywaddy single?

## HEY LADIES

After spending a year abroad, where I was unable to get hold of a copy of my beloved NME, I was rather excited to return home and be able to flick through the pages of the magazine and keep up to date with the latest music news. However, I've been disappointed with the last couple of issues, as they've been very male-orientated. All the front covers in the past couple of weeks have generally been the generic stereotype of 'rock'n'roll' with men and their guitars. Where are all the independent female musicians?

Stephanie Cross, via email

**EB:** FFS, Stephanie. Will you do nothing to help out the struggling male indie

**EB:** Like you, David, I spent many an evening out at uni in those years dressed like a zebra cycling at night, ushering in the nu-rave revolution. I too could not give one shit about new Klaxons or reliving that moment. But it's never fun to watch the break-up of a band whose hearts are in the right place.



## LOOK WHO'S STALKING

I met Gary Powell at a Libertines DJ set at Propaganda in Leeds. I was over the moon. He was lovely! He had so much time for his fans.





# FOO FIGHTERS SONIC HIGHWAYS

The New Album  
November 10



CD | VINYL | DOWNLOAD  
[WWW.FOOFIGHTERS.COM](http://WWW.FOOFIGHTERS.COM)

**hmv**  
hmv.com



## NME TRACK OF THE WEEK

**1. Mini Mansions**  
**Vertigo (feat. Alex Turner)**

For Alex Turner, Arctic Monkeys' recent headlining shows in the States weren't quite enough. On several dates Turner also appeared onstage with support act Mini Mansions – the side project of QOTSA bassist Michael Shuman – to sing on 'Vertigo'. In the YouTube clip he croons about "one million dollars in a briefcase" over jazzy pop that's like Bowie collaborating with Connan Mockasin.

**Rhian Daly, Assistant Reviews Editor**

**2. Deers**  
**Between Cans**

Madrid-based Deers caused a right old stir when they hit London this summer. Initially just a duo consisting of guitarists Ana and Carlotta, they decided to invite their two touring members into the studio in Berlin. This AA-side from the single 'Barn' is the aural equivalent of moping around a vintage clothes store while listening to Phil Spector compilations. It also sounds like it could have been recorded inside a tin of Heinz tomato soup.

**Eve Barlow, Deputy Editor**

**3. The Bug Vs Earth**  
**Boa**

In the ultimate post-rock/drone/industrial collision, Kevin Martin, aka The Bug, and Dylan Carson's Earth have come together on this mind-expanding release for America's Black Friday Record Store Day at the end of the month. 'Boa' is seven-and-a-half minutes of eerie static buzz, sinister guitar and nagging triangle dings with the occasional burst of blunted hip-hop beats thrown in for good measure. It's inescapable, hypnotic and riveting.

**Matthew Horton, writer**

**4. Baauer**  
**One Touch (feat. AlunaGeorge & Rae Sremmurd)**

If all you know about Baauer is 'Harlem Shake', you're missing out. The 25-year-old from Philadelphia, real name Harry Rodrigues, is one of bass music's most respected names thanks to tracks such as his remix of 'Rollup' by Chicago DJs Flosstradamus. This collaboration with AlunaGeorge finds him in downtempo mode, with floaty vocals and hoarse raps drifting over booming bass and swooshing effects. It's still banging, though.

**Chris Cottingham, writer**

**5. Cherry Glazerr**  
**Nurse Ratched**

The flipside to the LA group's 'Had Ten Dollaz', 'Nurse Ratched' finds Cherry Glazerr whipping up a moody storm. "Your eyes like daggers burn through his skin/Your so-called master, where do I begin", drawls Clementine Creevy while bassist Hannah Uribe and drummer Sean Redman underpin her barbed guitar lines. The effect is dark, ominous and totally, thunderingly brilliant.

**Rhian Daly, Assistant Reviews Editor**

**6. Drake**  
**How About Now**

Drake uploaded this Boi-1da and Jordan Evans-produced track along with what might be the cover art for his forthcoming album 'Views From The 6'. It's about a girl – Nicki? Rihanna? – who doesn't appreciate him 'til he's gone. "I used to always try to burn you CDs of my new shit/You'd be like, 'Who's this?'/Then ask if we could listen to Ludacris", he sings. Oh Drizzy, we'd never take you for granted.

**Nadia Khomami, writer**

**7. Calvin Harris & Haim**  
**Pray To God**

Eyebrows were raised when it was announced that Haim would collaborate with chart-dance overlord Calvin Harris on a track for his new album 'Motion'. Well, guess what? It's the best thing he's ever done. It's a mixture of Steps' version of 'Tragedy' and Abba's 'Knowing Me, Knowing You' and the whirring EDM breakdown won't make you want to stick cotton wool in your ears. All hail Haim for helping Harris to step outside his usual formula.

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

**8. Marilyn Manson**  
**The Third Day Of A Seven Day Binge**

"We've only reached the third day of a seven day binge/I can already see your name disintegrating from my lips". It's a typically ominous lyric from the God Of Fuck, but on this new track – taken from an as-yet-untitled 2015 album – a bluesy feel, jangly guitar chords and murky backing vocals provide a much more subtle atmosphere than we've come to expect. It might just be the most mature thing Manson's released in years.

**James Bentley, writer**

**9. Nicki Minaj**  
**Only (feat. Lil Wayne & Drake)**

There's a great illustration on the cover of 'Only', depicting Lil Wayne in a suit, Drake as a priest and Nicki Minaj as dominatrix. But that is as far as her Minajesty's cartoonishness goes. Unlike the wickedly bionic 'Anaconda', the latest single from 'The Pinkprint' ticks gravely around a minimal beat (produced by Dr Luke, among others) and finds Nicki fucked off: "Yo, I never fucked Wayne, I never fucked Drake/On my life man, fuck's sake".

**Laura Snapes, Features Editor**

**10. Jacques Greene**  
**1 4 Me**

This first track from Montreal producer Jacques Greene's new EP 'After Life After Party' sees him go from analogue to digital, but the propulsive beat is cut through with the kind of distant and ghostly vocal sample fans of Greene have come to expect. The synthetic sound is a world away from the analogue production the 24-year-old made his name with, though, and hints at exciting things for his forthcoming debut album, due in 2015.

**David Renshaw, News Reporter**



# ESSENTIAL NEW TRACKS

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

## 11. Shamir On The Regular

With a smash of cowbell, and a “Hi hi, howdy howdy, hi hi”, Shamir Bailey properly introduces himself to the world via his first single for XL. Azealia Banks claimed “I can be the answer” on ‘212’ but subsequently failed to deliver the goods. On the basis of his ‘Northtown EP’ and now this superb jumble of cartoonish disco and future funk, there’s no question this LA teen is the solution.

**Eve Barlow, Deputy Editor**

## 12. The Dead Weather Buzzkill(er)

How does Jack White do it? It’s as if the man has five more hours in his day than every other musician. Alongside releasing and touring ‘Lazaretto’ and working on his label Third Man, the 39-year-old has still found time to produce new music with The Dead Weather. Buzzkill(er) is the kind of alluring riff-monster we’ve seen them deliver so thrillingly before. More of the same, really, but when the same is so good, who cares?

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

## 13. Ariel Pink Picture Me Gone

On this dreamy six-minute odyssey of buzzing synth and thumping drums, Ariel Pink is bemoaning technology’s effect on family photos. It’s a sad song, and the chorus is injected with enough emotion to make you take Pink seriously. Some inflammatory interviews have made the run-up to the release of new album ‘Pom Pom’ a bumpy ride, but ‘Picture Me Gone’’s understated charm plants the focus back on the music.

**Ben Homewood, Reviews Editor**

## 14. The Decemberists Make You Better

As a means of announcing their seventh album, ‘What A Terrible World, What A Beautiful World’ – out in January – Decemberists frontman Colin Meloy went busking in New York in front of a mural of the cover. One new song he played, ‘Make You Better’, invariably made its way onto YouTube and it’s classic Decemberists fare: a rousing ballad full of yearning, the recorded version of which is given full FM radio, indie-folk treatment.

**Phil Hebblethwaite, writer**

## 15. Wiley Snakes And Ladders

Of late, Wiley’s been griping about his record label, grumbling about festivals, taking potshots at the BBC and slagging off Ed Sheeran, so news that he’s getting back to his day job is a blessed relief. ‘Snakes And Ladders’, a snippet from a new album of the same name, is corking: all spooky beats and eerie noises and Wiley spitting, “Snakes are kind of like humans”. He’s no David Attenborough, but right now we’ll settle him for just being Wiley.

**Ben Hewitt, writer**



## 16. Enter Shikari The Last Garrison

“Can you hear the war cry?” screams Rou Reynolds over guitars that sound like they were recorded on a battlefield. There’s a military theme that runs through ‘The Last Garrison’, the first taste of the St Albans band’s upcoming fourth album ‘The Mindsweep’. “Welcome to the skirmish”, he continues, before the defiant chorus: “We’re part of the last garrison, we’re still alive”. And how.

**Andy Welch, writer**

## 17. Juce 6th Floor

Juce get seductive on this new single, a funk-heavy ode to booty calls. Reminiscent of late-’90s R&B supergroup Lucy Pearl’s eternally underrated ‘Don’t Mess With My Man’, the beat lays a suitably slinky foundation for lead singer Chalin as she sings, “I know that you could be that somebody/I’m in my hotel room, so call me, come find me”. Taken from new mini-album ‘Taste The Juce’, ‘6th Floor’ finds the trio in irresistible form.

**David Renshaw, News Reporter**

## 18. Fugzai Merchandise

Inactive for over a decade, seminal post-hardcore crew Fugzai are everywhere at the moment: part of Foo Fighters’ ‘Sonic Highways’ series, in the forthcoming *Salad Days* punk-umentary and also set to release their ‘First Demo’ sessions, 26 years after they were laid down at Inner Ear Studios. This track – from which Florida’s Merchandise got their name – shows Ian MacKaye’s trailblazers at their roughest and rawest and most alive.

**Leonie Cooper, writer**

## 19. Mourn Silver Gold

Joining Diiv and Mac DeMarco on New York label Captured Tracks are Mourn. The Spanish quartet, all aged 15 to 18, will release an eponymous debut album (featuring bonus track ‘Boys Are Cunts’) in February. This lead single’s title is friendlier, redolent of PJ Harvey and Sunny Day Real Estate, but its waves of guitar, drums and menacing vocals from singers Jazz and Carla still show Mourn’s dark side. These are messed-up teenagers.

**Ben Homewood, Reviews Editor**

## 20. Belle & Sebastian The Party Line

Their songs have been prime indie-disco fodder for years, but now, with the first taste of new album ‘Girls In Peacetime Want To Dance’, B&S have gone disco themselves. Sure, they’ve dabbled with dance in the past (see 2010’s ‘Suicide Girl’), but ‘The Party Line’ sounds like kitsch Kraftwerk and is probably the most pop and least indie thing they’ve done. There’s enough groove to transport even the most maudlin fan to the dancefloor.

**Luke Morgan Britton, writer**



# TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS



Honeyblood dressed as skeletons with Superfood as *Hey Arnold!* characters and (above) live at The Oobleck



# NME New Breed

## Tour 2014 gets a fiendish start

Superfood and Honeyblood kickstart

the new wave of indie rock on

Halloween night in Birmingham

PHOTOS BY ANDY HUGHES



**A** sold-out room packed with ghouls, zombies and a guy whose Doug-from-Peace costume was so convincing it must either have taken six hours in make-up or actually *been* Doug from Peace attended the opening show of the NME New Breed Tour 2014 on Halloween night at Birmingham's Oobleck club.

Dressed as skeletons, Glasgow's Honeyblood lured the crowd in with soft, lilting indie pop then stabbed them straight through the soul shouting, "*I will hate you forever!*" Dressed as characters from late-'90s/early-'00s Nickelodeon cartoon *Hey Arnold!* brought to life were local heroes Superfood, hammering out jolt-punk songs about bubbles and sleep-inducing TV shows.

"It's a triple threat," said Superfood singer Dom Ganderton backstage pre-gig. "Halloween, a new tour and an anniversary for us – it's two years since our first show." Asked if it was going to get gory onstage, Honeyblood singer Stina Tweeddale flashed a look from behind terrifyingly convincing skull make-up. "I'm hoping people bring their own honeyblood." ■ MARK BEAUMONT

► The NME New Breed Tour 2014 continues this week at Oxford O2 Academy (November 5), Manchester Deaf Institute (6), Bristol Louisiana (10), London Dingwalls (11), Brighton Haunt (12).





Alex Turner appears with Mini Mansions in Phoenix, October 24

## Alex's new home

**QOTSA's Michael Shuman on the collaboration between his other band, Mini Mansions, and Alex Turner**

**O**n October 24, Alex Turner joined Arctic Monkeys' US support band Mini Mansions onstage at the Comerica Theatre in Phoenix. He came on to perform 'Vertigo', a song he's recorded with the band for their new album 'The Great Pretenders'. "He wrote the lyrics pretty quickly and knocked the whole thing out in one take," says band member Michael Shuman about the collaboration, which he describes as "like Sinatra mixed with LL Cool J. It's influenced by West Coast '90s rap and R&B."

The pair have history. Shuman is the bassist in Queens Of The Stone Age, a band Turner played with on their 2013 record '...Like Clockwork'. In addition, QOTSA frontman Josh Homme co-produced Arctic Monkeys' third album, 'Humbug'. "We've become close with Alex and the rest of the Arctic Monkeys," explains Shuman. "He lives down the street in LA from the studio we were recording in, so he'd just drop by. We had this idea that the second verse of 'Vertigo' would be sung with a British-type Mark E Smith vocal. It seemed the obvious choice to have a real Brit on it."

Turner isn't the only big-name guest to appear on the record, which is the follow-up to the band's 2010 self-titled debut. Brian Wilson offered to sing backing vocals on the track 'Any Emotions', after meeting Mini Mansions member Zach Dawes through his work as a studio musician. "He said he wanted to hear the record my band were working on, so I emailed him some songs," recalls Dawes. "He picked one, sang on it, and wrote some parts for the end of the tune. He's a huge inspiration to us, so it was a once-in-a-lifetime experience."

Mini Mansions – completed by keyboardist and guitarist Tyler Parkford – were formed in 2009 after Queens Of The Stone Age decided to take a break from touring. "On the last Queens record, there were a lot of collaborations, but for Mini Mansions we like to be pretty private," says Shuman. "The record was self-written, self-produced, no real outside help. The people we brought in – like Alex and Brian – were because we were looking for something specific that they fitted perfectly."

'The Great Pretenders', which Shuman says is an "upbeat pop record with a lot of nostalgic sounds", will be released in 2015 on T Bone Burnett's Electromagnetic Recordings label. Having performed with Turner once already, there may be more Monkey business in the future. "There's an open-door policy with Alex," adds Shuman. "He was an early supporter. If he's around and we're playing, there'll always be a mic for him." ■ GARY RYAN

## THREE ALEX TURNER STAGE INVASIONS

**The Pun Lovin' Criminals - 'Reptilia'**  
Madame Jojo's, London,  
January 22, 2008

With a pub-quiz-style moniker, this indie supergroup saw Turner teaming up with Dev Hynes to tear through a cover of The Strokes' 'Reptilia' at London indie disco White Heat.

**Richard Hawley & Alex Turner - 'The Only Ones We Know'**  
Union Chapel, London,  
November 19, 2009

Introduced by Hawley as "the lounge lizard himself", Turner joined Hawley for a version of this 'Favourite Worst Nightmare' track.



**Miles Kane - 'Standing Next To Me'**  
Glastonbury, June 28, 2013

Prior to headlining with Arctic Monkeys, Turner joined Kane on the John Peel Stage mid-afternoon to perform 'Standing Next To Me' as The Last Shadow Puppets, with Turner on tambourine and vocals.

## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

**Zola Jesus**



**BOOK**  
**The Technological Society** by Jacques Ellul

"I'm interested in humanity and evolution and how in some ways we're devolving, or sometimes we're too smart for our own good."

### BOXSET

**The Twilight Zone**



"It really makes me feel comfortable and makes me think of home because I watched it when I was growing up. It feels like a warm blanket."

### FILM

**The Pillow Book**

"I rarely have time to watch films, but next on my list is *The Pillow Book*, directed by Peter Greenway. I'm also interested in Louis Theroux documentaries – I'm completely in love with him."

### GAME

**Half-Life**

"I play *Half-Life* – a sci-fi first-person shooter – or *Portal* – a puzzle game – on tour. I spend more time doing nothing and thinking. I love thinking and analysing things."

### HOME COMFORT

**Feu de Bois candle by Diptyque**

"This reminds me of my family because they only have wood stoves back in northern Wisconsin. It's a little slice of home and the best smell ever. It's deeply primal."



► Head to [NME.COM/nme-video](http://NME.COM/nme-video) to watch Zola Jesus perform 'Hunger' for NME's Dead Crow Sessions.





# NME

## BASEMENT SESSIONS

NME BASEMENT SESSIONS  
WITH DEAD CROW

SPIRIT FLAVOURED BEERS

ARE ALL ON [NME.COM](http://NME.COM) NOW!

[drinkaware.co.uk](http://drinkaware.co.uk)

SUPPORTED BY

DEAD  
CROW

CHECK OUT THE VIDEOS!  
#FOLLOWTHECROW

# NME

TICKETS

YOUR ONE STOP SHOP FOR TICKETS

GIGS

FESTIVALS

COMEDY

& MORE

FOLLOW US ON TWITTER FOR NEW TOUR ANNOUNCEMENTS & TICKET OFFERS  @NME



# Everything Everything take over Manchester Central Library

The band are curating a week of surprise events to mark the reopening of a local landmark

Over beers in the bar of Manchester's Cornerhouse arts centre, Everything Everything are knowingly self-deprecating about being asked to curate a week of events at the nearby Central Library, a landmark in their native city that recently reopened after renovations taking four years and costing £48 million.

"They wanted a band to do it," says drummer Michael Spearman, "and they'd probably asked all the other Manchester bands, so we said yes, because we thought it was interesting and a very different opportunity for us."

There are few local acts more suited to the task, though – Everything Everything's lyrics often come close to the word count of a monumental novel, for a start. The kind of information overload that EE are known for forms a key part of the week of events they're staging at the library (on November 10–15), which they've called Chaos To Order. "The people in the library are interacting with the chaos of all the information that's there," explains Michael.

There will be a schedule of sorts: among others, stand-up comic Josie Long is doing a set, as is Oldham polymath Kiran Leonard, and Elbow's Guy Garvey will be in conversation. But the element of surprise is paramount, says EE frontman Jonathan Higgs. "You get in the

lift and someone's there to spring a strange thing on you. Anything could happen – it's very un-library-like. We spoke to the staff last week and said, 'If you don't know what the hell's going on, then it's working.'"

The band will be in residence for at least two hours every day, shut inside a glass box ("like David Blaine", says Jonathan) conceiving the music for their performance at the finale. "We think – though we don't know yet, which is part of the interest for us – that it will be one long piece that has some songs from the new album in it," says bassist Jeremy Pritchard of their performance. "All of the songs are written.

## READING LIST

Everything Everything's favourite novels



**Jeremy Pritchard**  
Nineteen Eight-Four by George Orwell

"I remember trying to read it when I was 13 and finding it shocking and upsetting, and not picking it up again until a few years later. I really admire Orwell in loads of ways – as a commentator, essayist and activist."

**Michael Spearman**

The Old Man And The Sea by Ernest Hemingway

"Nothing happens in it – it's about catching a fish – and it's quite short, but I really like those sparse American novels. I can't help but be emotionally affected by reading about old people."

**Jonathan Higgs**

Bear v Shark by Chris Bachelder

"It's set in the near future, an exaggerated now, and all anyone cares about is this big computerised fight between a bear and a shark – which one is gonna win, and why. It's a sort of satire on bullshit media."

There's one we'll perform quite faithfully 'cos we're doing it with dancers."

There's no overarching message to Chaos To Order beyond "the library's alive, people are alive, this stuff's happening", says Jonathan, and the desire to disrupt people's increasingly regimented lives. "We also want to recognise the basic egalitarianism of having a public library, especially in light of branch libraries closing," says Jeremy. "The government doesn't seem to value them." ■ LAURA SNAPES



Everything Everything  
(l-r): Jonathan Higgs,  
Jeremy Pritchard,  
Alex Robertshaw,  
Michael Spearman

## Lights, camera...

A new book captures the moments before and after a band appears onstage



For the past six years, photographer Tom Oldham has been capturing bands in the moments before they step onstage and the sweat-drenched seconds straight after the gig. He has compiled the best of these pictures, including triumphant shots of Muse and MIA, for new book *On/Off*, in aid of War Child.

"I think the 'before' shots show that bands don't know what is about to occur," Oldham says. "Artists are exposing themselves that way, and that has to be a nerve-wracking thing."

Included in the book are pictures of Arctic Monkeys before a London show in 2010. "They absolutely smashed it to pieces but they didn't come off high-fiving," he remembers. "They came off like they'd just been to the pub."

After launching the project with Foals in 2008, Oldham estimates that he has spent an average of 20 seconds with each artist – with one notable exception. "Liam Gallagher and Beady Eye at Leeds Festival did three frames and then he turned around and said 'fuck this', and walked off." Others, like Puled Apart By Horses (pictured left), were determined to take part, no matter what: "Tom, their singer, walked offstage and puked up on the floor before walking into the shot."

► Tom Oldham and War Child are teaming up with Pledge Music to offer music fans the chance to pledge to *On/Off*, donate to War Child and own a piece of this unique collection at [pledgemusic.com/warchild](http://pledgemusic.com/warchild)



# Voting opens for the NME Awards 2015 with Austin, Texas

Have your say in 24 different categories and decide who will be the big winners (and losers) at next February's ceremony

It's that time again, when we give you, the readers, the power to give your favourite bands the finger. That is, the famous digit-flipping statue handed out annually at the NME Awards with Austin, Texas.

The hottest acts in the world will gather at London's O2 Academy Brixton on February 18, 2015 – and you can decide who will be going home showered in glory. **Voting opens at 9am on November 5** in a total of 24 categories, including Best British Band, Best Album, Best Live Band and Best International Band supported by Austin, Texas.

This year, for the first time, you can vote in the Best Lyric award, and champion the most withering put-downs, funniest jokes and best *mea culpas* in the Best Quote category.

Vote now by visiting [NME.COM/awardsvote](http://NME.COM/awardsvote). Your votes will be compiled into a shortlist for each category, and the final winners will be decided in a second poll, also on [NME.COM](http://NME.COM).

This year we're also offering Early Bird tickets to the Awards ceremony. They're on sale from 9am on November 5 until November 19, priced at £20 from [NME.COM/tickets](http://NME.COM/tickets). But hurry, they're in short supply – and once they're gone, they're gone.

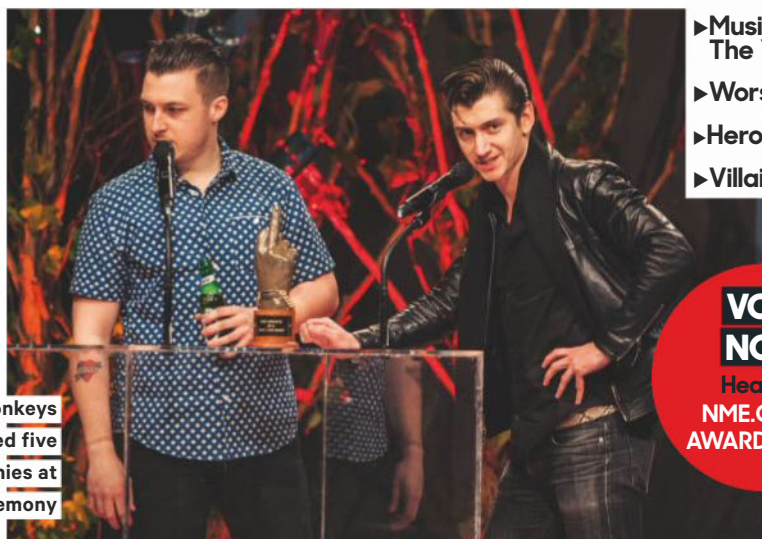


## THE CATEGORIES

- Best British Band
- Best International Band  
SUPPORTED BY AUSTIN, TEXAS  
*Austin*  
- LIVE MUSIC CAPITAL OF THE WORLD -
- Best New Band
- Best Solo Artist
- Best Live Band  
SUPPORTED BY DEAD CROW  

- Best Album
- Best Track  
SUPPORTED BY TITO'S  

- Best Lyric
- Best Quote
- Best Music Video
- Best Festival
- Best Dancefloor Anthem
- Best TV Show
- Best Film
- Best Music Film
- Best Reissue
- Best Band Blog Or Twitter
- Best Book
- Best Small Festival
- Best Fan Community
- Music Moment Of The Year
- Worst Band
- Hero Of The Year
- Villain Of The Year



Arctic Monkeys bagged five trophies at 2014's ceremony

**VOTE NOW**  
Head to  
[NME.COM/ AWARDSVOTE](http://NME.COM/AWARDSVOTE)

## THE MINI INTERVIEW



**Daniel Radcliffe**

**Actor**

In your new film, *Horns*, you play a DJ whose devil-like horns give him powers to find his girlfriend's killer. Not your standard plot...

"No, there aren't many films like this out there. It's dark and, I think, funny. I would describe it as a dark fable."

Were you treated differently when wearing the horns on set?

"People forget about them really quickly. I took that as a sign that they looked good. When I read the script I was like, 'OK, but show me these horns before I'm totally on board with this!'"

The film has David Bowie and The Flaming Lips on the soundtrack. Are you a fan?

