15 NOVEMBER 2014

NME



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NEW ALBUM

EXCLUSIVE

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ON

NEW MUSIC

"WE'VE WRITTEN FIVE NEW SONGS"



PETE DOHERTY

"REHAB'S TAKEN 10 YEARS OFF HIM"

LOST CLASSICS

"THERE'S SO MUCH QUALITY OLD STUFF TO REVISIT"

+

MEET CARL'S NEW BAND **THE JACKALS**

IDRIS ELBA

"A Stringer Bell album would be epic"

+

Klaxons

Jamie T

Ariel Pink

Antony And The Johnsons

"The future is unwritten" JOE STRUMMER

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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Greg Cochrane

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LETTER OF THE WEEK

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SIMPLY PUT: A LEGEND



So here are my thoughts on Liam Gallagher's next steps. Firstly, I think people need to pipe down about an Oasis reunion happening, because Noel and his High Flying Birds have got their own shit going on. We all hope one day it will happen, but I'm being a realist here. In the meantime there's no way Liam is just going to disappear. Maybe he'll do some acting? How about an indie film based on a troubled mod who can't make it in the music industry but right at the end gets the fame and the girl? Or maybe it's time for a book – Liam's step-by-step guide on how to be a lad? Whatever Liam's going to do, we know he'll pull it off. Simply put, the guy is a legend. Maybe he needs some time in the sunshiiiine...
Layla Mohsen, via email

Greg Cochrane: Are you suggesting all Our Kid needs is a good holiday, Layla? That a week in Sharm el-Sheikh will do him the world of good? You're right to point out that Liam's at something of a crossroads right now. Yes, he could go and do any number of things, but let's be honest: Liam's home is onstage. He's just done this Who tribute show, and I don't think it'll be too long before we see him back up there in some capacity, even if he's just roadie-ing for his mate Andy Bell when Ride reform.

GREAT SHOW, FOO FIGHTERS...

I have truly enjoyed Foo Fighters' *Sonic Highways* documentary series so far. It not only shows the social impact of music, but also the process of recording. It makes you realise how the best musicians look for a sound and rely heavily upon the mysticism and spirit of the studio. I highly recommend it as it opens the door to different genres that music snobs/hipsters disregard. American music and its folklore is so important that it is good to see it documented in a different style. The results are great songs evolved from great musical cities.
Ricardo Maturana, via email

GC: Hear, hear, Ricardo. I spoke to the band for last week's cover feature, and my abiding thought was, 'What an insane but brilliant undertaking!' Regardless of what you think of the band, or even the new album, the TV series is astonishing. Dave Grohl (below) could easily have just plodded out another record and taken the band on a huge world tour, but instead they did something that totally changed their own approach – even if the sound is familiar.

...SHAME ABOUT THE MUSIC

Sonic Highways is exquisitely shot and produced with top-shelf interviews (the chat with Steve Albini in the Chicago episode is particularly brilliant). Pity about it being Foo Fighters' music that wraps up each show, though.
Joe Silva, via email



GC: Way to put a downer on it, Joe.

IMMA LET TAYLOR SWIFT FINISH

I never thought I'd say this, but I'm actually warming to Taylor Swift, and it's not just her knack for manoeuvering her way around a great pop tune. She should be applauded for her stance on having her music removed from Spotify. Not only is the service morally wrong in allowing everyone access to music without paying for it, but it's also making people lazy. I vividly remember queuing up to get 'Definitely Maybe' on the day it came out, and the excitement of waiting patiently in line with a proper product in my hand that I couldn't wait to get home. Don't tell me you can get the same buzz from putting an album title in a search bar and hitting 'enter'? The sceptics among us may point to the fact that Swift is hardly a struggling artist and she's taken the stance as her latest album is Number One in a billion countries. But at least she's standing up for the struggling artists in the hope that one day they'll be able to have a career from making music, just as she has.
Alex Renton, Newhaven

Oh dear, *NME*. Can I ask why The Libertines are worthy of gracing the cover of your magazine but Taylor Swift doesn't get a mention besides a seven out of 10 album review (it should have got 11) for the fastest-selling, biggest and BEST album of the last 12 years? What are you on? I love her.
George Newman, via email

GC: Alex, let's not pretend this is about protecting the little artist. Spotify's whole business model is based on scale. Get as many people on it as possible – hopefully people paying for premium – and the artists' royalties increase. Like you, I like to buy things physically, but from the industry's dramatically reducing options this seems like the best of the bunch. As for you, George: you sound like a good egg, but best of luck on the dark side.

A RIGHT ROYAL MISSED OPPORTUNITY

Royal Blood should have won the Mercury Prize 2014. Young Fathers are definitely worthy winners, don't get me wrong, it's just that Royal Blood are really cool and I love their sound. That's all.
Emma Andre, via email

GC: I was a judge on this year's Mercury panel. All I can say is that every album on the final 12 had a fair shout – it was a brilliant list this year. Ultimately, when it comes to the exposure, they're all winners. Stay tuned for *NME*'s Albums Of 2014 coming soon...

LOOK WHO'S STALKING



Alex Kapranos is one rock star who was fortunate enough to meet me! This was at The Orpheum in Boston.
Ellen Hernon, Boston, USA

ANDREW STUART, CORBIS

CHADWICK BOSEMAN

FROM THE DIRECTOR OF 'THE HELP'

GET ON UP

THE JAMES BROWN STORY

12A INFREQUENT DRUG USE, STRONG LANGUAGE, MODERATE SEX

IMAGINE JAGGED UNIVERSAL

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"LOUD, PROUD AND OSCAR WORTHY"
RICHARD CORLISS, TIME

MR. PLEASE PLEASE PLEASE

"BOSEMAN IS SENSATIONAL"
DAVID GRITTEN, SAGA

MISTER DYNAMITE

THE GODFATHER OF SOUL

"AN ABSOLUTE RIOT"
THE MAYFAIR MAGAZINE

★★★★ JOSHUA ROTHKOPF, TIME OUT