"I grew up on David Bowie and T Rex – they were my dad's favourites. I was introduced to The Rolling Stones and The Beatles at a young age, then The Kinks and The Who. After that I got into punk in a big way when I was 12 or 13: old-school punk – the only punk that's ever actually existed!"

And these days?

"I feel like I'm way out of the loop, to be honest. I used to read *NME* religiously, which was great because it's the perfect source for finding out about new music. A lot of new stuff I listen to has this electronic synth sound which is OK but feels a bit soulless."

■ DAN BRIGHTMORE

► *Horns* is in cinemas now



# STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

# GOING OUT

THE BEST LIVE EVENTS

THIS WEEK

## Kate Tempest

Steve Lamacq

►LISTEN BBC 6 Music, 4pm, November 6

The poet and rapper released her debut album 'Everybody Down' earlier this year to great acclaim. She may have missed out on the Mercury Prize, but now Tempest herself turns critic as she joins Roundtable to give her views on the latest releases.

### The Heart Of Country

How Nashville Became Music City USA

►WATCH BBC Four, 9pm, November 7

Country music has deep-rooted associations with Nashville, Tennessee, and this new documentary aims to explore every aspect of that relationship – from its commercial benefits to the pressure it creates for its artists. The programme also features archive performances from some

of the city's best-loved country legends, including Dolly Parton, Johnny Cash and Loretta Lynn.

### John Cale Mary Anne Hobbs

►LISTEN BBC 6 Music, 7am, November 9

The former Velvet Underground lynchpin joins Mary Anne Hobbs in the 6 Music studio this week to discuss drone and the use of discordant sounds in music. As well as working with Lou Reed in the seminal

New York band, Cale has worked widely as a producer and experimented with his own solo projects in drone, classical and rock.

### John Lennon and Yoko Ono Rock 'N' Roll Exposed: The Photography of Bob Gruen

►WATCH Sky Arts, 11pm, November 10  
Photographer Bob Gruen discusses his experiences as John Lennon and Yoko Ono's personal photographer, while Ono tells the story from the other side of the lens.

### Ty Segall Marc Riley

►LISTEN BBC 6 Music, 7pm, November 10

The prolific Californian psych man is back in the UK to promote his latest album 'Manipulator' on tour. In between gigs he'll play a special session for Marc Riley.

### Neneh Cherry Xposure

►LISTEN XFM, 10pm, November 11  
Cherry (left) released 'Blank Project' – her first album for 18 years – in February, working with Four Tet and others. She joins John Kennedy to play some of it live.



### Perfect Pussy

Meredith Graves and her band (above) bring their abrasive debut album 'Say Yes To Love' back to the UK.

►DATES Bristol Start The Bus (November 5), London Tufnell Park Dome (6), Brighton West Hill Hall (7)

►TICKETS £7; London £8.50 from NME.COM/tickets with 70p–85p booking fee

### La Roux

Elly Jackson recreates the summer thrills of her second album 'Trouble In Paradise'.

►DATES Glasgow O2 ABC (November 5), Leeds Metropolitan University (7), Birmingham Institute (8), Bristol O2 Academy (10)  
►TICKETS £17.50 from NME.COM/tickets with £1.75–£3.45 booking fee

## 5 TO SEE FOR FREE

### 1. Great Pagans

The Green Door Store, Brighton

►November 6, 7pm

### 2. ATTU

Sixty Million Postcards, Bournemouth

►November 6, 8pm

### 3. Flyte

Bungalows & Bears, Sheffield

►November 6, 8pm

### 4. Oscar

The Old Blue Last, London

►November 8, 8pm

### 5. Tim Wheeler

Rough Trade East, London

►November 11, 7pm

BBC, ED MILES, LAURA PALMER

Telefonica

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

Text TICKETS to 2020

Terms apply.

PRIORITY

O<sub>2</sub>





# WHY INVESTING IN GLASTO'S REBEL HEART IS A STROKE OF GENIUS

BY LEONIE COOPER

**Michael Eavis' solution to the 'headliner problem' is to pump cash into his festival's real stars: its late-night party zones**



Tissues at the ready: Glastonbury's benevolent overlord Michael Eavis will be stepping down from running the festival in 2020. But before he gets his commemorative carriage clock and knighthood for services to partying, he's got six more years to make sure the Worthy Farm weekend remains the best bash in the world. He recently revealed his tactic for doing so: pumping more cash into the grown-up fantasylands of Shangri-La and Arcadia. It's a brilliant, typically Glastonbury answer to what Eavis sees as the 'headliner problem'. As the 79-year-old festival founder puts it, there are only 20 to 30 bands capable of heading up the bill, and, well, he's already booked most of them, from Bruce Springsteen to Arctic Monkeys by way of U2. "We're moving away from the idea of the headliner being the whole story," he told *Music Week*. "If we run out of headliners in three or four years' time we'll still have

a hell of a show that people want to come to."

Shangri-La is the lifeblood of Glastonbury, a direct link to 1985's shocking Battle Of The Beanfield, when the traveller community was violently evicted by police from a site nearby. Eavis allowed them into Worthy Farm and a number of them went on to set up the Mutoid Waste Company, which has been behind some of the areas' most lavish and impressively nutjob creations.

The place where the real magic happens, the best drugs are taken, the oddest friends are made and the drudgery of real life seems a million miles away, there's nothing like Shangri-La anywhere else in the world – and yes, we see you, Burning Man. When the main stages shut down for the day, there begins the now traditional exodus to the fields where burning plane wrecks jostle for your attention with an interactive universe created by around 1,500 performers and artists. Over the past few years the area has seen secret DJ sets from the likes of Thom Yorke and Diplo as well as sweaty shows from Fat White Family. This year, Shangri-La's sibling Arcadia had to move to a bigger field, in order to have more space for raving to Disclosure around a giant steampunk spider.

My own memories of Shangri-La have been rendered somewhat fuzzy by a spicy cider haze, but Pete Doherty handing me a Tupperware box of magic mushrooms before skipping off into the night like a scabby Pied Piper; swing dancing on tables at the rock'n'roll diner at five in the morning; and trading jokes for Nutella pancakes with jolly anarchists the year I foolishly turned up with only a tenner will stay with me forever.

Such is the lure of Glastonbury's late-night party zones that T In The Park will be launching its own version next year; and Secret Garden Party is basically one massive homage to Shangri-La. But neither can compete with the original. Throwing money at what makes Glastonbury stand out can only be a good thing. If you want multi-million-pound headliners there's Reading and Leeds and Isle Of Wight, whose hefty budgets will always entice the biggest and best bands in the world. But there's only one Shangri-La. ■

► For more opinion and debate, head to [NME.COM/blogs](https://www.nme.com/blogs)

## LOST ALBUMS

#54

Judee Sill

Judee Sill (1971)

Chosen by Tim Burgess, The Charlatans



"She was part of the Laurel Canyon scene, but in a very underground kind of way. Graham Nash [of The Hollies and CSNY] produced her first single, 'Jesus Was A Cross Maker'. She died of a heroin overdose – it's a very sad tale – but her music was cosmic, early-'70s, sun-drenched and fantastic. I've always loved Crosby, Joni Mitchell and Neil Young – they still blow my mind. I think there's an upswing of people getting to know about her now because there was a documentary about her a couple of months ago. She only did two records, but this first one's the best."

### ► THE DETAILS

► **RELEASE DATE** September 1971

► **LABEL** Asylum

► **BEST TRACKS** Jesus Was A Cross Maker, Crayon Angels

► **WHERE TO FIND IT** The album was remastered and reissued in 2005 by Asylum

► **LISTEN ONLINE** On Spotify



The Glasgow band looked  
to Josie Long, Eurobeat  
and childhood memories  
to inspire album nine

# Belle & Sebastian

In a four-year hiatus from the band, Belle & Sebastian's Stuart Murdoch became a father and directed a movie (the crowd-funded *God Help The Girl*). Returning to the group a changed man, he admits to feeling a degree of anxiety about how to approach 'Girls In Peacetime Want To Dance', their forthcoming ninth LP. "When I was younger," Murdoch says, "I'd write songs constantly, but when I was doing the film I was completely, conspicuously shut off from it. I remember coming to the band and saying, 'I'm way older now and I don't know what kind of songs you're going to get out of me. Maybe we should think about working in a different way.'"

So they did. In order to summon his muse, Murdoch compiled a list of creative prompts, which he called "little concepts". One was to interview his friends Josie Long, comedian, and Hannah Murray, actress and *God Help The Girl* star,

**"I SUPPOSE WE  
COULD WRITE  
A SONG FOR  
EUROVISION..."**  
**STUART MURDOCH**



Belle &  
Sebastian's  
Stuart Murdoch  
at Maze  
Studios, Atlanta

about their childhoods. Another was to imagine what the failed 1974 Eurovision entry from Cyprus might sound like. That, in turn, was partly inspired by the Scottish Independence referendum, during which members of the band were vocal supporters of the Yes campaign. Says Murdoch: "We were considering, as many Scottish bands probably did, that if the country voted for independence we'd have to come up with a Eurovision song every year. And we're a small country, so we'd have to work pretty hard at it. I suppose we could write a song for it, if we found a good enough puppet."

The result of these new ways of working is a record that's both atypical and archetypal of the band. It revisits their past (Murdoch wrote 'Ever Had A Little Faith?' before he

they enlisted the help of Animal Collective producer Ben Allen, spending six weeks at his studio in Atlanta, Georgia. As drummer

Richard Colburn explains, "We looked at a lot of producers, a lot of people who, when push came to shove, we weren't sure could handle doing a whole record with a band like us. But Ben clearly could. He's earned his stripes and made a lot of great records, which was a big bonus."

Murdoch plans to make another film at some point ("I spent a long time making the last one, but I learned so much that I feel I could do the next one a lot quicker, and a lot better," he says), but for the time being he's focused on a band who, after 18 years and nine albums together, continue to change and evolve in fascinating ways. "Some folk will be scratching their heads and saying, 'Och, they're a bunch of old bastards; pop music should be three years and out,'" he smiles. "We're relevant because we're still doing what we love." ■ BARRY NICOLSON

## ► THE DETAILS

- **TITLE** Girls In Peacetime Want To Dance
- **RELEASE DATE** January 19, 2015
- **LABEL** Matador
- **PRODUCER** Ben Allen
- **RECORDED** Maze Studios, Atlanta, Georgia
- **TRACKLISTING** Nobody's Empire, Allie, The Party Line, The Power Of Three, The Cat With The Cream, Enter Sylvia Plath, The Everlasting Muse, Perfect Couples, Ever Had A Little Faith?, Play For Today, The Book of You, Today (This Army's For Peace)
- **STUART MURDOCH SAYS** "I was worried about where the songs would come from, but suddenly I was juggling half a dozen of them at the same time."





# ANATOMY OF AN ALBUM

SIMPLE MINDS EMPIRES AND DANCE



**"MY SONGS ARE AN ATTEMPT TO EDUCATE MYSELF"**

**Jim Kerr**



## STORY BEHIND THE SLEEVE

The cover image was taken by Berlin photographer Michael Ruetz and found by Jim Kerr in an in-flight magazine. Artifex Studio designed the font, which was later used by Manic Street Preachers on several of their album covers.

## FIVE FACTS

**1** With 'Empires And Dance', Jim Kerr wanted to alert isolationist Britain to the discontent spreading across Europe. "People in Britain were going, 'War, what war?'" he told *NME* in 1983. "But we're missing fascist bombs in Munich, and the Paris synagogue [an attack later attributed to the Popular Front for the Liberation of Palestine]."

**2** The album's relatively poor sales performance was blamed on their label Arista only pressing 7,000 copies and waiting until they had all sold before preparing the next batch. Consequently they could never meet demand.

**3** Initial copies included a lyric sheet that omitted final track 'Room'. An oblique song in its final form, it originally had grisly lyrics about bloodstained carpets and strung-up bodies.

**4** The album was made in The Rolling Stones Mobile Studio at Rockfield Studios, where The Skids and Iggy Pop were also recording. The combination led to what Leckie described discreetly as "late-night revelry".

**5** Six months after the album's release, the band's contract with Arista expired and they signed to Virgin, who reissued 'Empires And Dance' in 1982.

## THE BACKGROUND

Released during the band's prolific early period, Simple Minds' third album 'Empires And Dance' was where it all came together. 'Life In A Day', their 1979 debut, was patchy, too in thrall to Roxy Music and David Bowie; 1980's 'Real To Real Cacophony' had some bracing avant-garde style but little focus. Extensive touring got their third off the ground, feeding into lead single 'I Travel', filling singer and songwriter Jim Kerr's head with big ideas about Europe, dislocation and paranoia, and pushing the band to wring synth-like sounds out of guitars and even drums. As producer John Leckie described it, 'Empires And Dance' is like pumpernickel bread: "Strong, German, Mercedes cars, Europe, Europa..."

## LYRIC ANALYSIS

**"Europe has a language problem/Talk, talk, talk, talking on" - 'I Travel'**

Europe's "language problem" was politics, Jim Kerr explained to *NME*. But 'I Travel' was originally inspired by a heady sense of wonder at seeing the continent, and Berlin in particular.

**"I hear a voice and hear no angel/Hero see no, hero see no" - 'This Fear Of Gods'**

Kerr claims the seed of this song was in a short story by Argentine writer Jorge Luis Borges, about a man who waits for God for so long that by the time he arrives he's lost his faith and shoots him.

**"Go back to father/Father where's my food?/Your food is on the table/That can't be food/It's dirt" - 'Thirty Frames A Second'**

It's the tale of a man picking over his past, attempting to root out the point of existence as his family rejects him and his mistakes.

## WHAT WE SAID THEN

**"'Empires And Dance' is a weird, agitating record, unsettlingly existing as if between the world of pure imagination and the world upon which it depends."** Paul Morley, *NME*, 13 September, 1980

## WHAT WE SAY NOW

From the propulsive disco-rock of 'I Travel', through the hypnotic austerity of 'This Fear Of Gods', and all the way to the twinkling discord and harmony of 'Room', 'Empires And Dance' ripples with confidence and a dizzying sense of sonic adventure.

## FAMOUS FAN

"It's one of the truly futurist organic records, cold-sounding but engaged. A massive contradiction, but it works." James Dean Bradfield, *The Guardian*, 2006

## IN THEIR OWN WORDS

"My songs are just an attempt to educate myself, to get to grips with what's going on outside - start reading, start listening..." Jim Kerr

## THE AFTERMATH

By September 1982, Simple Minds had made five albums - six if you split double-package 'Sons And Fascination' and 'Sister Feelings Call' - in four and a half years. The last of these, 'New Gold Dream (81/82/83/84)', gave them their first UK Top 20 hit with the single 'Promised You A Miracle'. From then on, everything they touched turned to platinum - until the band suffered a near-terminal dip in the 1990s. Original members Kerr and guitarist Charlie Burchill remain with the band, who released their new album 'Big Music' on November 3.

## THE DETAILS

►RECORDED 1980 ►RELEASE DATE September 12, 1980 ►LENGTH 45:33 ►STUDIO Rolling Stones Mobile Studio, Rockfield Studios, Monmouth ►PRODUCER John Leckie ►HIGHEST UK CHART POSITION 41 ►SINGLES I Travel, Celebrate ►TRACKLISTING ►1. I Travel ►2. Today I Died Again ►3. Celebrate ►4. This Fear Of Gods ►5. Capital City ►6. Constantinople Line ►7. Twist/Run/Repulsion ►8. Thirty Frames A Second ►9. Kant-Kino ►10. Room

## THIS WEEK...

# Simple Minds: Empires And Dance

As the Glasgow veterans return with a new album, we look back at the 1980 record that defined their sound



## QUOTE OF THE WEEK

**"He's such a fucking child. And then the song ['War On Drugs: Suck My Cock'] is just idiotic. He's just a fucking idiot. I don't have time for idiots"**

Adam Granduciel of **The War On Drugs** has had enough of the feud with Sun Kil Moon's Mark Kozelek

## THE NUMBERS

# 14

Years since 2015 Brit Awards hosts Ant & Dec last presented the ceremony. That year, Coldplay were beaten to Best Newcomer by A1

# 3

Glastonbury headliners booked. Bookies' favourites Queen and Fleetwood Mac are not on the list



# £3m

The amount Kate Bush's former south London home is currently on the market for

# 70

Age of the fan Dave Grohl serenaded with a ballad version of 'Big Me' during a recent Foo Fighters gig in Las Vegas

## WHO THE FUCK IS...



### David Rees

This is the cartoonist who has combined his love of both Aphex Twin and Taylor Swift to create 'AphexSwift', a unique musical mash-up.

#### How does it sound?

Surprisingly good. The album can be found on SoundCloud and combines Richard James' instrumentals with the pop star's vocals.

#### What is the cartoonist saying with this project?

Rees argues that Swift is as important as the man behind 'Windowlicker': "I am a big fan of both artists - they've each written thrilling pop hooks." He reckons Swift is "just as alien and intimidating" as James' "leering ghoul-faces".

## + GOOD WEEK +



### Young Fathers

After beating favourites FKA Twigs and Kate Tempest to the Mercury Prize, Edinburgh-based hip-hop trio Young Fathers outlined their future plans: "We want to go out there with a big fucking megaphone, shout stuff, then fuck off."

## - BAD WEEK -



### Phil Collins

Phil revealed he is no longer involved in the follow-up to Adele's '21' album, having originally been recruited to help. Collins admitted he had repeatedly failed to speak to the singer about the songs he wrote for her, describing her as a "slippery little fish".

## IN BRIEF

### It's a crime

Greater Manchester Police quoted Oasis song titles while appealing for the return of a portrait of the band stolen from a gallery in Bury. "Some might say we are looking for an Oasis fan," they said. They definitely maybe will catch the culprit.

### Take my breath away

Pop star Sia is auctioning a jar of her breath, "sealed with silver sealing wax so no-one can accidentally open it", for charity. Also in the sale: moon pie, pet rocks and the holes from cheese.

### Caught offside

Premier League referee Mark Clattenberg was suspended from officiating duty after breaking FA rules in order to attend an Ed Sheeran gig on his own. Who knew referees were deaf as well as blind?

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

## Official RECORD STORE Chart

TOP 40 ALBUMS NOVEMBER 2, 2014



### Mallory Knox

#### Asymmetry SEARCH AND DESTROY

The Cambridge band's second album was produced by Gil Norton (Pixies, Foo Fighters) and takes inspiration from personal relationships and society. The follow-up to 2013's 'Signals', it tops the Official Record Store Chart this week.

NEW 2	Led Zeppelin IV <b>Led Zeppelin</b> RHINO
NEW 3	MAD <b>MAD</b> GEOMA
4	Our Love <b>Caribou</b> CITY SLANG
NEW 5	Houses Of The Holy <b>Led Zeppelin</b> RHINO
6	I Forget Where We Were <b>Ben Howard</b> ISLAND
NEW 7	1989 <b>Taylor Swift</b> EMI
8	Soused <b>Scott Walker &amp; Sunn O)))</b> 4AD
NEW 9	Nobody Wants To Be Here And Nobody Wants To Leave <b>The Twilight Sad</b> FATCAT
10	Phantom Radio <b>Mark Lanegan Band</b> HEAVENLY
11	.5: The Gray Chapter <b>Slipknot</b> ROADRUNNER
12	The Best Day <b>Thurston Moore</b> MATADOR
13	X <b>Ed Sheeran</b> ASYLUM
14	You're Dead! <b>Flying Lotus</b> WARP
15	This Is All Yours <b>Alt-J</b> INFECTIOUS MUSIC
16	Royal Blood <b>Royal Blood</b> WARNER BROS
NEW 17	Ultimate Painting <b>Ultimate Painting</b> TROUBLE IN MIND
18	Syro <b>Aphex Twin</b> WARP
19	Popular Problems <b>Leonard Cohen</b> COLUMBIA
20	Aquostic - Stripped Bare <b>Status Quo</b> FOURTH CHORD
21	Songs Of Innocence <b>U2</b> ISLAND
NEW 22	Nostalgia <b>Annie Lennox</b> ISLAND
23	Commune <b>Goat</b> ROCKET
NEW 24	Tell 'Em I'm Gone <b>Yusuf/Cat Stevens</b> SONY MUSIC CG
25	Jungle <b>Jungle</b> XL
26	Lullaby And... The Ceaseless Roar <b>Robert Plant</b> EAST WEST
NEW 27	Honor Is All We Know <b>Rancid</b> HELLCAT
28	AM <b>Arctic Monkeys</b> DOMINO
29	Playland <b>Johnny Marr</b> WARNER BROS
30	Melody Road <b>Neil Diamond</b> CAPITOL
31	Down Where The Spirit Meets The Bone <b>Lucinda Williams</b> HIGHWAY 20
32	Wanted On Voyage <b>George Ezra</b> COLUMBIA
33	Urge For Offal <b>Half Man Half Biscuit</b> PROBE PLUS
34	Chapter One <b>Ella Henderson</b> SYCO MUSIC
NEW 35	Kiasmos <b>Kiasmos</b> ERASED TAPES
NEW 36	Ruins <b>Grouper</b> KRANKY
NEW 37	Fumes <b>Lily &amp; Madeleine</b> ASTHMATIC KITT
38	In The Lonely Hour <b>Sam Smith</b> CAPITOL
39	Carry On The Grudge <b>Jamie T</b> VIRGIN
40	It's A Pleasure <b>Baxter Dury</b> PIAS LE LABEL

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 MUSIC MANIA

STOKE-ON-TRENT  
FOUNDED 2001

**WHY IT'S GREAT** They act as a box office for all Stoke's venues, and run a reward card scheme earning regular customers money off.

**TOP SELLER LAST WEEK** SBTRKT - 'Wonder Where We Land'

**THEY SAY** "Our three members of staff have expertise in their own specialist genres."



# SOUNDTRACK OF MY LIFE



Guns N' Roses



Johnny  
Rotten



## Laura Jane Grace

Against Me!  
singer

### THE FIRST SONG I REMEMBER HEARING 'Material Girl' - Madonna

"Aged three, I thought she was saying 'I'm a Cheerios Girl', and I liked that cereal! Madonna was one of the first performers who made an impact on me, both musically and visually. I can remember watching her and saying: 'That's who I want to be when I grow up.' She had a crazy combination of fierceness and femininity."

### THE FIRST SONG I FELL IN LOVE WITH 'Sweet Child O' Mine' - Guns N' Roses

"When I started getting into music, I was into '80s hair-metal bands like Poison and Warrant. But then I discovered Guns N' Roses – they were so much more real and there was that element of danger and explosiveness. It was 'Sweet Child O' Mine' – their love song – that hit me the hardest. I would sit at the school bus stop and sing it."

### THE FIRST ALBUM I EVER BOUGHT 'Hysteria' - Def Leppard

"I was eight years old and I bought it based solely on the sci-fi cover art. My family were moving overseas and as a treat for the long flight,

## "I SAW MADONNA AND SAID, 'THAT'S WHO I WANT TO BE'"

I got to buy a Walkman and cassette. That was my introduction to hair metal."

### THE SONG THAT MADE ME WANT TO BE IN A BAND 'Nightrain' - Guns N' Roses

"This is the song that had me wanting a guitar. I started mowing lawns in order to buy a \$100 guitar out of a mail order catalogue. I wore a Sid Vicious chain necklace when I didn't even know who

he was. And I made up names for my own band, like The Black Shadows and The Leather Dice."

### THE SONG I CAN NO LONGER LISTEN TO 'Michael' - Red House Painters

"When I was in my early twenties I dated a girl who was into that band and put this as the lead song on a mixtape. Now, every time I hear it, my skin fucking crawls. I want to destroy the stereo it's playing on."

### THE SONG THAT MAKES ME WANT TO DANCE 'Let's Go Crazy' - Prince & The Revolution

"Most of Prince's catalogue could make a dance party happen. I have limited moves, but at the same time I really enjoy dancing. Some of my favourite memories are from 'Tequila Tuesdays' when I still lived in Gainesville, Florida – I'd neck a bottle then go and dance to '80s songs."

"It's a song about Arthur Kane, who was the bassist in the New York Dolls. After the Dolls, his life spiralled out of control, and he died of leukaemia days after their reunion shows in 2004."

### THE SONG THAT HELPED ME THROUGH GENDER REALIGNMENT 'Androgynous' - The Replacements

"That song is directly talking about gender and how love shouldn't be based on that. Whenever I heard that song, I would think, 'Maybe [frontman] Paul Westerberg identifies as trans.' It captured every emotion I was experiencing at the time. I got a chance to sing it with Joan Jett in New York a couple of years ago. It's continued to resonate in my life."

### THE SONG I WISH I'D WRITTEN 'Bodies' - Sex Pistols

"I love how visceral and mean it is. It's so punk and right on. I saw one of their later-era incarnations live – but I'd prefer to block it out of my memory."

### THE SONG I WANT PLAYED AT MY FUNERAL 'Shout At The Devil' - Mötley Crüe

"I shared a love of this song with a friend named Pope, who died a couple of years ago, aged 26. For his funeral, they had his open casket in the centre of the room, in pitch black, with an insane lightshow and fog machine while they blasted Marilyn Manson's 'The Beautiful People'. When his casket was lowered into the ground, everyone was throwing joints in. It was beautiful. I want something like that, where it feels like a real celebration."

### THE SONG I DO AT KARAOKE 'I Will Always Love You' - Whitney Houston

"I butcher it. I've been cut off mid-way through so many times. I'm, like, 'But I'm a professional singer!'"

### THE SONG I CAN'T GET OUT OF MY HEAD 'NY Doll' - Robyn Hitchcock & The Venus 3



Prince



# Rad ar

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

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

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



**Yak**

## Accident-prone Londoners who quit flogging furniture to “make some noise”

**Y**ak frontman Oli Burslem (above, right) is the kind of guy that things just happen to. While “selling him a table” at a market, Burslem met Spiritualized guitarist John Coxon, who would go on to become a firm friend and, now, a co-producer for Yak’s doomy and delirious angst-rock (Spiritualized mainman Jason Pierce is also an “elusive” presence, apparently). Then, while running a shoestring east London antique shop – “basically a squat where I would sell shit and people would come and play; people would have their wives at home and I’d be their bit on the side” – Thurston Moore turned up to jam in his basement and kept in touch. A little later, Peace drummer Dom Boyce moved into Burslem’s flat, and when the Birmingham band’s guitarist Doug Castle took a paternity break, Burslem was asked to fill in for an American tour. “It’s fucking stupid, isn’t it – people treat you really well and

you’re only playing for 20 minutes,” he jokes. “I thought, this is quite easy – maybe I could do it.” Earlier this year he accidentally burnt his friend’s kitchen down after leaving a kettle on; then he started a band of his own.

Formed with drummer Elliot Rawson (above, left) and childhood friend Andy Jones – whom Burslem met aged five back home in Wolverhampton (“one of the top five worst places in the world”) – on bass, Yak started with less than world-beating intentions. But despite Burslem’s amiable assertion that they just “wanted to make some noise”, the trio have created a manifesto without even trying. “So much music gets watered down and I thought, fuck, I’d love to be in a band with really basic, direct music that’s really loose with no setlist or anything,” Burslem enthuses.

“The excitement’s lost for me when you get one guy sat in a bedroom on a laptop, who then tries to brainwash four more guys to join his crusade and play it live and it’s just this regurgitated thing.”

Yak only have one song to their name so far – the antsy, squalling post-punk of ‘Plastic People’ – but stale and regurgitated it certainly is not. “It’s just a few notes,” Burslem nods. “Perfect.” ■ LISA WRIGHT

▼  
ON  
**NME.COM/  
NEWMUSIC  
NOW**

► **Listen to**  
‘Plastic People’ for  
one week only

## ► THE DETAILS

- **BASED** London
- **FOR FANS OF** The Eighties Matchbox B-Line Disaster, Fat White Family
- **SOCIAL** facebook.com/yakyakyak
- **SEE THEM LIVE** London Shacklewell Arms (November 13)
- **BUY IT** Debut single ‘Hungry Heart’ is released on Fat Possum early next year
- **BELIEVE IT OR NOT** Burslem’s antique-dealing days have had some fringe benefits: “I gave my friend Levi some bits and pieces and one day he called up and said he’d built me an amplifier. It’s a Kodak case from a projector, a transistor from a 1950s radio and it’s the best amp you’ve ever heard”



**Curb**

This Birmingham quartet have crafted one of this year's most interesting under-the-radar songs. At seven minutes long, 'Communication' opens into a bass-driven verse well supplied with poppy Kim Deal-isms. The chorus is a radio-ready leviathan that'd have My Bloody Valentine scrambling for the record button, but best of all is the krautrock curveball at the end. For such an ambitious idea, the delivery is masterly.

► **SOCIAL** facebook.com/curbtheband

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

**NME BUZZ BAND OF THE WEEK**

**Leon Bridges**

Fort Worth-dwelling Leon Bridges wasn't at CMJ this year, but he may as well have been – his music was the talk of the town, after SoundCloud track 'Coming Home' went viral midway through October. Sounding the spit of Sam Cooke, Leon's voice is pretty much unrivalled at the moment.

► **SOCIAL** twitter.com/leonbridgesfw

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

**Savoir**

Perth three-piece Savoir have been around for a while, but 'Malala' is the first song they've released in two years. It's the lead track from their forthcoming debut 12-inch, out on November 27. The woody, percussive track is full of funk-fuelled rhythms and bridges a wonderful gap between the sounds of chart pop and exotic world music.

► **SOCIAL** facebook.com/savoirperth

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

**Lydia Ainsworth**

Arbutus signee Lydia Ainsworth sounds as haunting and otherworldly as much of the rest of the Canadian label's back

catalogue (Grimes, Tops), but there's a more woozy charm to her that impresses. Debut 'Right From Real' is out now.

► **SOCIAL** lydiaainsworth.com

► **HEAR HER** soundcloud.com/lydia-ainsworth

**Kid Wave**

Newly signed to Heavenly, London's Kid Wave made a strong first impression with their dreamy debut single 'All I Want' in September, and recent follow-up 'Gloom' is every bit as blissful. Fuzzy arpeggios and Lea Emmerly's sultry vocals are among the band's finest qualities, but it's their uplifting mood that makes them such an addictive listen. They support The Orwells on their upcoming UK tour.

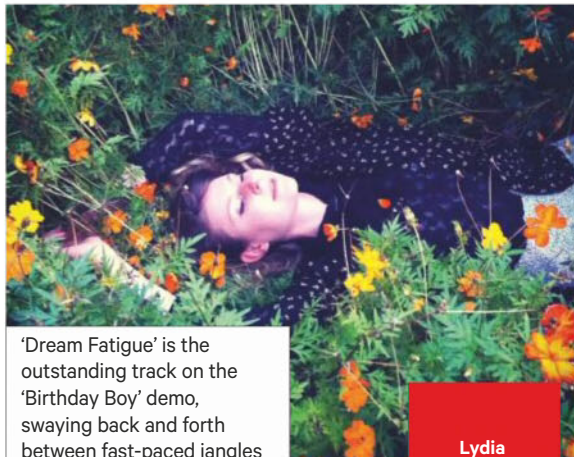
► **SOCIAL** facebook.com/kidwavemusic

► **HEAR THEM** soundcloud.com/kid-wave

► **SEE THEM LIVE** London Electric Ballroom (November 20), Manchester Academy 3 (24, both with The Orwells)

**Susan**

The two tracks they have online are both labelled "rough mix", but Susan's lush guitar-pop still sounds positively gorgeous in these lo-fi recordings.



Lydia Ainsworth

'Dream Fatigue' is the outstanding track on the 'Birthday Boy' demo, swaying back and forth between fast-paced jangles and shimmering chords. A stunning introduction to the freshly spawned Canadian quartet.

► **HEAR THEM** susanisacult.bandcamp.com

**Lvl Up**

Lvl Up are putting a little magic back into the emo revival, conjuring up a cauldron of hits with their new full-length 'Hoodwink'd'. Out on Double Double Whammy, it's crammed with songs about being hexed, cursed and even stoned. 'Annie's A Witch' is one of the many standouts.

► **SOCIAL** lvlupband.tumblr.com

► **HEAR THEM** lvlup.bandcamp.com

**BAND CRUSH**

**Raury**



**The Speed Of Sound In Seawater**

"The Speed Of Sound In Seawater are amazing, they're just like acoustic art heaven! I've no idea where they're from [Sacramento], but 'Dinner And A Movie' is my favourite song of theirs."

Leon Bridges



## Take Turns

'Finisher's Medals', from this Leeds group's upcoming 'Animal Fat' EP, is a full-throttle psychedelic thrum from the Pavement school of alt-rock. There's also a shade of early Biffy amid all the lysergic synths. The EP is due for release on November 17 – you can hear them air it when supporting Autobahn and Merchandise in Leeds soon afterwards.

► **SOCIAL** [twitter.com/Take\\_Turns](https://twitter.com/Take_Turns)

► **HEAR THEM** [taketurns.bandcamp.com](https://bandcamp.com/taketurns)

► **SEE THEM LIVE** Leeds Gold Sounds at Brudenell Social Club (November 23)

## Oscar

Oscar Scheller's been called a miserabilist before, but the term doesn't really do him justice. Showcasing a voice that verges on baritone, songs like 'Open Up' and 'Be Good' are sprightly and stuffed with huge but lo-fi choruses.

► **SOCIAL** [twitter.com/oscar\\_scheller](https://twitter.com/oscar_scheller)

► **HEAR HIM** [soundcloud.com/oscar\\_music](https://soundcloud.com/oscar_music)

## Sasha Siem

Coming on like Björk fused with Joanna Newsom, Sasha Siem's recent tracks 'See-Through' and 'My Friend'

Sasha Siem



have piqued our ears with their painstaking intricacy. Having played music since the tender age of five, Siem is gearing up to release debut LP 'Most Of The Boys'.

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

► **HEAR THEM** [soundcloud.com/sashasiem](https://soundcloud.com/sashasiem)

## Velma

"Every day is another day so what's one more day alone?" screams Velma (pronounced Velma) vocalist Travis Kuncel on the blistering 'Thumb Bucket'. The Baltimore group's amalgamation of angsty, 'Bleach'-era Nirvana with the attack of newer bands like Fidlär should make them familiar to the masses. The lyrics are also great, and notably sardonic – "God is an American/No surprise", goes 'Slime'.

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

► **HEAR THEM** [soundcloud.com/fleetingyouthrecords](https://soundcloud.com/fleetingyouthrecords)

## Mainland

Things have been hotting up for NYC four-piece Mainland ever since they emerged with 'Shiner' last February. The band – who've previously



Oscar



that stand out for all the right reasons. They're from Saint Petersburg, where an apparently banal music scene (as they see it), has motivated them to create something different. The result is their self-branded "thunder pop" – a sound exemplified by the sweeping guitars of latest track 'Umi'. It's a gutsy effort that makes a big impression.

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

► **HEAR THEM** [soundcloud.com/pinkshinyultrablaster](https://soundcloud.com/pinkshinyultrablaster)

## Alex Napping

"Unrestrained emotion coupled with careening pop music," is as good as a Bandcamp description gets in regard to Austin-based Alex Napping. Sporting the same likeable, soaring riffs as PS Eliot once did, while continuing to inject a bit of sugar into their hooks, the band's first 12-inch,

been in the studio with Spoon man Jim Eno – have now signed with new label 300 Entertainment (headed up by legendary Def Jam exec Lyor Cohen).

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

► **HEAR THEM** [soundcloud.com/mainlandnyc](https://soundcloud.com/mainlandnyc)

## Pinkshinyultrablaster

Beautifully toned and unconventionally fast, Pinkshinyultrablaster are a shoegaze-inspired outfit

# Radar NEWS ROUND UP

## NZCA LINES RETURN

Michael Lovett makes his return on December 8 with new single 'New Atmosphere'. Once again working with collaborators Charlie Alex March (Gold Panda) and Ash Workman (Metronomy), it's the precursor to his as yet unreleased second album. Live dates are set to be announced soon.

## BULLY SIGN

Alicia Bognanno's Bully have inked a deal with Columbia Records imprint Startime International. The band emerged from Nashville earlier this year, and have since completed a well-received tour supporting NYC's Drowners, before impressing the crowds with their shows at CMJ in New York last month.



## MENACE BEACH UNLEASH 'RATWORLD'

Leeds act Menace Beach – who share members with Puled Apart By Horses and Hookworms – are to release their debut album 'Ratworld' on January 19, 2015. Lead track 'Come On Give Up' is online now, and the band tour the UK with PABH in November.

## MAKTHAVERSKAN'S UK DEBUT

November 29 marks the third instalment of the About Time festival at London's Total Refreshment Centre. The DIY extravaganza boasts the first UK appearance from "death-pop" Swedes Makthaverman (their LP 'II' is one of 2014's best), as well as UK stalwarts Trust Fund, Plaids, Crows An Wra and lots more.

► For daily new music recommendations and exclusive tracks and videos go to [NME.COM/NEWMUSIC](http://NME.COM/NEWMUSIC)





Mainland

'This Is Not A Bedroom', is a rollercoaster of sweetly executed emotional jams. Fans of Radiator Hospital, Paul Baribeau and Hop Along will find a lot to tuck into.

► **SOCIAL** facebook.com/alexsnapping

► **HEAR THEM** alexsnapping.bandcamp.com

## Golden Fable

Taking inspiration from the picturesque scenery of their native Snowdonia, Golden Fable's soaring strings and stuttering guitars make for a breathtaking ride on 'Breathe In', from new album 'Ancient Blue'. The three-piece's greatest asset, though, lies in the sweeping vocals of Rebecca Palin. A classically

trained singer, her choral singing lends an ethereal and almost religious quality to the band's ambitious sound.

► **SOCIAL** facebook.com/goldenfable

► **HEAR THEM** goldenfable.bandcamp.com

► **SEE THEM LIVE** London Madame JoJo's (November 25)

## Horsefight

Formed by members of the now defunct Young Legionnaire and Yourcodenameis:milo, Horsefight have been tearing up London's live circuit with their own brand of psycho punk of late. Having scored opening slots for Fat Whites, DZ Deathrays and God Damn, the trio are looking to November 24 to release their single 'Derren Brown' on Club The Mammoth.

► **SOCIAL** facebook.com/horsefightband

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

## Tyyny

Meaning 'Pillows' in his native Finnish, Jari Oisalo's latest project recalls Grandaddy, due to its analogue synths, and even a bit of 'Alligator'-era The National, courtesy of the semi-baritone vocal. 'Pusuudelleen' neatly threads Oisalo's influences together while weaving a fluffy, atmospheric melody into the middle of it all. Those into Scandinavian melodrama would do well to pay attention.

► **SOCIAL** facebook.com/tyyny

► **HEAR THEM** soundcloud.com/tyyny

## Dirtwire

David Satori and Evan Fraser are the two Californian producers responsible for Dirtwire. They call the project "back porch electro-cana", which is a fair description. Latest EP 'The Carrier' is loaded with nuggets. Highlight 'Damn Rooster' displays a bottleneck solo and blues harp virtuosity.

► **SOCIAL** facebook.com/dirtwiremusic

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

## NEW SOUNDS FROM WAY OUT

This week's columnist

**DANIEL**

**FOX**

Girl Band



## ANOTHER PACK OF WEIRDOS

Any song with a chorus that's a garage-punk reworking of Enya's 'Sail Away' is a song worth listening to (not sure if the reference is too applicable outside of Ireland, but if you haven't heard the original, get on that: you may or may not regret it). Such is 'Sail And Rail', the opening track of Dublin three-piece **Sissy**'s debut EP. Sardonicly combining the subject matter of summer holidays and the unavailability of legal abortion in Ireland doesn't sound like the easiest of tasks, but Sissy pull it off beautifully. I think this song ought to be a total anthem. The combination of sexual politics and irreverent humour is apparent throughout their work, with other songs having titles such as 'No Mickey On The Mouse'. They kind of remind me of '90s Brighton punks Huggy Bear: it's the same kind of desirable messiness and spirit of being genuinely pissed off about things without still being able to smile at the end of it all.

We played with these guys and gal **Any Pretty** in Berlin recently, where they're based. They come from across the globe – there's a Canadian, an American, one from Ireland and one bona fide German in there too. They're very new – I'm pretty sure it was only their second ever gig – but they were great. It was dense, overlapping boy/girl vocals over a heady mix of synths and guitars, kinda like a proggy Stereolab. They come from the interesting position of being very new to their instruments. It's an interesting perspective from which to hear music created, and I'm sure in time they will release something... so keep your ears firmly pointed eastwards.



## Sissy combine messiness with sexual politics and irreverent humour

Seeing as they once beat us in a game of somewhat embarrassing five-a-side football, I've got mixed feelings about including **Meltybrains?** in this here list. If wasn't for the fact that they're one of the most immersive and energetic live acts in Ireland today, they would be ditched so fast that they'd be cleaning the mud stains out of their all-white stage attire for weeks. In honesty, they're a little hard to describe because it's pretty all-encompassing stuff. There are healthy doses of post-rock, and white-boy hip-hop doused in Auto-Tune, and they have long, hypnotic sections of music with lots of rolls and climaxes. It's all held together with a good sense of humour. I've heard their next single, and it's fantastic. Pack of weirdos, though.

Next week: Jack Savidge from Friendly Fires

## Radar LABEL OF THE WEEK

**Kanine**



► **FOUNDED** 2002

► **BASED** Brooklyn

► **KEY RELEASES** Chairlift – 'Does You Inspire You' (2008); Surfer Blood – 'Astro Coast' (2010); Flowers – 'Do What You Want To, It's What You Should Do' (2014)

► **RADAR SAYS** One of New York's most respected labels, Kanine is enjoying success with Flowers and Fear Of Men – bolstered by a back catalogue that includes Grizzly Bear, Braids and Splashh.

"I MADE A

ROKY ERICKSON,  
WILLIE NELSON,  
DOLLY PARTON,  
THE DOORS,

JOAN JETT,  
FUCKING DAVID YOW  
FROM THE JESUS LIZARD

AND THE PRESIDENT OF THE  
UNITED STATES OF AMERICA.

NOT MANY SAID NO."



# WISHLIST:



**Foo Fighters' eighth album is a personal project for Dave Grohl. Greg Cochrane talks to him about grand ambitions, legendary musicians and 20 years as America's biggest rock band**

PHOTOS: ED MILES

TWENTY  
BLOCKS  
NORTH FROM  
PRESIDENT OBAMA'S  
LEAFLESS  
WHITE HOUSE LAWN  
YOU'LL FIND THE  
BLACK CAT...

A dimly lit stairwell leads to an upstairs venue with a claustrophobic ceiling, no stage barrier and an extravagant selection of whiskies behind the bar. Most nights it's found hosting a bill of local hardcore punk bands. But tonight, on a Friday in late October, one of the world's biggest rock bands is in town.

All the tickets were snapped up yesterday, a queue of fans snaking down the street. While they knew who was headlining, they were in the dark about the rest of the show; instead of a support, the 400 people squeezed into the room are huddled around TV screens watching an hour-long music documentary.

It's the tee-up to a gig that, after 24 months away, sees Foo Fighters truly get back into their stride: they spend their epic three-hour set plucking anthems from their two decades as a band. There are fiery renditions of 'Learn To Fly', 'Monkey Wrench', 'Weenie Beenie', 'The Pretender' and 'All My Life'. But, most excitingly, they also offer the first ever live performance of brand new track 'The Feast And The Famine' – a song written about the city they're currently playing in, Washington DC.

By now, you may have heard about Foo Fighters' ambitious new plans. You might

have already seen some of it aired on BBC4. 'Sonic Highways' is the name of Foo Fighters' new album, but also the title of a unique music documentary series pioneered by Dave Grohl. The two work hand in hand: to make their eighth studio album, Grohl, Nate Mendel, Chris Shiflett, Pat Smear and Taylor Hawkins travelled to eight different cities across the US, where they would set up in a local studio and record one track in each. As they went along, their affable frontman would also make a show about each city's music scene: the history, people and landmarks within it. For anyone who's seen Grohl's 2013 film *Sound City* about the legendary Los Angeles studio, it's that idea blown up on a mighty scale, taking in New York, Los Angeles, Seattle, New Orleans, Nashville, Chicago and Austin.

And, of course, Washington DC. It's a special place, close to Grohl's heart. He grew up about half an hour out of the city in Springfield, Virginia, and the documentary even sees him return to his mother's house to flick through embarrassing school photos. For Grohl, DC was more than just the nearest metropolis; it was the place where he fell in love with music, drumming in groups such as Dain Brame and Scream before Nirvana ever existed. In 1993, he and a bunch of other musicians invested in The Black Cat, where the band play tonight, becoming its co-founders.

It's that personal experience of a city – its people, its stories, its inspirations, its history – that forms the crux of the Foo's combined album and TV series. Simply put, Grohl believes music is shaped by its environment

and this is his way of showing who, why and how: how Arctic Monkeys could only have come from Sheffield, Black Sabbath's doomy riffs could only have been spawned in Birmingham, the way The Strokes' sound is New York.

The same goes for Washington DC. The US capital is most famous for America's emblems of power: the shiny dome of Capitol Hill, the glare of the Lincoln Memorial and the imposing Washington Monument. But, away from the street stalls selling tourist kitsch, it's a city that's historically struggled with poverty, unemployment and social unrest. You don't have to look far to see the homeless guy huddling around the street grates, catching the warm air billowing up from the subway, or the snaking line for food parcels in the park. Wealth inequality in the city is massive. That's the complex make-up of DC, and it feeds the type of music that originates there.

Go-go, an intoxicating blend of funk, soul and hip-hop, emerged from Washington during the economic downturn of the '70s. Pioneered by locals like Chuck Brown and Trouble Funk, it brought DC's segregated communities together. It was release. Then there's Dischord Records, created by Jeff Nelson and Ian MacKaye. Originally set up to release singles by their band, The Teen Idles, the label began putting out DC-area artists including their own Minor Threat, Rites Of Spring, The Nation Of Ulysses and MacKaye's Fugazi. Still operating today, Dischord has become more than just a label – it's a DIY ideology.

Foo Fighters at the Black  
Cat in Washington DC, and  
(below) with local go-go  
band RDGLDGRN





# "THIS PROJECT'S BEEN FUCKING OVERWHELMING"

These are the kind of stories *Sonic Highways* tells. Of course, Grohl's roped in some box-office-friendly friends to help, too: Pharrell, Rick Rubin and the Beastie Boys, for example, all appear in the DC episode alone.

Given all that, Foo Fighters' own sound has never been typical of a particular place. Grohl – born in Ohio, raised in Virginia, made famous in Seattle, now living in LA – has covered a lot of ground. Listen to the album and you'll realise this isn't about Foos borrowing the sound from these places – it still sounds like a Foos record – but it's inspired by the cities. Ultimately, all these geographical dots join together to create the heartland that is American rock – and Grohl's band are the living embodiment of that.

**So why now?** Eight albums into a career that needs no gimmicks, Grohl was looking for a fresh approach, to renew the creative process for a band that turns two decades old this year. Plus, no-one had ever committed to film the history of American music in this way before. Who better to do that than arguably the most well-connected man in rock music?

"Watching one of these episodes will inspire you," says Grohl. "Watching eight of these episodes will change your fucking life, because you will know more about American music than you ever have before."

It wasn't easy. First, there was the cost. It's an incredibly well-constructed series. The detail is forensic, as you'd expect from producers HBO. A frustrated Grohl had been pitching the idea to TV execs before guitarist Pat Smear suggested they played some gigs – a pair of stadium shows in Mexico – to raise the cash. But bassist Mendel admits that he and the other members of the band were "dubious" about the idea at first.

"Are we making an album or are we making a film?" says Dave, recalling their early misgivings. "We're making both. But a great record is first and foremost, because we're Foo Fighters and that's what we do."

The scale of his grand ambition posed more problems: interviews, flights, studio time, crew, editors, equipment. Most bands would have balked at the logistics, but Grohl relished it, writing personal emails to the people he wanted involved.

"I just wanted to get through every day," he remembers. "What do I have to do today? I gotta interview Willie Nelson, Dolly Parton, then I gotta go record this vocal, and then I gotta go talk to Tony Joe White, and then Gibby [Haynes] from Butthole Surfers.' The next day, 'What do I have to do now? Talk to Chuck D, and then we gotta meet up with Rick Rubin.' I did that for a year and a half."

## London, September, 2014.

It's the afternoon after Foo Fighters returned to the gig circuit – not in a giant arena, but

playing a tiny club shown at Brighton's Concorde 2. They performed only their fifth or sixth gig in the past two years under a pseudonym, The Holy Shits. A couple of days later, it'll be business as usual, performing in front of 20,000 people and a TV audience of more than a million as they headline the inaugural Invictus Games closing ceremony at London's Olympic Park. The band are only in the UK because Dave Grohl accepted an invitation from Prince Harry to play.

For the moment, they're trying to recover from the intensity of the night before. Band members mill around a west London photo studio. Guitarist Chris Shiflett drinks an oversized cup of tea and chats to Pat Smear as he chainsmokes in an outside courtyard. "We're still getting match fit," admits Taylor Hawkins, peering through a reflective pair of aviators. Dave Grohl sits on a hard sofa in the corner of a large white room, hugging his knees to his chest. His iPhone – housed in a well-worn Sub Pop case – buzzes next to him. "My producer," he says, excusing himself. "I'm still working on edits for the show." He comes back, puts his phone down, and we get down to unpicking this behemoth of a project...

**NME: 'Sonic Highways': it's an album, it's a TV series. When did the idea first come to you?**

**Dave Grohl:** "This idea began before we even made the last record [2011's 'Wasting Light']. I had started thinking of the challenge of recording the band in an environment that would ultimately dictate or determine the outcome of the music. So we made 'Wasting Light' in my house and also made the documentary film about the history of the band. We went on the road for a long time, and then came home and I started that *Sound City* project. After *Sound City*, I thought maybe it becomes my obligation or mission or responsibility that I shine a light on all these other historic studios, because they're all disappearing or struggling."

**What do you think of what you've created?**

"When we finished the first episode [Chicago], I felt like I'd made a film, and I told this story that was really important to me – this story of these legendary

musicians creating something from nothing. Also my personal story of seeing a live band for the first time and it changing my life. Watching it, I felt like I achieved exactly what I set out to do. I watched the second episode and it was even better, and I thought, 'Oh my God.' After the third and fourth episode, I started to realise the scope of this thing was fucking crazy. Now it's coming back to me as this mountain of footage and information that's just fucking overwhelming. I think that documentaries will eventually become the resource for information for kids who need to dig in and learn the history of something. It's not required learning, but if need be, it's there."

**Who were the best interviewees?**

"Nora Guthrie, Woody Guthrie's daughter. That was one of the greatest days of my life. She has this spirit, or light, that's contagious. She's so inspired. She's preserving and maintaining her father's library of songs that are responsible for so much in the history of American music. Roky Erickson from The 13th Floor Elevators, Willie Nelson, Dolly Parton, The Doors, Joan Jett, fucking David Yow from The



A Foos fan outside the venue Grohl co-founded in 1993



# GOD BLESS AMERICA

The eight tracks on 'Sonic Highways' were recorded in eight US cities

Jesus Lizard, and the President of the United States of America. I made this wish list of all the people that I hoped would tell this story, and there were only a few that said no."

## Who would you have liked in it?

"Patti Smith. She's a hero of mine. Carole King; she's an American icon. Just a few, not too many, but there were some that I was afraid to contact, too. I thought, 'Wow, you know, I have to talk to Dylan,' but I haven't called him yet. I might, there's still time [Dylan's not in the final cut]. I figured that once I got the president, I could maybe get Dylan, but I think he may be the harder one to get!"

## What was it like to interview Obama?

"We had met before a few times and he's genuinely cool. He's musically inclined. He's very into Stevie Wonder, The Beatles and the Stones. He's a rocker, he's cool."

## Could you see the same concept working in the UK?

"I'm never fucking doing it again! But I can imagine there are bands from countries all over the world that could do the same thing. England's a great example of another country where each city has regional relevance. I think that every country could have its own *Sonic Highways* series. England could definitely have it; I'm sure Australia, South America..."

## In the opening line of the first episode you refer to "20 years of Foo Fighters". How are you planning on marking it?

"Oh, we have plans, a lot of plans. Fun ideas. Considering where this band started, it's pretty amazing that we're still here. I'm very proud that we've made it this far; I remember most of it, but to me the most important thing is where to go from here. Whenever we make a new record, it's important to me that we come up with something that's just as important as the first album, so that's the biggest challenge. The first record is a demo tape. It wasn't even meant to be a band. It was just me in the studio down the street from my house."

"At one point I thought, 'You know what would be really funny? To re-record the first Foo Fighters record as the band we are now' – 'cos the first record isn't the Foo Fighters, it's just me. So what if, for the 20th anniversary, we went in and re-recorded the first record – same songs, same arrangements, in sequence – but as the Foo Fighters 2014? Taylor was like, 'Are you out of your fucking mind?! That's the worst idea ever! People would fucking



## Seattle

Local legends: Nirvana, Jimi Hendrix, Pearl Jam

Track: 'Subterranean'

Dave: "The studio was the last place Nirvana recorded and the place where I made the first Foos album – it has the most personal relevance."



## Los Angeles

Local legends: Guns N' Roses, Beach Boys, Bad Religion

Track: 'Outside'

Taylor: "We got into that town, then went out to Joshua Tree to live the desert rat lifestyle."



## Chicago

Local legends: Frankie Knuckles, Buddy Guy, Tom Morello

Track: 'Something From Nothing'

Nate: "It's a blue-collar working-class city. Chicago is like doing a job. It was more like punching a clock, working in Chicago – that's what I liked about working in that city."



## Nashville

Local legends: Jack White (adopted), Paramore, Kings Of Leon

Track: 'Congregation'

Chris: "You go to Nashville and it's music. Everyone is a musician."

## Austin

Local legends: ...Trail Of Dead, Willy Nelson, Spoon

Track: 'What Did I Do?/God Is My Witness'

Dave: "It's incredible. It's an oasis in the middle of a lot of big country. It's the birthplace of psychedelic music. Austin was a real discovery."

hate it!' And Pat said, 'That's exactly why we should do it!'

"Fuck, man! I don't like it when a band's tour is just to play one past record. I fucking hate that. I think there was a festival called All Tomorrow's Parties... [who introduced the Don't Look Back series, where artists play classic albums in full]. All Tomorrow's Parties?! What, are you having, like, last year's fucking party – what are you talking about?! I don't like it when bands do that. It's presumptuous. It's lazy. But going in and re-recording an album, just to piss everyone off? I remember when people started remastering their records and were so excited, like, 'Oh my God, this is gonna be so great!' And then there's no guitar solos on it and you're like, 'This isn't the same record!'"

**So you won't play the debut album in full live for the anniversary, then?**

"No... I think that's a shitty idea! I don't get why people do that. We've already written that one off. I mean, I don't mind playing a lot of those old songs just to revisit. But the best way to celebrate our 20th anniversary isn't to focus on 20 years ago, but to focus on the last 20 years, meaning two years ago and six years ago and eight years ago."

**How was the experience of Nirvana being inducted into The Rock And Roll Hall Of Fame in April? That was looking back...**

"That was one of the important things in asking St Vincent and Lorde. Because



I thought that as we were picking women to play with at The Rock And Roll Hall Of Fame it was important that we choose people that shared the same aesthetic, and I think that St Vincent and Lorde are both great examples of musicians that are going to push [music] in a new direction. Annie [Clark] is just... I honestly think she will become a revolution. I'm so in awe of her, musically and otherwise. She didn't walk into that room with jitters; she walked into that room with this look of excitement, like she was going into battle. She's incredible. Lorde has a long future ahead of her – as a singer, as a writer. Musically or otherwise, she's one of those beautiful people that sees the world in her own light and evidently has the ability to share it with everyone. Look, I love Motörhead, I love Ramones, I love AC/DC. And I buy those records because I want them to sound like Motörhead, Ramones and AC/DC. But at the same time I think it's important that people challenge themselves and push themselves in the right place that's kind of uncomfortable, because hopefully that environment will inspire you to do something you've never done before."

**Is your greatest fear getting stuck in a rut?**

"No, my greatest fear is just not doing anything at all, you know. That's why I do all these

"OBAMA IS GENUINELY COOL: HE'S A ROCKER"





## New York

**Local legends:** The Velvet Underground, Yeah Yeah Yeahs, The Strokes

**Track:** 'I Am A River'

**Dave:** "New York is such a huge melting pot. You've got rap, rock, you've got big band – there's so much music that's come through there. It's its own little universe of music."

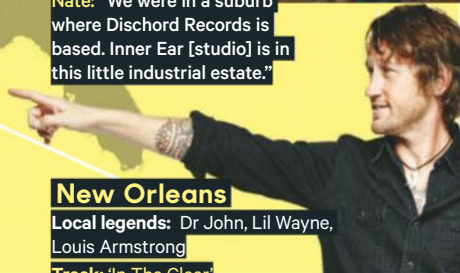


## Washington

**Local legends:** Bad Brains, Minor Threat, Henry Rollins

**Track:** 'The Feast And The Famine'

**Nate:** "We were in a suburb where Dischord Records is based. Inner Ear [studio] is in this little industrial estate."



## New Orleans

**Local legends:** Dr John, Lil Wayne, Louis Armstrong

**Track:** 'In The Clear'

**Nate:** "It was the standout city of the whole thing for us. It's a music city in a way that no other place in America is. Music is the heart and soul of that town."

projects. I just can't imagine retirement. My daughter asked me, she said, 'Daddy, when are you gonna retire?' 'Well... someday.' She'll say things like, 'You don't have to work.' I say, 'Yes I do!'"

### Would you entertain the idea of retirement?

"Well, this whole project's been so overwhelming, it's like... I could imagine a time where I find myself in the middle of a large piece of property with lots of things to do at home. I don't know when or where, but I know it's gonna happen; I'm just not ready yet."

### Would you stop making music?

"I'd never stop making music. I'd make music in my living room that you'd never hear because I just like to make music. I've got a studio upstairs in my house where I record stuff with my kids that sounds like the fuckin' [Japanese experimental band] Boredoms, you know? It's like crazy improvisational noise and it's really cool."

### The Grohl Family Band.

"Oh God, it's weird. We're not talking 'She Loves You'; we're talking, like, fuckin' 'Revolution 9' shit. It's crazy, but I enjoy that, it's fun."

### Any favourite new bands?

"Well, Royal Blood right now. I saw some live footage of them, I think from Glastonbury, and I was so excited to see a band that was heavy,

had riffs, had songs and could really perform, and had an audience that was genuinely excited to watch them play. Someone tells me that the album went to Number One, and for another guy with a guitar to see another guy with a guitar getting the Number One record, it's so encouraging. Not that I think that rock'n'roll is the only type of music, but in this day and age it's good to see it fuckin' show its face now and then."

### Outside of Foos, would you make another album with Them Crooked Vultures?

"I would love to make another Vultures record. I think our biggest hurdle is just a logistic one, that the three of us are all pretty busy. Yeah, I mean, I'm trying to think of things that I would revisit. I get asked to do another Probot record all the time, but I can't do it. Those were my favourite singers."

### Finally, this is your love letter to America. Obama's in it. He's midway through his second term. How's he done? You've been all across the US – is it a different place now?

"Every day there's something new, whether it's Ferguson or the army or international conflict – I can't even imagine. The day that I interviewed the President was the day that he announced he was putting more troops back in Iraq. Then he had to give a medal, a congressional medal of honour to a soldier who sacrificed his body in combat to save some of his fellow soldiers, and I remember thinking, 'OK, he has to do this press conference where he talks about war, then he has this emotional ceremony with the soldier that almost gave his life to save others, and then he's gonna sit down with me and talk about Stevie Wonder?'"

"We were supposed to talk for about 15 minutes and ended up talking for 45. It was great. In a lot of ways the country is in a better place and in some ways we're facing new challenges that the next president is going to have to figure out. I can't imagine having the president's job, and I honestly think that he's made a big difference in our country. But in a way you also have to resign to the idea that you're not – that you can't win. You're not going to be everyone's friend."

## But Dave Grohl

does do that rare and inspired thing of being everyone's friend. Only he could have made *Sonic Highways*, thanks to his connections, his reputation, his energy levels. 2015 is a special year for Foo Fighters, a year when they're trying to deliver firsts. What about making a first headline visit to Glastonbury next June?

"I mean, it's an iconic festival," smiles Grohl. "Yeah, I just tell everyone if they need a band, we're pretty good. They should give us a call. See what happens." ■

► Turn to page 50 for NME's review of 'Sonic Highways'. Visit [NME.COM](http://NME.COM) for exclusive video interviews with the Foo Fighters

DAVE ON...



### The kind of musicians he admires

"I admire musicians that are forward-thinking and try to challenge themselves and change the game a little. I've always admired Neil Young because it seems like he's tireless and prolific and always looking to do something new. I know some musicians that don't play music unless there are people watching. I think that's weird... like I know some musicians that don't have instruments in their house. Isn't that the first thing you think of when you wake up in the morning? Isn't it the last thing you wanna do before you go to sleep at night? It's those musicians that I really admire, because I know that they're borderline obsessed with music. I'm sort of the same way; I just love to play. I love to play with people I don't know; I love to play with people I've known for 20 years. I just consider it a real pleasure. Even when there is no reward, it's just playing, and I think that's important for people to realise, that making music is the best reward."

### Spotify as a discovery tool

"I interviewed Ben Gibbard from Death Cab For Cutie. He's brilliant – he was talking about how he thinks [the idea that there's too much choice out there and people don't know where to go] is bullshit. He says, 'I think it's the same as going to the biggest record store in town, and just flipping through all the vinyl with your fingers, running your fingers through each one,' and he had a point! That it's the same thing, except instead of doing it with your fingers, you're doing it with your mouse. It's just getting people there. How do you get people there? How do you get people to fall in love with the idea of discovery? It's one of the intentions of this whole project. How do you get people inspired to be inspired by music? How do you get people to want to know more?"

### The biggest thrills after 25 years of playing music

"I like it when I see people's expressions as they're seeing us live for the first time. This happened the other night at the opening of this Invictus Games thing, and there were 2-3,000 people, as far as the eye is long. And there were Foo Fighters fans there, but there were a lot of people who knew nothing about us, and as I'm scanning through the crowd, I'm looking at people's reactions. I saw a lot of mouths agape, because it was fast and it was loud. I like it when people see the band. I think one of the most important parts of being a band is the live interaction with your audience. It's great to make great records, but when you make that live connection, there's no turning back from there."



A black and white photograph of a young man with dark, wavy hair, wearing a light-colored long-sleeved shirt with a dark graphic on the front. He is playing a dark-colored electric guitar. The background is slightly out of focus, showing what appears to be a stage or rehearsal space. The text 'TAB' is overlaid in a yellow box in the top right, 'THE' is overlaid in a white box in the center, and 'PO' is overlaid in a blue box in the bottom right.

# TAB

# THE

# PO

30

The Stone Roses  
on *Top Of The Pops*,  
November 23, 1989



OF

In November 1989, The Stone Roses and Happy Mondays took Madchester to the masses with a slew of chaotic live TV appearances. Matthew Horton talks to Shaun Ryder et al about gatecrashing the mainstream

**O**ver 10 uproarious days in November 1989, the Madchester juggernaut rolled into the national consciousness. On the 13th, The Stone Roses released double A-side 'Fools Gold'/'What The World Is Waiting For' – the same day that Happy Mondays launched the 'Madchester Rave On' EP. The following week, BBC TV opened its arms and the lunatics took over the asylum. The chaos of The Stone Roses' live, nationwide and utterly chaotic TV debut on BBC Two's *The Late Show* on 21 November is now the stuff of legend. Two days later, Happy Mondays joined them on *Top Of The Pops* to herald Madchester's crowning glory: its outlandish, native fusion of acid house and rock had sneaked into the charts.

Even down in the home counties it felt like a victory. Acid house took its time reaching Berkhamsted. My introduction came at a garage party on GCSE results day, 1988. A schoolmate had spent the summer in London and returned in top-to-toe distressed denim, smiley face embroidered on his pocket, clutching a cassette of Phuture's 'Acid Tracks'. The effect was profound (we all did fish mouths and waved our hands around a lot). ➔

PS



**Up in Manchester**, there were more practical consequences. Happy Mondays had been around since 1985, playing their disjointed funk and releasing the John Cale-produced 'Squirrel And G-Man Twenty Four Hour Party People Plastic Face Carnt Smile (White Out)' in 1987 and 'Bummed' in 1988 with Joy Division producer Martin Hannett.

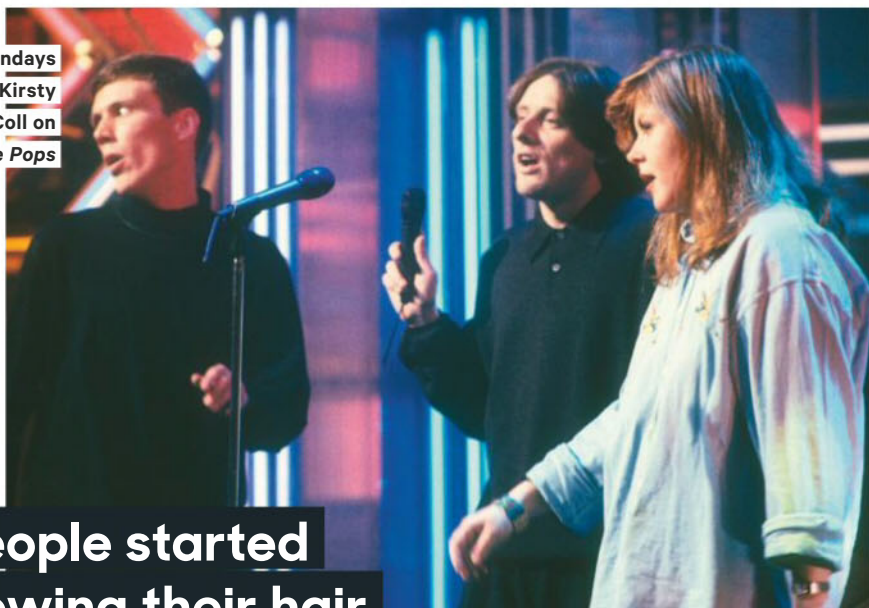
"We knew there was a scene happening," singer Shaun Ryder remembers today. "Back then everyone had skinheads, but then they started growing their hair long and dropping E." Soon it was seeping further into Happy Mondays' music, taking root when acid house DJ Paul Oakenfold and Erasure's Vince Clarke got hold of 'Bummed' track 'Wrote For Luck' and turned out the groundbreaking 'WFL' remixes (on the 'Hallelujah' EP) in September 1989. "We thought it was going to do a lot better than it did," says Ryder, but the breakthrough was on the horizon.

The Stone Roses came to dance music more circuitously. Formed in 1983, by 1989 "they were the biggest thing in Manchester", says John Leckie, producer of their self-titled April 1989 debut. November lit the touch paper across the rest of the country. That's when I visited Bristol's Rival Records on a university open day and bought 'Fools Gold', the first real sign that The Stone Roses had been to a club.

That week was the moment when everything came alive. Although it might seem like a proto version of the classic Blur vs Oasis chart battle, there was real camaraderie ("Ian [Brown] and I would have a burger together," says Ryder, "and I'd see a few of the other Roses in The Hacienda. We respected each other"). The simultaneous release of 'Fools Gold' and 'Madchester Rave On' was a two-pronged offensive out of Manchester: both singles spliced dance music and rock, 'Fools Gold' through wah-wah-fuelled funk, 'Madchester Rave On' with an amalgam of PiL-style punk-dub, and both were coming our way at once.

The thing is, 'Fools Gold' was a happy accident, a B-side that spiralled out of control and into history. "The original A-side was 'What The World Is Waiting For'," says Leckie. "'Fools Gold' was just a fun track, but there was a good feeling as we were doing it and it gradually got bigger." It was based around Jabo

Happy Mondays  
and Kirsty  
MacColl on  
Top Of The Pops



## "People started growing their hair and dropping E"

Shaun Ryder

Starks' drum loop from the 1971 James Brown track 'Hot Pants (She Got To Use What She Got To Get What She Wants)', but according to Leckie, Stone Roses drummer Reni played along and "there's lots of stuff on top – bongos, extra bass, all cleverly mixed together to make it mysterious! Everyone was being creative."

It was a more natural progression for Happy Mondays – not that the 'Madchester Rave On' sessions were easy. The EP's engineer, Hugo Nicolson – who would go on to co-produce Primal Scream's 'Screamadelica' – remembers the mayhem. "It's one of those sessions that's ingrained in my memory, just because it was so insane. Gary [Whelan], the drummer, went out for five minutes and didn't reappear for two days. The studio [The Manor in Oxfordshire] was a madhouse, but everyone was really cool. They were so good at what they did."

**On The Late Show** on November 21, The Stone Roses delivered their own havoc. Seconds into 'Made Of Stone', the sound broke down and presenter Tracey MacLeod filled in while Brown hopped around behind her yelling, "Amateurs! Amateurs!"

"I found myself in the role of a supply teacher who's lost control of the classroom,"

says MacLeod. In the clip, you see Reni collapsing into giggles as the sound fails. Was it deliberate? "Lime Grove was an old, primitive studio, and they'd been told that if they turned the sound up higher than a certain level the regulator would kick in and blow the power. I think the truth is somewhere in between – although I saw Ian Brown a few years ago and he said, 'Sorry about that...'"

When 'Fools Gold' and 'Madchester Rave On' entered the charts at 13 and 30 respectively, *TOTP* was a glorious inevitability, but the bands were still outliers. "Nobody really knew who the fuck we were or what we looked like," Ryder points out, "so I wanted to go and play bass with The Stone Roses and have [Roses bassist] Mani come and sing down my mic. I had an argument with the guy who must have been the producer, a proper wanker who said, 'You will never work this show again!' The next time we were on [with 'Step On', the following April], he'd got sacked." The Stone Roses weren't blasé about chart success either. "I can remember being glued to the charts on a Sunday evening," says Leckie. "We'd phone each other up and congratulate each other."

Happy Mondays managed to maintain their momentum, bringing Oakenfold back in to produce Top Five album 'Pills 'N' Thrills And Bellyaches' ("If we'd been on any other record label than Factory," Ryder reckons, "there's no way they'd have let some guy who was spinning tunes in Ibiza produce a record for us"), but The Stone Roses tripped up, hamstrung by record-label wrangles. It would be five years before they returned with 'Second Coming', but there was a single in July 1990, 'One Love', that offered a tantalising glimpse of a pure dance Roses album. As Leckie imagines: "If they'd stayed with the record company and got another manager, the second album would've been very different."

Whatever the regrets, the Madchester star shone bright for a dazzling moment, recalibrating rock's compass. Me? I ended up going to Bristol University the next year and forming DJ duo Judas Sheep, spinning tunes by Jesus Jones, The Farm, and The Charlatans by Madchester acolytes all. ■

## CRIB NOTES

Trivia from Madchester's first mainstream moment

### Fools what?

Ian Brown's opaque lyrics were inspired by the 1948 film *The Treasure Of The Sierra Madre*. "It's about greed," Brown told *Melody Maker* in 1989. "Three geezers who put their money together to get equipment to go looking for gold. Then they all betray each other."

### Northern soul

Rochdale's Lisa Stansfield was Number One with 'All Around The World' the week the singles were released. She says: "They invented something fucking incredible. We were in such different places, but a lot of northern music at that time was very cutting edge."

### Same hymn sheet

Maverick '80s pop star Kirsty MacColl sings backing vocals on The MacColl Mix of Happy Mondays' 'Hallelujah', produced by her husband Steve Lillywhite. "Kirsty was fantastic," says Shaun Ryder. "I knew her work and thought she was an amazing singer."











WWW.PLEDGEMUSIC.COM/WARCHILD

PHOTO: TOM OLDHAM  
FOR WAR CHILD

MIA

NME



**NME**

**Pulled Apart  
By Horses**

PHOTO: TOM OLDHAM  
FOR WAR CHILD



# 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](http://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](http://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@quadrantsubs.com](mailto:magazinesdirect@quadrantsubs.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**

**"The important point is that  
people now understand me  
as something different"**

38

La Roux's second album should have been a triumph. Instead, Elly Jackson has spent 2014 warring with her label as it dropped out of the charts. But, as she tells Laura Snapes, she's happier than ever

PORTRAIT: SOPHIE HARRIS TAYLOR





# A

Almost four months to the day since La Roux released 'Trouble In Paradise', it's only a slight exaggeration to say that more people have heard Elly Jackson slam her label for neglecting her second album than have heard – or at least bought – the album itself.

This wasn't how it was supposed to be: 'Trouble...' heralded the triumphant rebirth of La Roux: a creative reawakening in the form of nine disco-tinged pop songs that teetered between euphoria and sorrow. After overcoming the anxiety that plagued her 2009 debut, Jackson's chest was puffed with new-found self-assurance, as both a woman and a performer. "I'm sick of people saying, 'That record is so great', and yet it only sells 4,000 copies," she told *Time Out*, talking up the "ambition of making pop". 'Trouble...' seemed like a safe bet: we called it "a triumphant album" and gave it 9/10, while *Uncut* and *The Guardian* declared it the year's best pop record even though it was only July.

Instead, it's been, not to put too fine a point on it, a shitshow. The media coverage at the start of the campaign seemed obsessed with getting to the bottom of former collaborator Ben Langmaid's departure. In comparison to its Grammy-winning, million-selling predecessor, the record was a commercial flop, spending just two weeks on the UK album chart. Meanwhile, Jackson grew increasingly frustrated with Polydor, lashing out at them in the press over what she sees as their failure to promote the record.

It's tempting to get into the whys and wherefores of how it all went wrong; the grisly, incriminating details and the historic evidence that being a young, outspoken, female pop star rarely goes unpunished. Slouched in the window seat of a pub near her Brixton home, Jackson looks beset by despair. She pulls at her sunset-coloured hair as she picks the record's carcass, full of I-told-you-so's but resigned to its fate.

"I don't really want my baby touched by anybody else any more, really," she says glumly. "I'm done having that argument."

As a self-proclaimed obsessive and perfectionist, she says the album campaign, which she says was largely out of her hands, has been a painful experience: "The

frustration is that you don't feel like the promise that's been made to you has been kept." But strangely, the whole affair has also left her exactly where she wants to be. "It sounds odd, but that's what's been so nice about it – it's made me realise what I *do* want," she says emphatically. "And what I *do* care about, and all I really need to survive as an artist and to be who I want to be."

All she wants is the time and space to make a record – and she's not asking for another four years – that expresses her true self. 'Trouble...' did this on all counts: Jackson feels closer to the version of herself on that album than she ever did to the debut, while its low-key existence has taken the pressure off and let her get back into writing and demoing at home, where her ideas are developing fast.

"Of course I'd love it if more people heard ['Trouble...']," she concedes, "but it doesn't really matter. The important point is that the people that did hear it now understand me as something different. I think part of me

always knew it would be a transitional record. It's only a small piece of a much larger thing that I need to continue to add to, and that's the exciting bit."

## STRIFE OF THE TIMES

La Roux's annus horribilis in headlines

### May

**"There wasn't a lot of understanding"**

Jackson opened up to *NME* about her split from former collaborator Ben Langmaid. "I came to him with some rare disco references and he made it very clear he didn't like them."

### June

**Ben Langmaid "truly saddened" by his departure**

"I'm looking forward to the record being a great success and I shall enjoy watching it unfold," Langmaid told *NME*.

### July

**"Fuck Kanye West, nobody likes him"**

Asked by *The Sunday Times* to discuss her collaborations with Kanye on his album 'My Beautiful Dark Twisted Fantasy', Jackson balked.

**Radio 1 deny claims that La Roux was excluded from playlist for being "too old"**

After *The Sun* said Jackson had been shunted to Radio 2, Radio 1 boss George Ergatoudis clarified that the decision not to playlist her came because there were too many female solo acts.

chronicles a sleazy guy who abandons his girlfriend to spend his nights at tacky sex clubs, the flipside to the narrative being that women aren't as free to get their kicks so publicly. Both seem to come from a place of sexual constriction, from unrealised desire

## "It's odd, but it's made me realise what I do want"

La Roux

and envy of people who are free to act on their whims. It's subconscious, she says.

"A lot of the time when I feel that something's really sexual, it's more like a sexual frustration," says Jackson. "I think for so many people, the sexiest thing is the chase. I need music to feel like the chase, in a way – the middle eight of 'Cruel Sexuality' and the energy at the end of 'Let Me Down Gently', those are the bits where you feel like if there was a way you could make anybody fall in love with you, they would explain how you felt."

It hasn't been an easy idea to get across. "When I spoke about the album being sexy before I made it, and I tried to explain it, people were like, 'What, are you going to talk about sex?' And I was like, 'No, I'm not going to talk about sex, you weirdo. I'm going to make the *music* sexual.'" She heard that quality in David Bowie, rare disco records and The Isley Brothers' 'This Old Heart Of Mine': "The backing vocals in that second verse are the most sexual thing you've ever heard – that undulating, emotional frustration that has a kind of sexual undertone, that keeps your adrenalin up."

Although the fallout with Ben Langmaid got La Roux's second album off on the wrong foot, Jackson and producer Ian Sherwin spent much of those three years searching for that elusive, glorious sexually frustrated sensation. They worked on just 10 songs, nine of which made the album. "We couldn't get halfway there," she says. "We couldn't get halfway to making you feel epic or emotional or wanting to cry and run at the same time. It had to be the ultimate cry and run. The crun."

**There's a clear** root to Jackson's unwillingness to accept less than what she considered immaculate emotional expression (something Sherwin would have been familiar with from working with My Bloody Valentine's notorious perfectionist Kevin Shields). At some point between 'La Roux' and finishing 'Trouble In Paradise', she became comfortable being "100 per cent woman as well as being androgynous". It's a word that followed her everywhere in



La Roux's first incarnation, the media's default term for a woman who eschews dresses and keeps her sexuality ambiguous. It wasn't a style, though, but a reflection of how rigid she felt inside.

"Previously in my life, it was almost like, if I let femininity in, I couldn't be the same person any more?" she says, her voice rising. "It's taken me a long time to work out how to let it in, in my own way, while still feeling like me."

As a kid, she always wanted to be "exactly both" genders. "Not necessarily in the way that I looked – I didn't want to be a hermaphrodite. I've always so admired men's style, whether it's something massively casual and simple or a full three-piece suit. I've never, ever, ever, ever looked at a picture of a woman in a skirt or a dress and even seen it as the same kind of sex as me, even though I know it is. I can't even see myself in that area of a shop. It used to really weird me out when I was younger, when someone would say, 'Oh, you'd

#### Jackson rallies against "underground music" in defence of pop

"I like the ambition of making pop," she told *Time Out*. "Underground music gets all of the respect and critical acclaim, yet the stuff that sells shitloads of records doesn't."

#### September "I've never made any money from record sales"

"We sold nearly eight million records if you count all the singles," she told *Digital Spy*, adding that her band barely breaks even on touring, either. "Thank God we're really passionate about what we do and we don't mind when we lose money."

#### La Roux says she is "not happy" with her record label Polydor over new album promotion

"It seems to me that maybe they wanted Number Ones and if they don't get them they're not really bothered." Polydor declined to comment.

look nice in a dress'" – she adopts a tone as if dealing with someone arguing that black was white – "I'd wonder, can you see the same *person* that I can see? That I *feel*? That I see *myself* as?"

Over time, Jackson learned to like her body shape, and discovered women's clothing that she was comfortable in, which didn't make her look like a tube. Properly getting into Bowie after her first album came out helped a lot, too. "He's far more representative of what I see as a fluid sexual being, and I don't mean that in terms of that you can have sex with anybody, or that you're bisexual. I don't mean that; this *isn't* about sexuality," she says firmly. "It's about... *feeling*? I don't know, it's hard and that's what I like about it – you can't explain it, you shouldn't be able to explain it." It's changed her as a performer. She used to look as if she was fighting the air in front of her, but now she struts in lurid silk.

To this day, Jackson is still uncomfortable with the idea that if someone she'd never met before saw her wearing a dress and high

heels, they wouldn't think anything of it. "That whole concept, that really freaks me out," she says, holding her hands out as if she needs to wash them. "That they wouldn't be able to see that it's not right. It's like my head explodes when I think about it, I can't handle it." It's not difficult to find the thread between this mindset and her discomfort with Polydor's alleged suggestions that she compromise her ideals in order to get a Number One, or sell a certain amount of records; it'd be as unnatural as wearing a dress, La Roux as someone else's costume rather than her own evolving identity.

At one point in the two-hour conversation, Jackson starts an answer by saying, "If I'm really honest..." before realising the absurdity of the caveat and laughing. Cooler heads could argue that honesty is really not her best policy right now. But her spectacular disregard for authority and power – evinced in past comments about her label, Radio 1 (who didn't playlist any of the new singles) and former collaborator Kanye West – is inspiring in its own way. She doesn't know what comes next – "I'm just having a quiet think, it's a calm time" – but she knows she has nothing to lose.

The central tenet of 'Trouble In Paradise' has become Jackson's own self-fulfilling prophecy, and on those grounds – not forgetting the fact that it's a fantastic record – it's given Jackson everything she needed.

"When you stop listening to it, you walk taller and feel safer, like you can kind of do anything," she says. "That's what this album is about." ■







**MORE POWERFUL**

# **HOW EAST PUNK BROKE THE BERR**

42



# THAN THE HOFF T G E R M A N E T H R O U G H L I N W A L L

**It's 25 years since the Berlin Wall came down – and made David Hasselhoff an unlikely symbol of German reunification. But, discovers Huw Nesbitt, the real heroes were a bunch of “post-hippy anarchists”**

**O**ur fight was a personal fight, and we fought it using the weapons of rock'n'roll,” says Rex Joswig. “We couldn’t stand what was happening in East Germany. The country felt like it was covered in a fog of non-reality, which we hoped would clear so that people could see how things really were.”

It's eight o'clock on a Sunday evening in mid-October, and Joswig, a tall, imposing 52-year-old man with long blond hair, is sat in a bar in Prenzlauer Berg, north-east Berlin, drinking a beer and smoking a cigarette. November 9 marks the 25th anniversary of the fall of the Berlin Wall – breached in 1989, paving the way for the country to be fully reunified a year later – and he's discussing his experience of being the frontman of Herbst In Peking (translation: Autumn In Peking), a psychedelic art-rock band formed in 1987 in East Berlin, the capital city of the communist German Democratic Republic (GDR).

“The situation was ridiculous,” he continues. “To perform publicly and get paid



you had to apply for an official permit and play a showcase for cultural officials. The first time we did it, they didn't like us. They said our songs were too politically provocative and that our name might upset China. So we demanded another hearing, and asked that the Chinese cultural ambassador in Berlin say whether or not he was offended, and it worked. The Chinese embassy said our name was a 'great compliment' to their nation, and on our second showcase we qualified for the permit. I don't think anyone had ever done that before."

With tracks baying for revolution ('Movie Stops Tomorrow'), others catcalling the GDR ('Bakschischrepublik', or 'Corrupt Republic'), and some mocking Communist leaders ('Immortality', directed at Romanian premier Nicolae Ceausescu), it's hardly surprising that East German officials were initially outraged by Herbst In Peking, who looked like strung-out beatniks and sounded like The Velvet Underground and The Stooges recorded down a phone.

Nonetheless, their unlikely triumph was short-lived. After a gig on June 6, 1989, the band had their permit revoked for asking for a minute's silence in honour of pro-democracy protesters killed in China's Tiananmen Square two days earlier. "The media was pretending like the Chinese government had defeated counter-revolutionaries, but everyone could see what had happened, and we just wanted to say something about it," says Joswig.

A few months later, the ban became meaningless. At a press conference in the early evening of November 9, following massive popular protests, the East Berlin authorities announced that for the first time since the anti-emigration barrier was erected in August 1961, GDR citizens would once again be able to travel freely to the west. By the time this happened, however, Joswig was already in West Berlin, having taken advantage of border controls being loosened three months earlier.

"We'd been recording with a guy that worked with Einstürzende Neubauten [an industrial band from West Berlin whose frontman Blixa Bargeld played in Nick Cave's Bad Seeds for 20 years], and one of the tracks we really liked," he says. "This became 'Bakschischrepublik', and we wanted to record the vocals in West Berlin. At the time, my girlfriend lived there, so she took the tape back while we all applied for our visas to Hungary with the intention of fleeing to West Berlin via Austria. However, when we went to leave in October, three of the members changed their minds, so me and our bass player went alone. The

**"There was a vision we all had – to live free, without stupid restrictions"**

**Rex Joswig,  
Herbst In Peking**

night the Wall came down, I got a call from a friend telling me something was happening, but I didn't believe them and went to bed. Then, at midnight, I got another call from the three guys who stayed behind telling me they were drinking in a bar around the corner. It was such a shock; I'd been gone four weeks."

**In the mid-1980s**, underground music in the GDR had an uneasy relationship with the state. The punk scene that began in the late '70s – partially inspired by John Peel

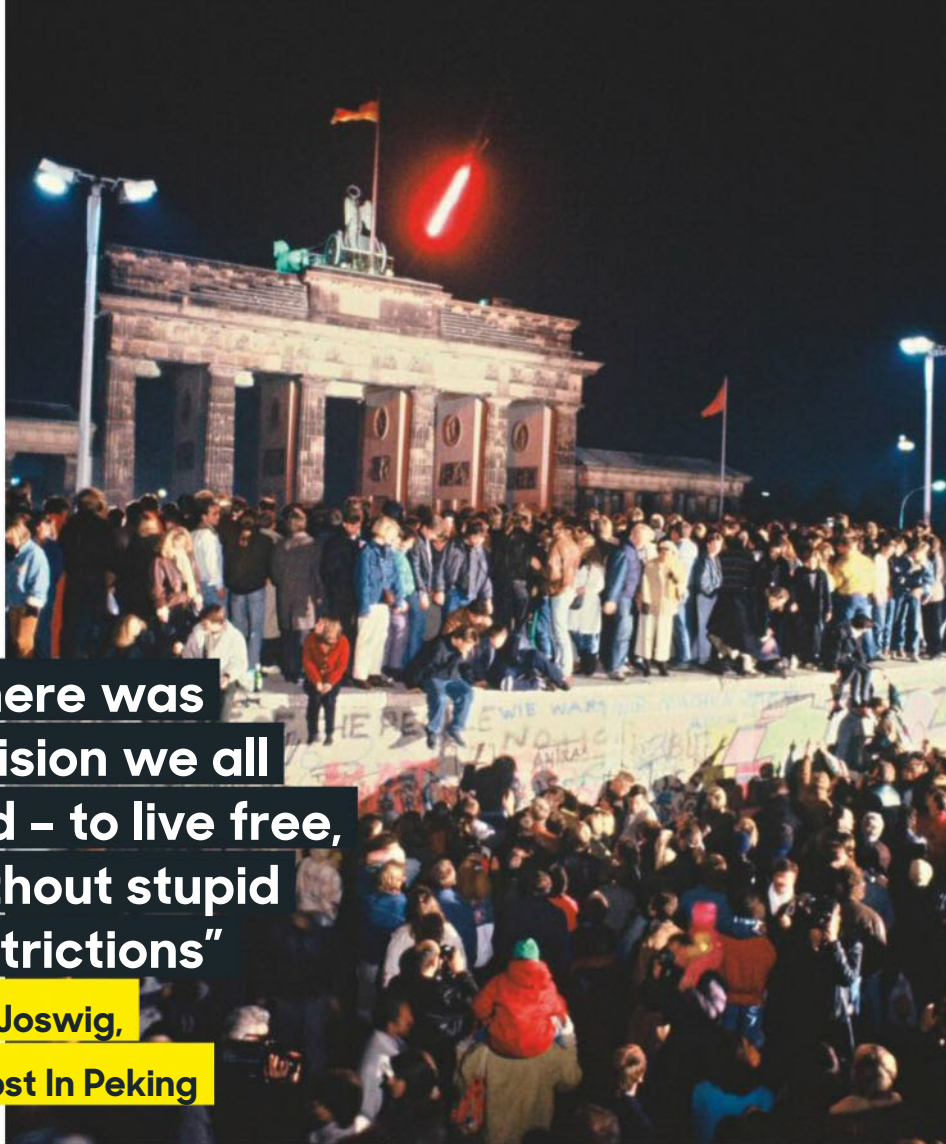
radio shows picked up on medium wave – immediately jarred with East German officials, and between 1980 and 1983 an estimated 250 punks in East Berlin were given punitive sentences ranging from curfews to ideological rehabilitation and jail.

Since the state controlled publishing, records were self-released, or recordings were smuggled to labels outside East Germany, manufactured and then smuggled back in. Gigs began in bars, parties and disused spaces, but by 1983, owing to police harassment, they began being held in consenting churches. At the time, the Protestant church was a leading oppositional voice to Soviet rule, and welcomed other naysayers. Instruments could be bought from GDR-owned vendors, ordered on the black market from West Berlin or borrowed from other musicians ("There was a strong sense of solidarity," says Joswig). Some were homemade.

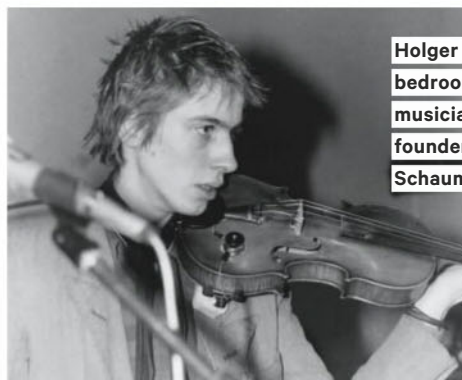
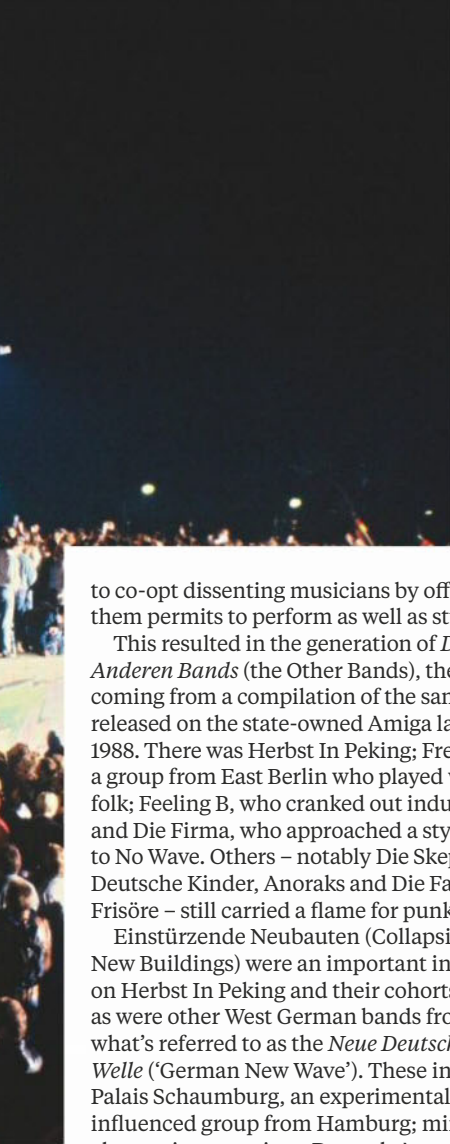
However, the suppression of the scene could only endure so long. According to research by *The Daily Beast's* Tim Mohr, a government report from 1981 estimated that there were 10,000 punks in East Germany – a massive increase from the few dozen reported at the end of the '70s. The movement's overwhelming popularity coupled with a relaxation of censorship resulted in an easing of this tension, and the GDR attempted



**Felix Kubin, electronic musician and compiler of '70s and '80s German music**







**Holger Hiller,  
bedroom  
musician and  
founder of Palais  
Schaumburg**

to co-opt dissenting musicians by offering them permits to perform as well as studio time.

This resulted in the generation of *Die Anderen Bands* (the Other Bands), the name coming from a compilation of the same name released on the state-owned Amiga label in 1988. There was Herbst In Peking; Freygang, a group from East Berlin who played weird folk; Feeling B, who cranked out industrial; and Die Firma, who approached a style close to No Wave. Others – notably Die Skeptiker, Deutsche Kinder, Anoraks and Die Fanatischen Frisöre – still carried a flame for punk.

Einstürzende Neubauten (Collapsing New Buildings) were an important influence on Herbst In Peking and their cohorts, as were other West German bands from what's referred to as the *Neue Deutsche Welle* ('German New Wave'). These include Palais Schaumburg, an experimental, dada-influenced group from Hamburg; minimal electronic progenitors Deutsch Amerikanische Freundschaft (German-American Friendship) from Düsseldorf; and Abwärts (Downwards), a proto-goth band, also from Hamburg. "We had many contacts with bands from the west because they could get visas to perform here," says Joswig. "We helped them put on gigs. I saw Einstürzende Neubauten when they played here, and we hung out afterwards; we were big fans."

**Despite this** unity between musicians from opposite sides of the Wall, reunification once again intensified the disparity between them. A forthcoming compilation, 'Science Fiction Park Bundesrepublik', released by UK label Finders Keepers, highlights the output of '70s and '80s West German bedroom artists. A compendium of teenage outsiders getting to grips with cheaply available electronic equipment, it documents the totally bizarre yet frequently brilliant efforts of young

musicians adrift in the netherworld of fanzines and self-releases. Highlights include 'Missgeburten' by Lustige Mutanten, which sounds like A Certain Ratio produced by Brian Eno on a four-track; Co-Mix's strange noise collage 'Revol Rules OK'; Das Glück's 'Die Bombe' and its futuristic lo-fi pop, and Holger Hiller's electronic odyssey 'Ja Nein.'

## WALL STORIES

Western musicians were quick to use Berlin as an easy signifier of oppression. Some more successfully than others...

### **DAVID BOWIE** **Released "Heroes",** **September 23, 1977**

Long before anyone else had thought of it, Bowie recorded this homage to love over the Wall while ensconced in West Berlin.

### **BRUCE SPRINGSTEEN** **Played at Radrennbahn-Weissensee, East Berlin,** **July 19, 1988**

Before the Wall came down, Springsteen played in East Berlin. "I'm not here for or against any government," he told the crowd. "Fuck off back to America!" came Rex Joswig's response.

### **CROSBY STILLS & NASH** **Played at the Brandenburg Gate,** **November 20, 1989**

Shortly after the GDR capitulated on its border policy, Crosby Stills & Nash played 'Chippin' Away' at the Brandenburg Gate. As if anyone needed any encouragement.

### **DAVID HASSELHOFF** **Played on top of the Berlin Wall,** **December 31, 1989**

Capitalising on his hit single, 'Looking For Freedom', which topped the West German charts for eight weeks during summer 1989, The Hoff played this special NYE gig.

### **ROGER WATERS** **Performed in "no man's land",** **July 21, 1990**

Ever one for the grandiose gesture, Waters played Pink Floyd's 'The Wall', supported by Bon Jovi, Scorpions, Bryan Adams, Sinéad O'Connor, Van Morrison and others.

Overall, it feels like an apocryphal archive – the Dead Sea Scrolls of European experimental music. Many of the artists went on to enjoy successful careers: Holger Hiller founded Palais Schaumburg in 1980, Tim Renner of Das Glück is currently Berlin's cultural secretary, and the compilation's curator, Felix Kubin – himself a one-time bedroom artist – is a respected electronic musician.

Comparatively few bands in East Germany made it as far. In Joswig's opinion, this is indicative of attitudes to the former GDR after Germany was officially unified on October 3, 1990. "When the Wall came down, East Germany was like a wounded animal, something you could mistreat," he says. "Moreover, it was something you could sell something to as well. Very quickly, the music business came to East Germany trying to sell us what they had. There was no chance for East German music to become popular."

In the same way the GDR sequestered its young musicians, western artists exploited the fall of the Wall as a good PR opportunity while extolling free speech and liberty – an irony epitomised by *Baywatch*'s David Hasselhoff becoming the unlikely symbol of the end of divided Germany following his famous performance on the concrete barrier on New Year's Eve 1989. In this light, it would also be easy to assume that the subversive artists of East Germany were also merely gunning for the dubious spoils of capitalism. Joswig disagrees. "I'm afraid it isn't that simple," he says. "There wasn't a movement, but there was a vision that we all had in common, which was to live a free life without stupid restrictions. For us, we also didn't want the older, West German model of society either. We were post-hippy anarchists."

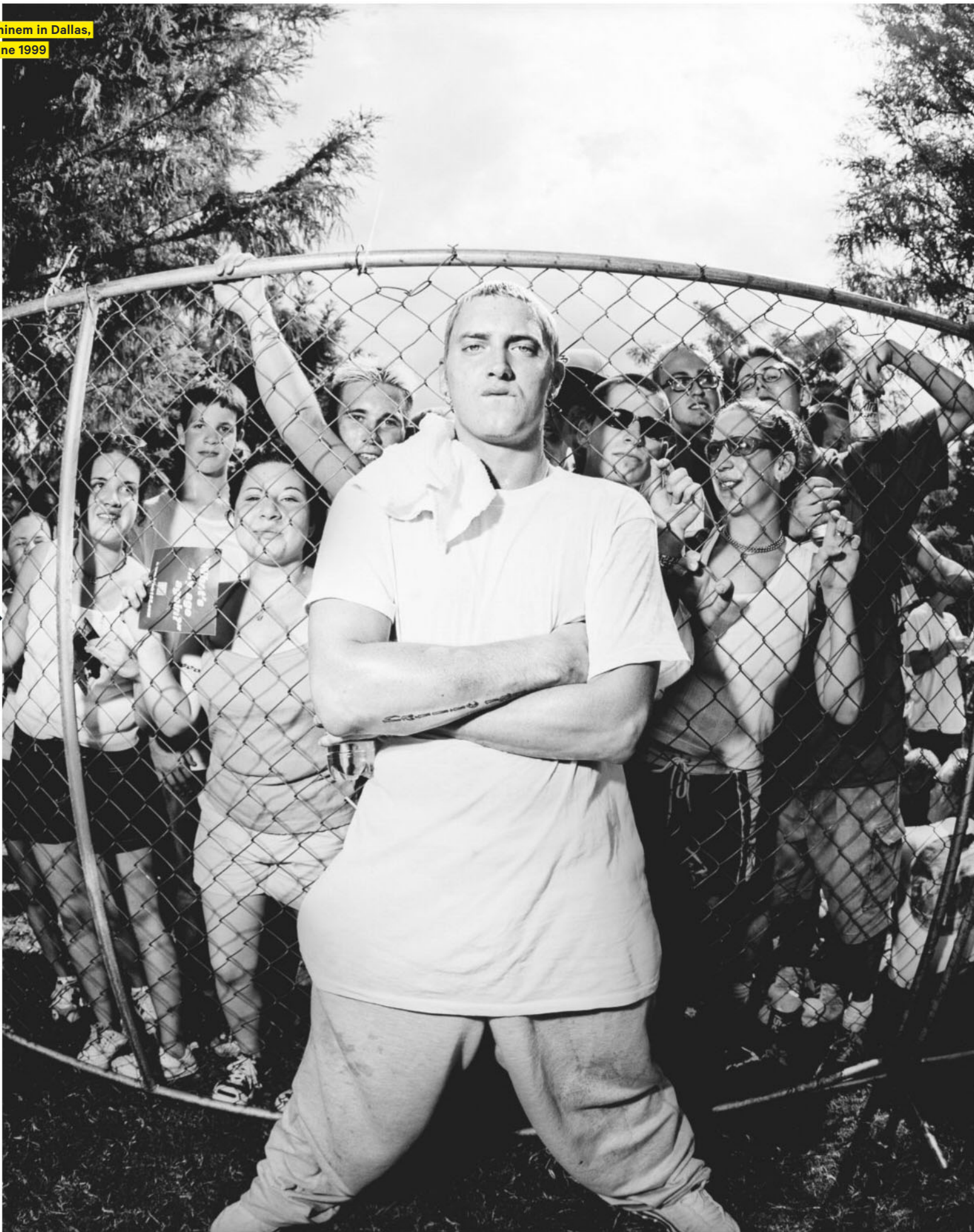
Today, Joswig continues to front Herbst In Peking while running the bar we're currently drinking in, which he co-owns with like-minded artists, poets and musicians. This year they released their 12th album, 'The Tyger & The Fly', a dub-influenced paean to William Blake. Prenzlauer Berg, the neighbourhood he once squatted in with his bandmates ("we were experts at getting into places") has become heavily gentrified and exclusive, despite the fact that East Germany has nearly double the rate of unemployment of the west and is still subsidised by a post-reunification tax applied to all incomes. Nonetheless, Joswig doesn't buy into *ostalgie* – nostalgia for the oppressive bureaucratic communism of former Soviet-controlled states.

"People try to tell you it wasn't that bad, but it was terrible," he says. "Yet I can see similarities with what's happening today. For that reason, we still play the song, 'Movie Stops Tomorrow'. Back then the lyrics used to be 'Movie stops tomorrow, we're hanging round all day/We're, playing tough music, we need some revolution', except now we sing 'we need some evolution'! Which motherfucker put the 'R' in front of that word?" ■

**"To perform publicly,  
you had to apply for  
an official permit"**

**Rex Joswig**

Eminem in Dallas,  
June 1999





# "I want to be the person who raps whatever the fuck he thinks"

NME, 10 July 1999

**As a new compilation commemorates 15 years of Eminem's Shady Records, we revisit his first ever NME cover. Ted Kessler found the 24-year-old getting groped by rabid American teens**

PHOTOS: ROGER SARGENT

**H**is name is... Hi! His name is... Hi! His name is... Marshall Bruce Mathers III. The Slim Shady. Eminem: 24 years old. That's right, dog.

It's June 26, day two of the Vans Warped Tour that Eminem's playing alongside acts as diverse as Ice-T and Suicidal Tendencies, and Eminem's having his photo taken before a gaggle of Texas teens who paw his soaking T-shirt through the mesh.

They're gawping and gasping at this skinny kid from Detroit for good reason. He's cool, he's rude and he's cute. More exceptionally, he represents a true rarity in the USA: an authentic urban, white, blue-collar voice. The most authentic since Kurt Cobain. But it's a voice that speaks more clearly – and crudely – to a wider audience than Cobain ever did.

Hip-hop's top brass are already fighting his corner. Nas, The RZA, Ma\$e, Dr Dre and Wyclef are all on record as saying he's the freshest rap talent there is. His single 'My Name Is' is the teen anthem of the year, book closed. His debut album, 'The Slim Shady LP', came out in April and has already sold over three million worldwide, with two million copies being traded in the US alone (and it continues

to sell 50,000 copies a week there). Not bad for a dysfunctional kid weaned on welfare in one of America's poorest cities.

Chuck D of Public Enemy once opined that rap is black America's CNN. If so, then Eminem is the medium's Jerry Springer. The minimum-wage dropouts of America have never had their leisure pursuits, insecurities and dirty dreams so lustfully portrayed.

He's the white trash America tried to sweep under the carpet, the underclass majority that's previously only been represented on daytime TV. He may be a sex symbol and superstar, but just 18 months ago he was getting fired from his job flipping burgers. He raps from the heart, and the little boys and girls understand. And if they don't get it, says Eminem, then boo hoo.

**"I'm tired of being white trash, always broke and poor..." - 'If I Had'**

Interscope A&R Dean Geistlinger discovered Eminem at the Rap Olympics in Los Angeles in October 1997. He'd gone to the event where

rap hopefuls pair off and battle against each other with 30-second improvised rhymes in the hope of finding new talent. He never dreamed that he'd leave breathless at the acerbic wizardry of a bleach-blond white kid from Detroit.

"Em was so far ahead of all the competition it was embarrassing," says Geistlinger, who is, astoundingly, only 20. "In fact, they were so embarrassed that they put him second. I think the reason he didn't win was that if he had he would have to battle the competition MC, this guy called Juice, who was also the judge. I don't think he could've handled the humiliation. Em just crushed everyone that night."

"I felt I won," says Eminem. "I really did. I was hurt bad, but fuck it. I'm OK now."

And what of his conqueror?

"I don't believe he has a record deal," he smiles.

Marshall Mathers wasn't as magnanimous in defeat at the time. He was wholly pissed off. Instead of walking away with the glory, as well as the much-needed \$500 and Rolex watch first prize, he returned home to his girlfriend and baby daughter in their crack-infested neighbourhood in East Detroit and looked forward to a Christmas of working overtime in the kitchen of Gilbert's Lodge, the diner where he'd laboured for the previous three years. "I was working 50 to ➔

**"When I met Dr Dre I was awestruck"**  
**Eminem**



## "I'm portraying some real situations but I'm not condoning them"

### Eminem

60-hour weeks for \$5.60 an hour just to pay the rent. And I still couldn't do it. In East Detroit you can get real cheap houses for, like, \$200 a month, but once my daughter Hailie was born I couldn't meet it. So we were moving every six weeks or so."

He'd just been evicted from one place the night before the Rap Olympics and so when he returned to Detroit he had to break back into his old home and sleep on the floor. He thought it was just the pattern of his life. He'd been in a six-strong rap crew called The Dirty Dozen with Proof before releasing 2,000 copies of a solo album called 'Infinite' for a Detroit indie, and he figured he'd just carry on like that: working in the diner and rapping in his spare time. And then he got fired from Gilbert's Lodge. "Those motherfuckers wouldn't do shit for me. I laugh at them now! Ha ha! I go there and give the waitresses real big tips just to fuck with them. It's funny now."

It wasn't funny then, though. But all he felt he needed to make it as a rapper was a break, that's all. He had the skill. Luckily, Geistlinger had passed Eminem's 'Slim Shady' EP promo on to God. And God agreed with Eminem.

### "God sent me down to piss the world off!" - 'My Name Is'

Dr Dre took one listen to the CD and knew that he'd found something unique.

"In my entire career," Dre told *Rolling Stone*, "I've never found anything from a demo tape or CD. When Jimmy [Iovine, head of Interscope] played this, I said, 'Find him. Now.'"

Dr Dre had just left Death Row Records to start his own label, Aftermath, at Interscope.

He phoned this dude called Eminem and left a message that he wanted to meet him. Marshall freaked when he found out. "Don't fucking lie to me," he begged of his friend.

"When I met Dre in the Interscope offices, I was awestruck. I couldn't look him in the eye! But we clicked. First day in the studio together, we knocked off three songs in six hours. He said he'd never done that, but I was anxious to show him what I could do. I loved hip-hop so much, I knew and appreciated the history of hip-hop, and I always wanted to have a voice in hip-hop. This is the goal I'd worked towards all my life."

One of the songs they did that day was 'My Name Is': the biggest single of '99 knocked off in a couple of hours. They continued this pace throughout the album sessions, sometimes the writing and recording fuelled by ecstasy.

The album that Eminem made under the studio guidance of Dr Dre is outrageous on every level: outrageously indecent, outrageously funny, outrageously honest and, uniquely for a hip-hop record, outrageously self-effacing, riddled with self-loathing.

"I put all my frustrations into my raps. If I think it, it goes in. I want to be the person who raps whatever the fuck he thinks. I don't say my shit for shock value, but I intentionally want to piss off the critics, the old people, those who feel they have a right to judge hip-hop or me.

"There's nothing I wouldn't rap about. If I'm sick enough to think it, I'm going to say it. If for just one second I feel like a misogynist dick, then I'm gonna rap it. I speak my mind.

"Have you seen the movie *Kids*? Look at how much fucked-up shit is in that movie, but they don't get the shit I get. Movies get away with so much more than music can. Critics take what I write literally: 'He literally means he's going to rape a 15-year-old girl.' Bullshit. Me and Dre create a scene out of our imagination. I can do that just like a movie director. I'm portraying some real situations, but I'm not actually doing them or condoning them. It's just shit that does happen every day in every city. I'm sorry about that."

He sighs.

"I grew up listening to NWA and 2 Live Crew and look at me. I'm not in prison, I didn't do any of that stupid shit just because they rapped about it. Kids are smarter than old people give them credit. They understand my deal. They know."

### "To all the people I've offended/Yeah, fuck you too!" - 'Still Don't Give A Fuck'

Strangely, it's not talk of family litigation that annoys Eminem,

nor is it accusations of misogyny, or that he glamorises violence. He dismisses all that with withering contempt. What really raises his shackles is the race and colour issue. In particular, the issue of his colour.

"People say I'm offensive. Know what I find offensive? People always dwelling on me being a white rapper, a white this, a white that. That shit makes me sick to my stomach. It's not like it's a huge fucking secret! I wake up in the morning, look in the mirror and see I'm white, thank you. It doesn't make what I do any less valid. I've lived just as hard a life as anybody in America. I've been to all-white schools, all-black schools, mixed schools. I've seen it from every angle and I've always been poor. I've always been poor."

Upstairs at the photoshoot, he's trying to make the English contingent present eat their words by repeatedly saying "ooooowightmate?" like Dick Van Dyke trapped in the body of a parrot. It's a huge fucking deal. He can't get over it.

"He's like one of those dolls where you pull the string and they keep repeating the same motto," says his manager. "If he hears you say something he thinks is funny he'll say it over and over for weeks."

Eminem bops around for the camera a while. Bit of Van Dyke vs The Parrot. Bored, he calls over to his burly, avuncular manager and lawyer Paul Rosenberg.

"Hey, what club are we going to tonight?"

"I don't know," replies Rosenberg.

Em throws a few shapes.

"I'm gonna bring me a bitch back tonight."

"I'm sure you will," nods Rosenberg.

Bop, bop, bop.

"In fact, I'm gonna bring me three bitches back tonight."

"I'm sure you will," smiles Rosenberg wearily, "I'm sure you will."

In the end, though, Eminem, his manager and his bodyguard decide to go to a movie instead. It's everyone else who goes to hell. ■

## WHAT HAPPENED NEXT

From world domination to artistic decline

### KNOW MY NAME

'The Slim Shady LP' went triple-platinum, and the first half of the new decade unrolled in similarly stellar style: in May 2000 he released 'The Marshall Mathers LP', the fastest-selling solo album in US history. He sold millions more records with 2002's 'The Eminem Show'.

### BUSH LEAGUE

'Encore' (2004) was another huge seller, but marked the start of Em's downfall. The video for 'Just Lose It' took potshots at Michael Jackson and caused anger within the black music community. Its anti-war, anti-Bush, pro-voting track 'Mosh' was surprisingly righteous, however.

### RECLUSE, RELAPSE, RECOVERY

Eminem spent the next few years battling various drug addictions and it would be five years until he released 2009's 'Relapse'. 'Recovery' (2010) and 'The Marshall Mathers LP2' both sold well, but were met with middling reviews.



# NME

SPECIAL  
COLLECTOR'S  
EDITION

# Arctic Monkeys

NOW COMPLETELY  
INTERACTIVE

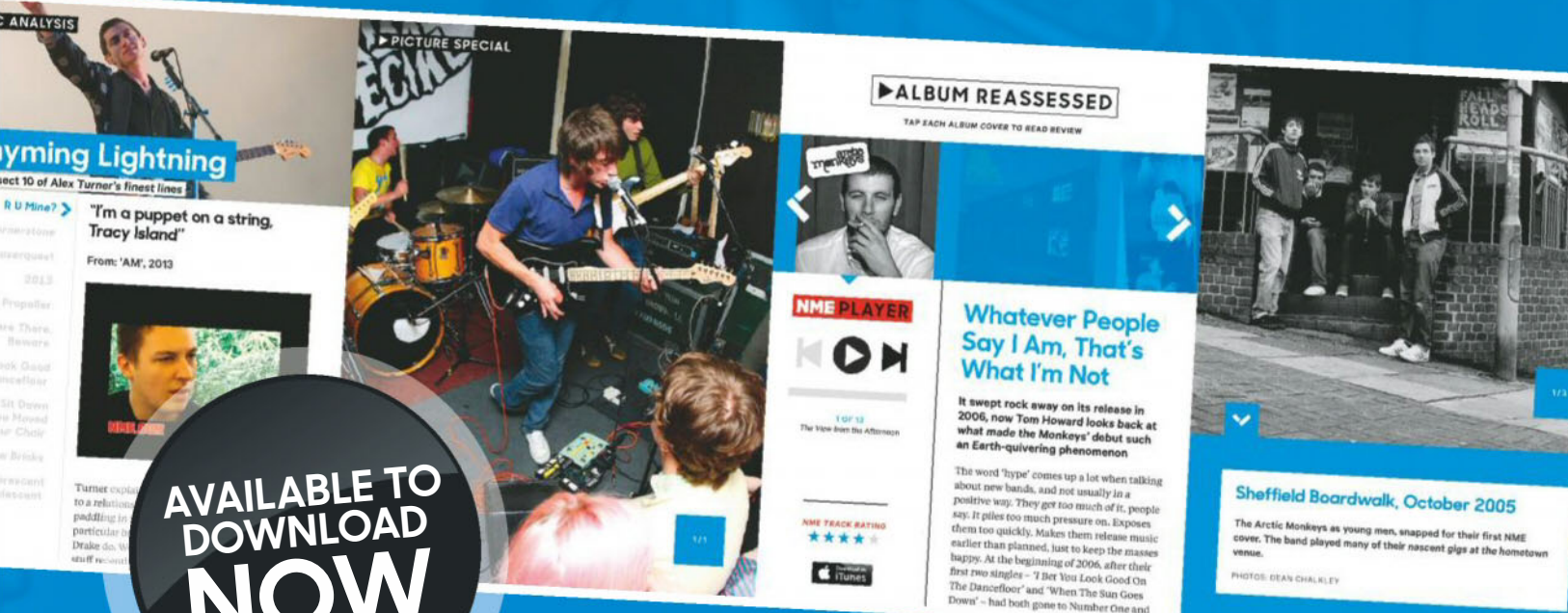
THE JOURNEY OF ARCTIC MONKEYS  
RIGHT UP UNTIL READING AND LEEDS

FEATURING

MUSIC, VIDEOS,

NEVER BEFORE SEEN PHOTOS

AND MORE



Available on the  
App Store

AVAILABLE ON IPAD  
AND IPHONE ONLY

# NME



# Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD



## Foo Fighters Sonic Highways

**Dave Grohl's love letter to  
American music delivers  
few surprises but plenty of  
fist-pumping rock'n'roll**



After 2011's chart-topping 'Wasting Light' reaffirmed Foo Fighters' status as one of the planet's biggest bands after four years away, Dave Grohl realised that he had "licence to get weird" on its follow-up. "If we wanted," he told *Billboard* in May, "we could make some crazy, bleak Radiohead record and freak everyone out. Then I thought, 'Fuck that.'" *Quelle surprise*, you might say: whereas Grohl's previous band were iconoclasts who tried to tear down the golden calf of classic rock-ism, the Foos have always seemed happy to embrace it. For their eighth album, they've done the most classic-rock thing imaginable, recording each track in a different American city, using legendary studios where musical history – and other classic rock albums – were made, including Arlington's Inner Ear (Minor

Threat, Fugazi), New York's Magic Shop (Ramones, Sonic Youth), and LA's Rancho de la Luna (QOTSA, Arctic Monkeys).

That's a nice pitch for the HBO travelogue documenting the recording process – which premiered last month on US TV – but its bearing on the songs themselves is pretty minimal. 'Sonic Highways' has been billed as a Kerouacian quest into the musical heart of America, but beyond the inherent Bono-ness of that idea, in its marrow, it remains a fairly orthodox Foo Fighters record. There are lyrical allusions to people and places (Muddy Waters, Nashville's Bluebird Cafe, Roky Erickson) – and, listening to the heart-on-sleeve bombast of 'Congregation' (recorded in Nashville, home of gospel) you can imagine Grohl's voiceover earnestly explaining how music is a church and we're all its congregation – but any exploration of the *sounds* of those people and places is mostly absent.



When it comes to making music, location matters, but only up to a point, and 'Sonic Highways' can sometimes resemble a guidebook to a vast American cultural tapestry, related through the somewhat reductive medium of power chords.

Still, as a crowd-pleasing stadium-rock record, it largely delivers.

## THE HIGHWAY CODE

### One album, eight studios...

Grohl's first port of call was Chicago's **Electrical Audio**, owned and run by legendary producer Steve Albini. Next was **Inner Ear Studios**, Arlington, a 1980s DC institution that was home to Bad Brains and Fugazi. In Nashville, the band visited **Southern Ground**, founded by country artist Zac Brown. In Austin, they recorded in **KLRU-TV Studio 6A**, which was used to film long-running music TV show *Austin City Limits*. In the High Desert of California, the Foos used Dave Catching's QOTSA-endorsed **Rancho de la Luna**. Next was New Orleans' **Preservation Hall**, the home of New Orleans jazz – where, according to Louis Armstrong, "you'll find all of the greats". Dave Grohl then returned to Seattle's **Robert Lang Studios**, where Nirvana's last recording session took place. The final stop was **The Magic Shop** in Manhattan, where Sonic Youth recorded 'Dirty' in 1992.

When two of those songs – the meandering 'Outside' and 'In The Clear' – feel like they're marking time, you find yourself wishing they'd stopped off in Portland, Kansas City, San Francisco or any number of other locales that might've resulted in a few more tunes. The old proverb holds that it's the journey, not the destination, that counts, but for 'Sonic Highways', it's a little bit of both. While the journey isn't quite as spectacular as you'd hope, the destination is reassuringly familiar: Foo Fighters making fist-pumping rock'n'roll. ■ BARRY NICOLSON

### THE DETAILS

► **RELEASE DATE** November 10 ► **LABEL** RCA ► **PRODUCER** Butch Vig ► **LENGTH** 42:03 ► **TRACKLISTING** ► 1. Something From Nothing ► 2. The Feast And The Famine ► 3. Congregation ► 4. What Did I Do?/God As My Witness/ ► 5. Outside ► 6. In The Clear ► 7. Subterranean ► 8. I Am A River ► **BEST TRACK** The Feast And The Famine

'Something From Nothing' is an archetypal lead single in the mould of 'Best Of You' or 'The Pretender', accelerating from slow-burn introspection to Grohl's eventual ursine roar of "*Fuck it all, I came from nothing*". Elsewhere, the contemplative 'Subterranean' – recorded in the Seattle studio where the first Foo Fighters session took place in 1994 – finds him reflecting on the grunge era and his own anxieties about moving on from it. Best of all are 'The Feast And The Famine' – whose stop-start riff and Bowie-does-Dischord chorus kick like a particularly ornery mule – and the climactic 'I Am A River', one of those wilfully grandiose panoramas whose working title was probably always 'Album Closer'.

At eight songs long, however, it's not just the Foos' shortest record, but in some ways their slightest. It may not be a soundtrack album as such, but it seems oddly beholden to its central concept and the number of episodes in the accompanying TV series.

## MORE ALBUMS

### Tim Wheeler

**Lost Domain** Sony Red



When an indie frontman makes a solo album, going

trad is often the easy option. Credit to Ash's Tim Wheeler, then, as rather than just bashing out a half-hearted country record or pulling a Johnny Borrell, his first solo outing evokes orchestral ballrooms in tribute to his late father George, lost to dementia. With the help of Andy Burrows, Neon Indian and the London Metropolitan Orchestra, he constructs pop heartbreakers dissecting their last moments together and the grief-stricken aftermath ('Hospital', 'Vigil', 'Hold') capped with his trademark chest-burster choruses. It can be a harrowing listen, but Wheeler sugars the anguish with slabs of OMD synthpop on the title track and 10-minute centrepiece 'Medicine'. **7**

■ MARK BEAUMONT

### Dream Police

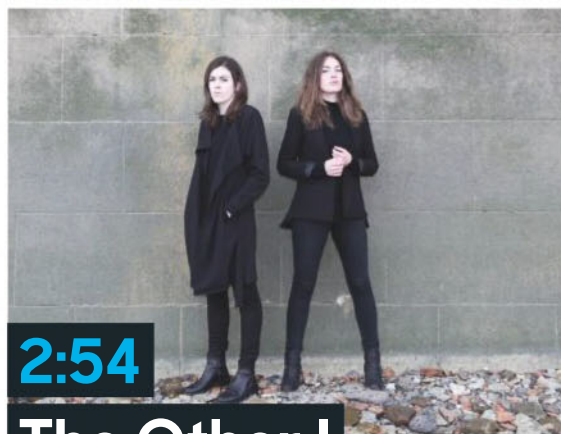
**Hypnotized** Sacred Bones



As members of New York band The Men, Mark

Nick Chiericozzi make loud, rootsy punk. The debut album from their Dream Police side project explores psych-rock and makes for a heady departure. The title track recalls Spaceman 3, executing simple rhythms and spoken mantras alongside a glut of disorientating guitar effects, but spacious production ensures that it never becomes a mere drone. The sprawling 'Pouring Rain', meanwhile, is reminiscent of Sonic Youth at their most expansive, while the breezy rush of seven-minute instrumental 'Let It Be' is akin to The War On Drugs. A diverse but wholly coherent set of songs, this spaced-out odyssey is well worth the trip. **9**

■ JAMES BENTLEY



## 2:54 The Other I

The Thurlow sisters add poetry to their shadowy pop on album number two

After the release of 2:54's debut in 2012, sisters Colette and Hannah Thurlow unsurprisingly found their bond strengthened by their band. This expansive second album – its title inspired by poet Percy Bysshe Shelley – is the product of that increased intimacy. As well as exploring the telepathy between them, it injects literacy into their shadowy pop, and the lyrics are just as windswept and brooding as the compositions. Wonderfully sparse This Mortal Coil throwback 'Tender Shoots' sees Colette on "*the edge of a collapsing world*", while on 'The Monaco' – a tribute to a peaceful, mountain-enclosed Salt Lake City hotel – she imagines that "*the ground beneath my feet has swallowed me whole*". But 'The Other I' occasionally struggles for focus. At times its



Cure guitars, thudding drums and eerie vocals get lost amid the fog ('In The Mirror', 'South'). But when it finds a solid rock stomp, as on 'Crest' or 'Raptor', 2:54 loom like a monster in the mist. ■ MARK BEAUMONT **7**

### THE DETAILS

► **RELEASE DATE** November 10 ► **LABEL** Bella Union ► **PRODUCERS** 2:54, James Rutledge ► **LENGTH** 51:00 ► **TRACKLISTING** ► 1. Orion ► 2. Blindfold ► 3. In The Mirror ► 4. No Better Prize ► 5. Sleepwalker ► 6. Tender Shoots ► 7. The Monaco ► 8. Crest ► 9. Pyro ► 10. South ► 11. Glory Days ► 12. Raptor

### Edwyn Collins, Carwyn Ellis & Sebastian Lewsley The Possibilities Are Endless OST AE



Released in cinemas this week, *The Possibilities Are Endless*

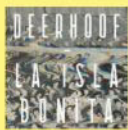
tells the story of Edwyn Collins' recovery after two strokes, immersing the viewer in his post-incident confusion. Even in isolation, the soundtrack has plenty of

impact. Opener 'Leviathan Instrumental' builds from a simple acoustic strum to a storm of piano, crashing waves and sound effects, a mood quickly cut by the sparse 'Quite Like Silver'. The album is loaded with poignancy, but best is a re-recorded version of 1987 single 'Don't Shilly Shally', the resounding pep of which shows the fire in Collins' belly is the same as it ever was. ■ ANDY WELCH **7**

# Reviews

## Deerhoof

**La Isla Bonita** Upset The Rhythm



After two decades of experiments across their expansive

art/pop/punk spectrum, it's still impossible to predict what Deerhoof will do next. 'La Isla Bonita' – with the exception of 'Mirror Monster', which glides from eerie and downbeat to emotionally devastating – is all about showcasing their daft array of riffs. There are big, bloated punk ones ('Exit Only'), awkward funky ones ('Paradise Girls'), erratic ones ('Big House Waltz') and nonsensical ones ('Black Pitch'). This is an album of difficult rhythms, squawking guitars and bohemian eccentricities that will leave fans delighted and everyone else baffled – just as their 12 others have done. Business as usual, then, but who's complaining?

■ ROBERT COOKE

7

## Les Sins

**Michael** Company



Since the release of his last Toro Y Moi album, 2013's

'Anything In Return', Chaz Bundick has been cooped up in his home studio working on a side project. Inspired by the mechanics of dance music and cartoon and film soundtracks, the 27-year-old Californian's debut as Les Sins has a different pulse to the bleep-filled bliss of his main outlet. The 11 tracks on 'Michael' pack grooves galore: from the ominous 'Toy' and the funky Daft Punkisms of 'Bother' and 'Bellow' to the trance ecstasy of 'Call' and the laidback hooks of 'Sticky'. 'Why', on the other hand, sounds like a danced-up mix of Peter Gabriel and early Michael Jackson. It all adds up to a cerebral and entertaining tribute to the many and varied incarnations of dance.

■ MISCHA PEARLMAN

7

# Run The Jewels

## RTJ2

**Killer Mike and El-P return with a bleak but vital vision of America**

In August, Run The Jewels' MC Killer Mike became a leading voice in black America's condemnation of the Ferguson crisis.

When the 39-year-old Georgian was hoisted onto CNN and Fox News to discuss the killing by police of unarmed black teenager Michael Brown as riots flared across the Missouri city, he described himself as having "no new words to express my feelings and fear for the people of this country". Maybe he felt he'd used them all already. This was exactly the kind of chaos he and rapper-producer El-P had been warning America about

for years – from Mike's furious 'RAP Music' solo album standout 'Reagan' ("Police terrorise whoever, mostly black boys, but they would call us niggers") to El-P's booming 2012 fable 'Drones Over Bklyn'.

On 'RTJ2', the pair's second album, it's as if they've woken



up in the grim future they predicted. It's dominated by "hucksters of spin" ('Jeopardy') where "the fellows at the top are likely rapists" ('Blockbuster Night Part 1') and where "the only thing that close quicker than the caskets is the factory" (Rage Against The Machine frontman Zack de la Rocha's guest verse on 'Close Your Eyes (And Count To Fuck)'). 'Early' is a poignant reflection on events in Missouri. Over queasy keyboards and quaking bass, El-P attacks CCTV: "They recording", he snarls, "but didn't record the cop when he shot with no warning".

Run The Jewels' thrilling air of defiance on 'RTJ2' isn't solely political, though. 'Love Again (Akinyele Back)' spends most of its running time detailing a lover who wants "my dick in her mouth all day" over a slow, stoned beat, before Tennessee MC Gangsta Boo turns the song, and rap's traditional male-orientated sleaze with it, hilariously on its head: "I put my clit in his mouth all day... His tongue is bomb and he love for me to ride his face".

Cranking up the confrontational anger of last year's self-titled debut to neck-breaking levels of intensity, 'RTJ2' is a vital example of 2014 hip-hop. Run The Jewels' vision of America may be bleak, but as long as they're making records like this, rap's future is in safe hands.

■ AL HORNER

NME  
ALBUM  
OF THE WEEK

## ► THE DETAILS

► **RELEASE DATE** October 27 ► **LABEL** Mass Appeal, Sony Red ► **PRODUCERS** El-P, Little Shalimar, Wilder Zoby ► **LENGTH** 39:56 ► **TRACKLISTING** ► 1. Jeopardy ► 2. Oh My Darling Don't Cry ► 3. Blockbuster Night Part 1 ► 4. Close Your Eyes (And Count to Fuck) [feat. Zack de la Rocha] ► 5. All My Life ► 6. Lie, Cheat, Steal ► 7. Early [feat. Boots] ► 8. All Due Respect [feat. Travis Barker] ► 9. Love Again (Akinyele Back) ► 10. Crown [feat. Diane Coffee] ► 11. Angel Duster ► **BEST TRACK** All Due Respect [feat. Travis Barker]

## ...And You Will Know Us By The Trail Of Dead

Richter Scale/Superball Music



On this belting ninth album, ...Trail Of Dead's resurgence

continues, further reining in the prog excesses that diluted their '00s efforts ('Source Tags & Codes', 'Worlds Apart'). Themed around death and loss, 'IX' sees the Texans at their most focused and thrilling.

Portentous song titles and elemental imagery abound as 'The Doomsday Book' ushers in an opening sequence whose howling guitar and thunderstorm drumming recall the Austin band's early days. Stretching into orchestrated post-rock territory, the grandiose second half finds Conrad Keely and Jason Reece forcing out personal exorcisms ('Lost In The Grand Scheme', 'Sound Of The Silk') as the band play out of their skins.

■ STUART HUGGETT

8

## Dems Muscle Memory

Sew In Love



South London trio Dems hold themselves confidently

on their debut album, but rarely sound original. The sleeky minimalism that has evoked comparisons to James Blake and The xx runs throughout, from the echoing drums of 'Sinking In The Sorry' to the big bass wobble on standout track 'Made For Myself'. Frontman

Dave Gardner's falsetto vocals float sweetly above the well-constructed productions, but it's hard to shake the nagging thought that this has all been done before, and better. In a musical landscape already struggling to accommodate a glut of soulful electronic artists, from 4AD's Sohn to The Acid, the distinction between atmospheric and dull is in sharp focus. Sadly, on this evidence Dems fall squarely into the latter category.

■ DAVID RENSHAW

5



# Reviews

## Grouper

Ruins Kranky



When Liz Harris says she made her 10th album “pretty simply”, the Portland native is playing things down. These eight tracks feature little but voice, piano and tape hiss; and if it weren’t for the quality of her songwriting, ‘Ruins’ would risk being defined by how

doggedly lo-fi it is: crickets hum in the background; a microphone beeps loudly when the power cuts out. Though it’s hard to pick out many lyrics, the combination of Harris’ mumble-sung vocals and her sad, stark piano chords is strangely affecting. Factor in some brilliant shards of melody in songs like ‘Clearing’, ‘Call Across Rooms’ and ‘Holding’ and ‘Ruins’ becomes an unexpected gem: that rare album that reels you in without even trying.

■ NICK LEVINE

8

## Antony And The Johnsons

Turning Rough Trade



‘Turning’ was recorded live in 2006 as part of an art performance

collaboration between Antony Hegarty and filmmaker Charles Atlas, exploring the identities of 13 women. The resulting album is a heartfelt set that showcases the 42-year-old singer and pianist’s elegant style. Heavily emotive tracks

like ‘Hope There’s Someone’ and ‘For Today I Am a Boy’ shine in the intimate setting, but a real revelation comes in ‘Where Is My Power’. Previously released as a B-side, this live take scrubs away an ugly drumbeat and uncovers the song’s natural beauty. Casual fans are unlikely to find anything new in most of these recordings but, 14 years into his career, Hegarty is still a startling performer and songwriter.

■ DEAN VAN NGUYEN

7

## Alex G

DSU Lucky Number



At the age of just 21, Alex Giannascoli has already released five

albums. ‘DSU’, his latest, was made in his bedroom in Philadelphia, where he is at university. Initially released on tiny Brooklyn label Orchid Tapes this summer, it skilfully combines Neil Young’s dusty American songcraft with scratchy lo-fi and wandering electronic influences. ‘Serpent Is Lord’ is built on dissonant guitar and percussive clatter that echoes Parquet Courts, while warm guitar billows through ‘Rejoyce’. Most intriguing are ‘Promise’ and ‘Tripper’: the former a twanging combination of riffs and electronics; the latter a dreamy, piano-led instrumental. Piano brings this richly diverse record to a climax, too, as a maudlin twinkle lends closer ‘Boy’ extra impact.

■ BEN HOMEWOOD

8

# The Voyeurs Rhubarb Rhubarb



Charlie Boyer’s band shorten their name, ditch their CBGB obsession and find inspiration back home

“That’s what happens if you like someone enough,” Charlie Boyer admitted to *NME* in January 2013. “You start to look like them.” For months, he’d been telling everyone how much he loved Tom Verlaine, frontman of NYC proto-punks Television. But he didn’t just want to *sound* like him; Boyer, with his lank hair and gaunt cheekbones, had morphed into a dead ringer for Verlaine, too.

That was the rub with Charlie Boyer & The Voyeurs: even the greatest lookalike is never the same as the real thing. Their debut, ‘Clarietta’, was almost too perfect a copy of a scuzzy guitar band from New York circa 1975; a record splattered with the sleaze of CBGB, but not quite the heart.

## THE DETAILS

► **LABEL** Heavenly ► **RELEASE DATE** November 10 ► **PRODUCER** Oli Bayston  
► **TRACKLISTING** ►1. Train To Minsk ►2. Pete The Pugilist ►3. Stunners  
►4. The Smiling Loon ►5. Say You Love Him (And Choke) ►6. England Sings  
Rhubarb Rhubarb ►7. Rhubarb Rhubarb ►8. Damp Walls ►9. May Will You  
Stop ►10. French Fancy ► **BEST TRACK** Train To Minsk

For the follow-up, they’ve rebranded themselves as simply The Voyeurs, but that’s not the biggest change. They’ve swapped fake dreams of the Big Apple for something closer to home, a collection of songs teeming with characters that share the same postcode as them.

Take the colloquialisms of ‘Pete The Pugilist’, the tale of a scary prizefighter. “*He’s not your friend/It’s time to leave*”, warns Boyer, with his hiccupping yelp, over stop-start guitars and woozy fairground noise. Or ‘The Smiling Loon’, which starts with a madcap squall before spluttering into a trippy organ riff, and its titular bully (“*Did he break your thumbs/For having fun?*”). ‘Rhubarb Rhubarb’’s title is a reference to the phrase uttered by actors onstage to generate background noise, but these stories aren’t just meaningless chit-chat; they’re some of the most vibrant Boyer has sketched yet.

It’s still clear that The Voyeurs aren’t reinventing the wheel. But they’ve greased it with enough fun that it scarcely matters: ‘Train To Minsk’ comes on like a scuzzy cousin of The Sweet’s ‘Blockbuster’, with its murky riffs and yobbish yells of “*Go! Go!*”; ‘Damp Walls’ is helter-skelter punk with demented organs; and ‘Rhubarb Rhubarb’ is a shimmering beast with giant scrapes of guitar. Sure, it’s swell to look like your heroes, but The Voyeurs are starting to finally look like themselves. It’s a far better sight.

■ BEN HEWITT

7

## Spookyland Rock And Roll

Weakling EP PIAS



Spookyland is the moniker of 22-year-old Australian

songwriter Marcus Gordon and his three-piece backing band. Together, they make emotionally raw and fragile folk-pop, and their debut EP consists of four tracks that seem designed to break hearts. Gordon’s voice falters naturally, meaning that his songs feel like they’re on the verge of falling apart. On the directionless ‘The Silly Fucking Thing’, though, that fragility becomes overbearing. Elsewhere, the title track is tender and enchanting and ‘Blood In The Rain’ borrows from Arcade Fire. The highlight is closer ‘Adventure Song’, which meanders before building to a powerful climax that nods to Bob Dylan and Bruce Springsteen.

A promising if not flawless start.

■ RHIAN DALY

7

# 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  
**App Store**



# FILM

The tumultuous story of the duo's split and reunion is rocking, if not revelatory

## Life After Death From Above 1979



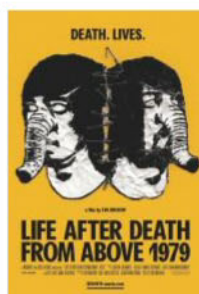
When Death From Above 1979 announced their reformation in 2011, they hadn't gigged in half a decade. Their comeback show at SXSW started a small-scale riot – which, for such a wilfully anarchic band, couldn't have been more appropriate. *Life After Death From Above 1979* opens with scenes of carnage from that chaotic night. Fans scale chainlink fences before pulling them to the ground. A plastic chair flies through the air. Police clamber onto the stage and demand that the plug is pulled. We then hear a local news report, which features a gleeful quote from the owner of the Austin bar where the gig took place: "This is what rock'n'roll is all about!"

In this film, directed by Eva Michon – Sebastian Grainger's wife – it transpires that rock'n'roll can also be about having a total nightmare of a time, especially when incessant touring stops being fun and starts being a pain in the arse, causing bandmates to bitterly hate each other. But thanks to Grainger and Jesse F Keeler's bare-all media blitz ahead of DFA 1979's long-awaited second album 'The Physical World' this summer – "it was like a dysfunctional marriage: the other person is the enemy", Grainger told *NME* in August – the film offers little in the way of revelations about their split. When the 35-year-old drummer admits that the band broke up "because we stopped being friends", it doesn't make the impact it

might have, mainly because he's spent all summer scooping himself.

More revealing are interviews with Yeah Yeah Yeahs guitarist Nick Zinner, members of Metric and a laugh-out-loud moment from Justice, who state, utterly deadpan, "we suck each other's dicks" when asked how they've managed to stay together as a duo. The real meat of the movie, though, comes in awkward footage of Keeler partying on the bus, cutting to a glum-looking Grainger on his laptop on their final tour in 2006, before we flash forward to the former friends warming to each other again during rehearsals for Coachella 2011. Having Michon as director ensures unparalleled access to the pair, resulting in sweet moments like the time when a chat with the 37-year-old, chain-smoking Keeler is interrupted by his adorable daughter for a discussion about pizza. To see looks of real fear on their faces pre-show at Coachella is also fascinating, and an illuminating contrast to the laddish bravado that seems to characterise their relationship.

Considering all that has happened since DFA took the decision to reform, it's strange that the film only dedicates only five minutes to the new album. Frustratingly, the political, anti-technology leanings of 'The Physical World' aren't explored. Even so, this opportunity to watch the duo crack jokes and rock the fuck out should not be passed up. ■ LEONIE COOPER



► **DIRECTOR**  
Eva Michon  
► **WATCH ONLINE**  
At vimeo.com

### CINEMA Say When



Keira Knightley's twenty-something

Megan is gripped by a quarter-life crisis in this realistic coming-of-age tale from director Lynn Shelton. Known for mumblecore films (a genre defined by its low-budget ethos and everyday dialogue) like *Humpday*, Shelton's rom-com follows slacker Megan's retreat from adulthood. Freaked out by her boyfriend's marriage proposal, Megan takes time out to find herself with a new teenage friend, Annika (Chloë Grace Moretz). But Annika's downbeat lawyer father Craig (Sam Rockwell) opens her eyes to life with some sage advice. It's a thought-provoking take on tackling young adulthood; as Megan realises at one point: "You can't keep putting aside what you want for an imaginary future".

■ DAN BRIGHTMORE

7

### CINEMA The Case Against 8



The civil rights struggle in America did not end with Barack Obama's

election as president in November 2008. On the same day, the state of California voted in favour of Proposition 8, a piece of legislation that outlawed same-sex marriages. For *The Case Against 8*, filmmakers Ben Cotner and Ryan White spent five years following the subsequent battle to overturn it. In conservative lawyer Ted Olson – whose work on the court case over the controversial Florida vote in the 2000 election led to George W Bush becoming president – their film has an unlikely hero. His role in this emotive and often troubling story is pivotal, and at a time when public disaffection with politics is in constant discussion, it's all the more urgent and inspiring.

■ ANGUS BATEY

8

### CINEMA

#### The November Man



In this unimaginative spy thriller, Pierce Brosnan's ex-CIA agent Peter Devereaux is lured from retirement to protect Alice (Olga Kurylenko), a witness to atrocities in the Chechen conflict – Alice's testimony can stop a war criminal becoming Russia's next president. Devereaux's cliché-ridden one-man mission is

hindered by his former protégé Mason, who is sent to kill him. The 61-year-old Brosnan proves he can still hack the pace of a modern action movie and is suitably deadpan as world-weary spy, the November Man. But the plot twists are predictable and the script, based on Bill Granger's novel *There Are No Spies*, is dotted with more holes than the bullet-riddled bodies Devereaux leaves in his wake.

■ DAN BRIGHTMORE

4

### CINEMA

#### Set Fire To The Stars



*Set Fire To The Stars* documents poet Dylan Thomas' first trip to America – he would eventually die in New York in 1953 – and poetry professor John Brinnin's (Elijah Wood) struggle to keep him on the straight and narrow. As such, much of the film has Thomas, played by Welsh actor Celyn Jones, on

a maddening hunt for entertainment (and alcohol) that brings his trip to the brink of disaster – from repeatedly coughing up blood to reciting lewd limericks at a dinner with authority figures at Yale University. Thomas was a brilliant writer, and though sparks of that talent are shown here, for the most part he's portrayed as a vice-ridden burden; a caricature of wry comedy and human failing.

6



# A\$AP Mob

**The Warehouse Project,**

**Manchester**

**Tuesday, October 28**

Bras fly and bedlam erupts  
as Rocky and the rest of the  
A\$AP crew bring their “big-  
ass party” to the north-west

PHOTO BY ANDY HUGHES

“We came here to have a big-ass party!” thunders A\$AP Rocky. It’s just before midnight when the 26-year-old and his Mob – which tonight consists of Ferg, Nast and Twelvyy – crowdsurf to the stage in an inflatable rubber dinghy. The atmosphere in the crowd is supercharged: bras are hurled onstage (and twirled around by the Mob like cheerleaders’ batons) and a vicious moshpit erupts. “If you’re a pussy,” cautions Rocky, “then go to the back.” It’s sound advice. Rocky’s singles ‘Fuckin’ Problems’ and the just-dropped ‘Multiply’ cause bedlam, but Ferg – dressed in a ringmaster’s jacket – drops a blistering verse on ‘Kissin’ Pink’ that threatens to steal the show. Ending with House Of Pain’s ‘Jump Around’, A\$AP Mob more than deliver on Rocky’s initial promise.

■ GARY RYAN

9



A\$AP Twelvyy  
at The  
Warehouse  
Project,  
Manchester





# Royal Blood

O2 Academy, Newcastle  
Tuesday, October 28

Suddenly the Brighton duo are huge  
and everyone wants a piece of them  
– or at least one of their shoes

Sometimes, shit happens and there's just no good reason why. It cannot be rationalised, quantified or satisfactorily explained: like venom glands on a platypus, the shit simply *is*. Take Royal

Blood, for example. At the start of the year, when asked by *NME* to forecast rock music's fortunes in 2014, Radio 1's Head of Music George Ergatoudis was pessimistic. "The bands that are getting talked up – like Royal Blood and Circa Waves – are decent," he said, less than hyperbolically, "but if you're talking about proper success and proper sales, I'm doubtful."

Nine months later, the same George Ergatoudis could be found tweeting breathlessly about how Royal Blood's Mike Kerr and Ben Thatcher had overseen the chart resurgence of rock music. You might argue that it's Ergatoudis' job to see these shifts coming, and certainly, anyone who watched the Brighton duo play live in the months leading up to the release of their debut 'Royal Blood' could hardly have failed to notice that they were on a rapid trajectory, but a Number One album? The fastest-selling British rock debut since Noel Gallagher's? These were pipe dreams too far-fetched to even contemplate.

## THE VIEW FROM THE CROWD



Dan Bragg,  
30, Newcastle

"I didn't know there were only two of them before tonight; I don't know what they do to make that sound, but it was awesome. It was quite amusing to see old people moshing."



Andy Smith,  
27, Derry

"For a band who only have one album out, everyone really seemed to be on it. I didn't know they were a two-piece band, but they've got a big, big sound."



Kenneth Clarke,  
21, Hull

"It was sick. My favourite song has to be 'Out Of The Black', it really seemed to kick off!"



Stephanie North,  
19, Hull

"They were absolutely out of this world. I paid £70 for my ticket tonight, but it was worth every penny. I'd see them again, any day."



Then the shit happened, blowing up in everyone's face like a blender that's been opened before the blades stop whirring. Just how did this proudly unfashionable blues-rock duo, most obviously reminiscent of commercial nonentities like DFA 1979 and Bass Drum Of Death, become one of the biggest bands in the country? It's a question even Royal Blood themselves struggle to answer. "It's been a life-changing, ground-shaking year, and that's just on a personal level," considers bassist and singer Mike Kerr before tonight's gig – their first in the UK since the release of 'Royal Blood'. "We never anticipated even being able to quit our day jobs; success was never something that motivated us. The true sense of achievement came from listening back to the record for the first time –

that was the high-five moment."

Inasmuch as this band's meteoric rise *can* be explained, the answer seems to lie with the people who've come to watch them tonight.

The front rows may be thronged with kids, but as you move further back, you notice the hair getting thinner and the faces growing older. This is the silent – and often neglected – majority who still buy albums, the great lost demographic who rarely find much to shout about, but harness their numbers and give them a banner to rally behind, and they'll do so at maximum volume.

This entire 12-date tour sold out in two minutes, but already you feel like Kerr and Thatcher are having to hold themselves back. They could've filled this venue three or four times over, and Kerr freely admits that the reason behind booking another UK tour for next February was that "we didn't want to upgrade the venues on this one. We wanted to do steps two and three, and not skip any." Their destiny may lie in the arenas, but at least they'll have no bother filling them, and not just by putting bums on seats.

Two-piece bands often fill out their sound by overcompensating with volume, but Royal Blood already sound like they've got four or five members onstage, and Kerr does the job of at least three of them. 'Figure It Out' and 'Careless' are almost as impressive for the technicality with which they're played as the brute force of the music itself: these are dumb, red-meat

## SETLIST

- ▶ Hole
- ▶ Come On Over
- ▶ You Can Be So Cruel
- ▶ Figure It Out
- ▶ You Want Me
- ▶ Better Strangers
- ▶ Little Monster
- ▶ Blood Hands
- ▶ Careless
- ▶ Ten Tonne Skeleton
- ▶ Out Of The Black





## ROYAL BLOOD Q&A

**The tour started in Dublin last night – how did it go?**

**Mike Kerr:** "It was a good kick-off, and it was refreshing to be playing in front of our fans again. We've just come off the road playing to Pixies fans in America and Canada. Nobody knew who we were."

**Were those Pixies shows challenging?**

**Mike:** "It was a very healthy exercise! (Laughs) But it brought good things out of us."

**Do you think your album's success heralds a popular resurgence for rock'n'roll, or are people reading too much into it?**

**Mike:** "It's a romantic concept, but it's not mine. We just want to keep trying to get better, to improve our songwriting and our musicianship, and keep the compass pointing forward. Whatever box people want to boot us in and close the lid on is everyone else's privilege."

rock'n' roll songs, played by indisputably smart people. Notably, the only limitations on show are logistical – they play 12 tracks tonight, and it's almost their entire oeuvre, B-sides and all.

Still, at less than an hour, the set hardly allows for a slowing of momentum. From opener 'Hole' onwards, the pair keep their feet to the throttle while shoes, beer and bodies are flung stagewards like sacrificial offerings. During the break on 'Out Of The Black', Thatcher clammers over the barrier and crowd-walks on a sea of hands: it looks almost messianic, an uncharacteristic show of triumphalism from a band who are always at pains to appear humble, until you notice that all the hands are grasping for items of clothing. He salvages his hat, but loses a £100 pair of trainers. Afterwards he says, "I'd rather they punched me in the face than stole my shoes."

Dry your eyes, Ben: someone from Adidas is probably drafting up the sponsorship deal. After all, these days everybody wants a piece – whether literal or figurative – of Royal Blood.

■ BARRY NICOLSON

8

## MORE GIGS

**Tobias Jesso Jr**  
Secret location,  
London

Tuesday, October 28  
Tobias Jesso Jr's first UK show is an unusual one. Sat in front of a piano and a tiny audience in a top-floor flat, the 29-year-old introduces himself: "I'm Tobias. Some of you might know a couple of these songs." He spends the next 30 minutes bowed forward on his stool, only lifting his head to allow his wispy vocal more space. It's exciting to hear twinkling, Harry Nilsson-flavoured YouTube demos 'Just A Dream' and 'True Love' brought to life, and his voice cracks during a dreamy 'Without You'. 'Hollywood', though, is best. The piano pedal creaks under his foot, underlining the intimacy of an excellent performance.

■ BEN HOMEWOOD

9

**PCPC**  
Saint Vitus, Brooklyn

Tuesday, October 21  
"Have you had enough or are you Thurston for Moore?" asks Parquet Courts frontman Andrew Savage near the end of PCPC's first ever show. Tonight, Savage's new side-project – the line-up completed by his bandmate Austin Brown and Justin Frye and Shannon Sigley of sludgy punks PC Worship – are supporting the Sonic Youth founder. Savage claims their name stands for "People Committing Psychotic Crimes" and their slowly unfurling blasts of drone are as groan-inducing as his earlier pun. They do edge towards melody though, closing with a bundle of taut, staccato riffs that collapse in on themselves, with Savage drawing "born to be wild" until he decides everyone has had enough.

■ RHIAN DALY

6

## Wolf Alice



Heaven, London  
Thursday, October 23

**Stagediving and brilliant new songs cap an impressive year for the grungy foursome**

It's been a marathon year for Wolf Alice. Extensive touring and a lap of the festival circuit has left the Londoners with a reputation as one of the most exciting live acts around, and tonight's performance at this central London tunnel is the band's biggest headline show to date, and their last in the UK before the year is up. It's a chance to make a final, thundering statement of what's to come.

They're on ravenous form, throwing themselves about the stage as singer and guitarist Ellie Rowsell hurls out her vocals from behind a dazzling grin. Evidently excited to be recording their debut album this winter, they play a glut of new material, including 'Turn To Dust' and 'Lisbon', a tender love song. 'Your Love's Whore' is an early highlight, a ballad built around a dancing bassline, distorted guitar chords and a lyrical climax that finds Rowsell crying "I can only love you more". 'Jam', meanwhile, opts for a harder-hitting approach, as a Rage Against The Machine-like riff sparks headbanging in the crowd. Best of all is 'Swallowtail', a six-minute gem that shines the

spotlight on drummer Joel Amey, who leaves his stool and stuns the audience into silence by picking up an acoustic guitar and breaking into a melancholy falsetto croon.

At the climax of eardrum-rupturing finale 'Fluffy', all four members dive headfirst into the crowd. It's a high-spirited farewell gesture, and if shows like this one are a sign of things to come from Wolf Alice, then 2015 will surely be their brightest year yet.

■ JAMES BENTLEY

8

59

# Simple Things Festival

Friday-Saturday, October 24-25

Various venues, Bristol

Writhing dancefloors, fired-up punk and woozy fun at Bristol's adventurous city-wide bash



The 2014 instalment of Bristol's Simple Things festival is the biggest yet. Building on the multi-venue bash launched in 2011, local promoter Matt Aitken and Thomas Frost, editor of local magazine *Crack*, have sold a lot more tickets, bumped up the number of venues and added an opening party. Friday night's launch features upcoming singer **Jessy Lanza** supporting **Caribou** – on whose new album she has a guest spot – at Motion, a draughty out-of-town skatepark. Ahead of Lanza's set, the crowd is rowdy and bars are doing a brisk trade in tinnies. The place is so cold that people keep their jackets on. The acoustics do Lanza's delicate songs no favours, with the bass cranked up so loud that the 29-year-old's vocal is reduced to a wisp on top.

Caribou, however, can handle the dodgy acoustics. Canadian producer Dan Snaith has assembled a powerhouse of a band – all dressed in white – to tour his latest album 'Our Love'. Snaith is master of ceremonies, switching from synths to a second drumkit halfway through 'Mars', letting his guitarist take lead vocals on 'Silver' and graciously inviting Lanza onto the stage to sing 'Second Chance'. 'Our Love' dominates the set, but 'Jamelia' and 'Odessa' from 2010's 'Swim' also get an airing, the cowbell in the latter turning the floor into



a writhing mess. Closer 'Can't Do Without You' and encore 'Swim' send everyone spinning out of this industrial corner of Bristol in a daze.

Local artist **Oliver Wilde** kicks off the festival proper on Saturday with a bold set in Colston Hall. He steers clear of singles like 'Say Yes To Ewans' and 'Balance Out' in favour of dreamy album tracks that drift through the venue. By contrast, London-based producer **Sophie** plays it safe, the weirdness of his music toned down in favour of a cleanly executed mash of hyperactive trap, gothy synths and mid-'90s rave. The producer's visuals – images of apples on sticks and aerosol flamethrowers – offer more than his music, drowning his asymmetrical haircut in flashing light.

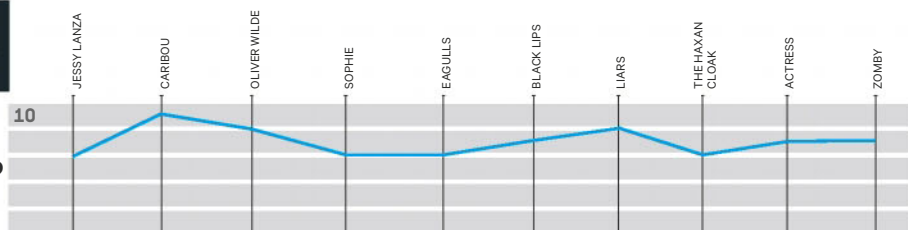
Afterwards, **Eagulls'** fired-up punk is sadly butchered by the soundman in Colston Hall's carpeted Lantern room. Atlanta's **Black Lips** fare better. The football-chant refrain from 'Katrina' can be heard rolling around Bristol's O2 Academy before you get through the door. Inside, a rowdy crowd push and shove beneath a blanket of toilet-roll streamers and tossed plastic cups.

Back at Colston Hall, **Liars** are warming the main stage for **Mogwai** with 'Vox Tuned DED'. Frontman Angus Andrew's peroxide fringe hangs out of the hood of his fluorescent orange jacket, like Kenny from *South Park* at a warehouse rave. The coat soon comes off and when drummer Julian Gross straps on a guitar for 'No 1 Against The Rush', the resulting noise is an improbably sweet counterpoint to the trio's barrage of electro. They finish on the raw noise of 'Scarecrows On A Killer Slant', which highlights the ear-scraping character of this year's 'Mess' album.

Later, **The Haxan Cloak** unleashes a barrage of samples that sound like roadworks to a far more energetic audience of stumbling revellers in the pitch darkness of the Lantern. Across town, in an abandoned morgue in Stokes Croft, sets from UK bass heads **Actress** and **Zomby** rattle plaster from the disintegrating ceiling with a mix of industrial noise and deconstructed jungle. The place is rammed. People feel their way through the building, spilling out into yards full of portable toilets surrounded by smokers who chat in the cold night air. Simple Things might have got bigger, but it's Bristol itself that makes this festival. Its intimacy, spirit and woozy sense of fun are still palpable as dawn breaks on Sunday. ■ HAZEL SHEFFIELD

## LINE-UP

How good?







Caribou  
and (below,  
left) Liars

#### THE VIEW FROM THE CROWD



**Biu Rainey, 24,**  
Antigua

"I thought Sophie was cute dance music with a harsh ravey vibe. Liars were awesome."



**Jade Harwood, 29,**  
Southampton

"We saw Liars and they were fucking great. It's so eclectic here; it's so fun to jump between venues. We saw this Finnish guy called Jaakko Eino Kalevi who was so cute, I just want to give him cuddles."



**Ian Wilkinson, 33,**  
Chippenharn

"Spectres were my highlight – they sound like Sonic Youth covering Neu!. They made this amazing, brain-crushing noise, which I love. The whole festival has been slick."



**Hazel Hall, 32,**  
London

"I just saw Liars and they were amazing, like KLF meets Marilyn Manson. Bristol in festival mode is just so much fun, everyone is out showing their support."

## MORE GIGS

### The Charlatans

The Garage, London

Monday, October 20

As you'd expect from a 47-year-old with a trendy bottle-blond bowl cut, Tim Burgess has his finger resting firmly on the pulse. His O Genesis label boasts promising newcomers Throwing Up and Keel Her, but tonight he's concerned mostly with nostalgia. It's The Charlatans' first London show in a year and the setlist is largely drawn from their back catalogue. Nineties classics 'How High' and 'Sproston Green' are rabidly received, with Burgess' tireless showmanship and youthful gait enough to make his band sound as fresh as ever.

LUKE MORGAN

7

### Money

Eagle Inn, Salford

Monday, October 27

Money frontman Jamie Lee is pleading with an excitable home crowd. "Let me take you with me because I'm going/Out of my mind", he sings on opener 'I'm Not Here'. It's one of a slew of new songs that the quartet are set to record after a week of low-key shows. This first night hints that Lee and his band are retreating from the euphoria of last summer's debut 'The Shadow Of Heaven'. Country ballad 'All My Life' is imbued with a sad soulfulness, and another new track – not yet named – sounds haunted by anxiety.

ROBERT COOKE

8

# Hookworms



## The Harley, Sheffield Sunday, October 26

### The Leeds noiseniks emphatically settle some old scores in the Steel City

Hookworms could be forgiven for approaching this Sheffield show with trepidation. The Leeds five-piece's last gig in the city lasted all of 20 minutes, with the band aborting their set due to a technical meltdown.

#### SETLIST

- Away/Towards
- Beginners
- Radio Tokyo
- The Impasse
- On Leaving
- Off Screen
- Teen Dreams
- Retreat

Just over 18 months later, these are different times for Hookworms. Touring in support of new album 'The Hum', they've softened their old DIY stance and got themselves a PR and booking agent. Tonight, they more than do themselves justice. The Harley's low ceilings and claustrophobic atmosphere ensure the band's cosmic noise has nowhere to go; at times, it's a full-throttle assault on the senses.

'The Hum' is faster and heavier than its predecessor 'Pearl Mystic', and that approach characterises the majority of tonight's set, which leans heavily on the new material. A bold move, perhaps, but one that's absolutely justified: 'The Hum'

represents a significant step forward. Only on 'Off Screen' do Hookworms let up, albeit briefly: starting out like The Jesus And Mary Chain at their most delicate, they're firmly back in white-noise territory once the guitars kick in. Last year's 'Radio Tokyo', perhaps the most straightforward thing they've committed to tape, hits like a jackhammer – although singer MJ's unintelligible lyrics leave one audience member confused ("Is he singing 'pigs meow'?"). Swathed in echo, MJ's delivery is most accurately viewed as another instrument in the mix; it couldn't be further away from the traditional role of a 'lead singer'.

The real stars of the show here, perhaps, are at the back of the stage, as the interplay between MB's bass and drummer JN's beats provides a rock-steady pulse that underpins the tension and release that's so crucial to this music – never more so than on the sprawling 'Retreat', which closes the set. Tonight, Hookworms do anything but, leaving Sheffield with eyes wide and ears ringing – not so much a hum as a triumphant, score-settling roar.

ROB WEBB

61

8

# JACK ROCKS THE MACBETH

NME Spotify

## A series of SPECIAL GIGS & EXCLUSIVE SESSIONS

Visit [NME.com/jackrocks](http://NME.com/jackrocks) to find out what's on

LIVE from The Macbeth

#SPIRITOFJACK  
drinkaware.co.uk for the facts



ON SALE  
NOW

# NME NEW BREED TOUR<sup>14</sup>

# SUPERFOOD

• HONEYBLOOD •

## 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](http://NME.COM/TICKETS) OR 0844 858 6765

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

[WWW.SUPERFOODJUNK.COM](http://WWW.SUPERFOODJUNK.COM) [WWW.HONEYBLOOD.CO.UK](http://WWW.HONEYBLOOD.CO.UK)





# YOUR FAVORITE ENEMIES

NOVEMBER - UK TOUR

SUPPORTING **TRAIL OF DEAD**

14 - GLASGOW, THE ART SCHOOL  
15 - COVENTRY, KASBAH  
16 - MANCHESTER, RUBY LOUNGE

17 - LONDON, DINGWALLS  
EXTRA DATE ADDED:  
18 - LONDON, DINGWALLS

BETWEEN ILLNESS AND MIGRATION

## NEW ALBUM OUT NOW

YOURFAVORITEENEMIES.COM  
TWITTER.COM/YFEOFFICIAL  
FACEBOOK.COM/YOURFAVORITEENEMIES

graphite records

HOPEFUL TRAGEDY RECORDS

SJM CONCERTS BY ARRANGEMENT WITH X-RAY PRESENTS

# THE ORDINARY BOYS

NOVEMBER

- 18 MANCHESTER RUBY LOUNGE
- 19 NEWCASTLE THINK TANK
- 21 GLASGOW KING TUTS
- 22 LEEDS UNIVERSITY UNION
- 23 BIRMINGHAM HARE & HOUNDS
- 25 NOTTINGHAM BODEGA
- 26 LONDON XOYO
- 27 BRISTOL LOUISIANA
- 28 SOUTHAMPTON JOINERS

GIGSANDTOURS.COM | 0844 811 0051

# KOKO

Every Friday  
10PM - 4AM

CLUB NME

07 NOV  
KILLING MOON RECORDS VS CLUB NME

## ROGUE ONE BIT (LIVE)

DJ ED WILDER / DJ ALANA B DEVOTION

14 NOV  
DMA'S

21 NOV  
SPRING KING + WILD SMILES

28 NOV  
GUSGUS

£1.50  
FRIDAY DRINKS\*  
10PM-11.30PM  
BECK'S BOTTLES  
ARCHERS & MIXER

VALID FROM 07 NOV - 28 NOV / STRICTLY OVER 180 ONLY / FIRST 100 FREE  
£5.00 11PM / £7 AFTER / STUDENTS £4 ALL NIGHT WITH VALID STUDENT CARD / ID IS REQUIRED / NIGHT OF ADMISSION RESERVED  
0844 847 2250 / WWW.KOKO.CO.UK

academy events present

# KAZABIAN TRIBUTE!

They make venues crumble where we ain't got time to  
Tom Meighan, Kasabian

SAT 8 NOVEMBER  
O<sub>2</sub> ACADEMY LEICESTER

0844 477 2000 • TICKETWEB.CO.UK  
WWW.KAZABIAN.COM  
AN ACADEMY EVENTS PRESENTATION

ACADEMY EVENTS PRESENT

# KING CHARLES

WEDNESDAY 4TH FEBRUARY 2015  
O<sub>2</sub> ACADEMY OXFORD

TICKETWEB.CO.UK • 0844 477 2000  
KINGCHARLES-MUSIC.COM

# JAKE CLEMONS



AS SEEN ON TOUR WITH  
BRUCE SPRINGSTEEN'S  
E STREET BAND

NOVEMBER

- 09 LONDON O<sub>2</sub> ACADEMY2 ISLINGTON
- 10 BRISTOL THEKLA
- 11 BIRMINGHAM O<sub>2</sub> ACADEMY3
- 12 LIVERPOOL O<sub>2</sub> ACADEMY2
- 13 GLASGOW O<sub>2</sub> ABC2

0844 477 2000 • TICKETWEB.CO.UK • JAKECLEMONS.COM  
AN ACADEMY EVENTS PRESENTATION WITH KILIMANJARO AND DHP

"Intense, angular and beautiful...the guys who wrote the JCB song"  
Colin Murray, BBC Radio 1

# Nizlopi

## THE STAND UP TOGETHER TOUR

### NOVEMBER 2014

Sun 16th The Globe, Cardiff  
globecardiffmusic.com

Mon 17th Norwich Arts Centre  
norwichartscentre.co.uk

Weds 19th The Assembly, Leamington Spa  
leamingtonassembly.com

Thurs 20th Dingwalls, Camden, London  
dingwalls.com/seetickets.com

Fri 21st The Duchess, York  
theduchessyork.co.uk

Sat 22nd The Hothouse, Morecambe  
moremusic.org.uk

Sun 23rd Wedgewood Rooms, Portsmouth  
wedgewood-rooms.co.uk

Thur 27th The Assembly Rooms of Glastonbury  
bristolticketshop.co.uk

Fri 28th The Marris Barr, Worcester  
marrisbar.co.uk

Sat 29th Whelan's, Dublin  
whelanslive.com

Nizlopi.com

Nizlopi 'LIVE' album out now!





JACK DANIEL'S  
**JACK ROCKS**  
THE MACBETH

**NME**



PRESENT



FEATURING

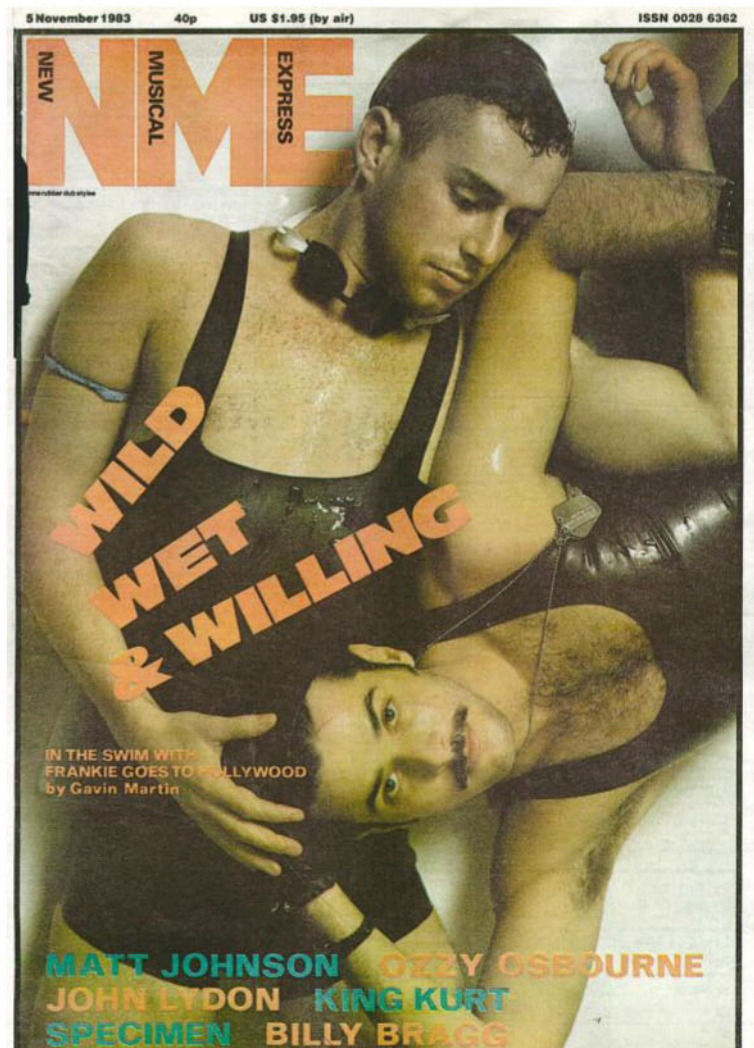
**BLOSSOMS**  
**SUNDOWNERS**  
**CIRCLES**

**JAMES SKELLY (THE CORAL) DJ SET**

**TUESDAY 4TH NOVEMBER JACK ROCKS THE MACBETH LONDON**  
70 HOXTON ST, SHOREDITCH N1 6LP | SEETICKETS.COM | £3 ADVANCE | 7PM DOORS



# THIS WEEK IN 1983



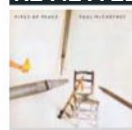
## BRAGG TRADE

Billy Bragg is a young man with a new album, 'Life's A Riot With Spy Vs Spy'. He bashes round the college circuit for a pittance. He owns two guitars and his cocaine consumption is non-existent. Is this any way to treat our pop stars, asks NME's Susan Williams. "It always seems that the blokes who wanna change the world end up as arseholes," Bragg says. "When I think of the struggle for the dockers' tanner and all that – is it right for me to pick up a guitar and act like Che Guevara?"

## OZZY CRIES WOLF

Barney Hoskyns is on the set of Ozzy Osbourne's new video, 'Bark At The Moon', at Holloway Sanatorium near Virginia Water in Surrey. "The modern-day trend in America is for theatrical things," says Ozzy of the plan for him to turn into a werewolf. "The demand is outrageous – they can't get enough." He goes on: "The satanic element in Sabbath never took it to the extent it could have been. The only black magic Sabbath got into was a box of chocolates."

## REVIEWED THIS WEEK



Paul McCartney - 'Pipes Of Peace'

"The one decent

moment is the title track, surely destined as a Christmas single to cream off some of Lennon's monopoly on anti-war sentiment." ■ PENNY REEL

## ALSO IN THIS ISSUE

► "We've always seen ourselves as a kind of glamorised bar band," says REM's Peter Buck. "It's interesting to play concert places, but not as important." ► "I never did like the word punk," says John Lydon. "In America a punk means a bum boy that other prisoners screw, and that doesn't describe me." ► Madonna: "My two older brothers were jazz musicians, and that had a reverse influence on me. They'd tell me pop music was shit and scratch my records so I couldn't play them. It only made me love pop more."

# Hollywood Babylon

**NME visits the set of Frankie's 'Relax' video. Or is it a leather bar in Amsterdam?**

Gavin Martin is finding out "the whys and wherefores behind Liverpool's post-punk S&M cabaret act Frankie Goes To Hollywood" at the video shoot for their first single, the "monster jam discosex workout" 'Relax'. The band's singer and mastermind Holly Johnson explains the concept: "There's this virginal character, Frankie, and his girlfriend's just left him. He's never had sex and he's walking down the street and gets lured into an orgy scene by this character in black. It's going to be a club scene: the sort of clubs we like to go to. So it's going to be Emperor Nero in this club, a huge man who gets his whole body shaved for sexual kicks and feeds people to tigers and lions. We're using the actual Esso tiger." Second vocalist Paul Rutherford chips in: "It's like getting someone else to pay for our fantasies. We're just having a party. It's such wonderful imagery to use – though if you haven't been in an Amsterdam leather bar you won't quite understand."



# 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 Cochran (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 6899)  
ONLINE PICTURE EDITOR Emily Barker (ext 6852)

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

PRODUCER, NME.COM Jo Weakley  
VIDEO PRODUCER Ryan Forde

WITH HELP FROM Dafydd Bynon, Ian Dewsbury, Joe Timmington

## 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 Wiggin (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  
with recycled paper

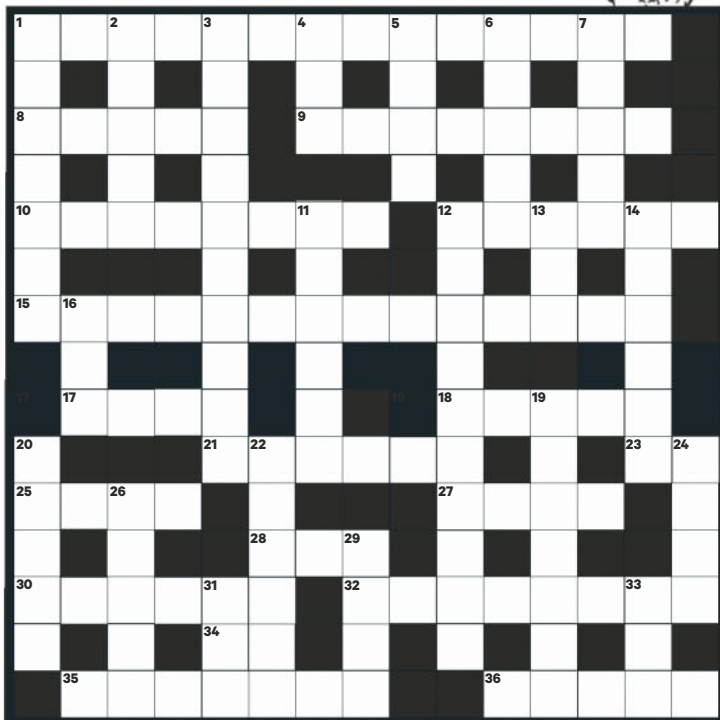
SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €154.40; United States (direct entry) \$235.15; rest of North America \$307.15; rest of the world £182.70 (prices include contribution to postage). Payment by credit card or cheque (payable 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) 330 330 223 (open 7 days a week, 8am-9pm UK time), email [magsubs@direct.quickantsubs.com](mailto:magsubs@direct.quickantsubs.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 6WJ. Tel 01733 385170, email [backissues@johndentonsonline.com](mailto:backissues@johndentonsonline.com) or visit [www.mags-uk.com](http://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

# CROSSWORD

Compiled by TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



## CLUES ACROSS

**1** Well thanks very much. I'll take it when I get my 'Left Hand Free' (4-2-3-5)  
**8** Organ arrangement on Catfish And The Bottlemen number (5)  
**9+18A** Going solo, Gerard Way is now an uncertain outsider (8-5)  
**10+12D** Ian Dury put these on for his album (3-5-3-7)  
**12+20D** Americans looking to 'Do To The Beast' after reforming (6-5)  
**15+25A** "Never know who that might be at your doorbell/This could be \_\_\_\_\_", Eels (4-5-3-2-4)  
**17+7D** Unheard CD, perhaps, of Blink-182 (4-5)  
**18** (See 9 across)  
**21+34A** I'm excusing myself from listening to this Incubus number (6-2)  
**23** Big Brovaz got the nod for this number (2)  
**25** (See 15 across)  
**27+24D** This task is made awkward by The

Courteeners (4-4)  
**28** US band whose line-up includes Chris Stamey and Will Rigby (3)  
**30** Funk man Johnny \_\_\_\_\_ Watson (6)  
**32** (See 6 down)  
**34** (See 21 across)  
**35** (See 14 down)  
**36** Album from prog-rockers Asia found among some garbage (5)

## CLUES DOWN

**1** Julian Casablancas dictates the sound of this album (7)  
**2** Having personal info about Tom Odell (1-4)  
**3** Pretenders song that makes me nod off (1-2-2-5)  
**4** Irishmen who come from Washington (3)  
**5** "I just got \_\_\_\_\_, every river that I tried to cross", Coldplay (4)  
**6+32A** Foals get to open ground and away from danger (3-2-3-5)  
**7** (See 17 across)  
**11** Did she fold under as

member of The Velvet Underground? (6)  
**12** (See 10 across)  
**13** That bloke getting the Elbow (3)  
**14+35A** Only difficult methods were used by Black Rebel Motorcycle Club (4-2-4-3)  
**16** Machine Head number written during schooldays (3)  
**19** Not outside, but it's a Dodgy place to be found (2-1-4)  
**20** (See 12 across)  
**22** Wander around with Wolfmother's frontman (6)  
**24** (See 27 across)  
**26** Electronica trippers named after the Soviet space dog (5)  
**29** Bernard Butler, Hurts and The Hollies have all had hit songs with this title (4)  
**31** May be different in the Evanescence line-up (3)  
**33** Unearth something to really like by Miles Davis (3)

## AUGUST 30 ANSWERS

**ACROSS** 1+33A All The Rage Back Home, 8 Cloudfest, 9 Fits, 11 Lewie, 12+13A Power Out, 14+28D Real Life, 15+22A Stay Gold, 16 Myth, 18 Try Try Try, 20 Tom, 23 Rounds, 25 Kursaal, 29 Revelry, 31 Snag  
**DOWN** 1 Accelerator, 2+32A Look What You've Done, 3 Hidden, 4 Reet Petite, 5 Get Away, 6 Before, 7 Cut Copy, 10 It's Hard, 16 Moog, 17 Bridge, 19 Yuck, 21 Mona, 24 Grid, 26 Urge, 27 Seth, 29 Run, 30 Vig

Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms). Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 18, 2014, to: Crossword, NME, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

## THINGS WE LIKE

OBJECTS OF DESIRE



### T-SHIRT Superfood

Recreate the sleeve of the Brummies' debut album 'Don't Say That' with this collection of T-shirts.

► BUY £15 (or £35 for all three), [deadlypeople.bigcartel.com](http://deadlypeople.bigcartel.com)

### DVD Big Star: Live In Memphis



Alex Chilton's band's "farewell" gig, recorded in 1994.

► BUY £11.37, [amazon.co.uk](http://amazon.co.uk)

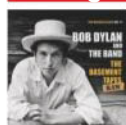
### SHOES Converse 1970 Woven Textile



Made with a mould that replicates the one used

back in the '70s. ► BUY £72, [bowsandarrowsberkeley.com](http://bowsandarrowsberkeley.com)

### BOXSET Bob Dylan & The Band - The Basement Tapes Raw: The Bootleg Series Vol 11



More rare Dylan tracks recorded with The Band in 1967.

► BUY £17, in Fopp stores

### BOXSET Stanley Kubrick: 8-Film Masterpiece Collection



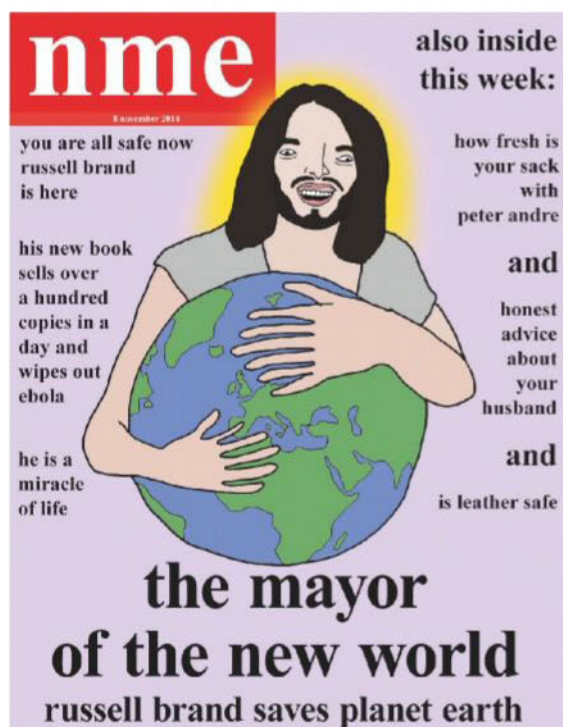
All the director's best works in one box,

plus a new documentary looking back at his life.

► BUY £100.75, [amazon.co.uk](http://amazon.co.uk)

## THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST



GRAHAM PEARSON



# NEXT WEEK

# CARL BARÂT

## Libertines album exclusive



On sale Wednesday,  
November 12

# NME

## ALSO IN NEXT WEEK'S ISSUE

### INTERVIEWS

Antony Hegarty

The Maccabees

Bob Mould

Wolf Alice

### ALBUM REVIEWS

Ariel Pink

Girlpool

TV On The Radio

Fryars

Interstellar

### CAUGHT LIVE

Klaxons

Jamie T

Jungle

Perfect Pussy

St Vincent

Future Islands



**BOSE**  
Better sound through research

I'm listening to the  
band that inspired  
me to start my own.  
#ListenForYourself

Engineered to make your music sound better.  
Designed to fit your style.

**SoundTrue**<sup>™</sup> on-ear  
headphones  
[Bose.co.uk/SoundTrue](http://Bose.co.uk/SoundTrue)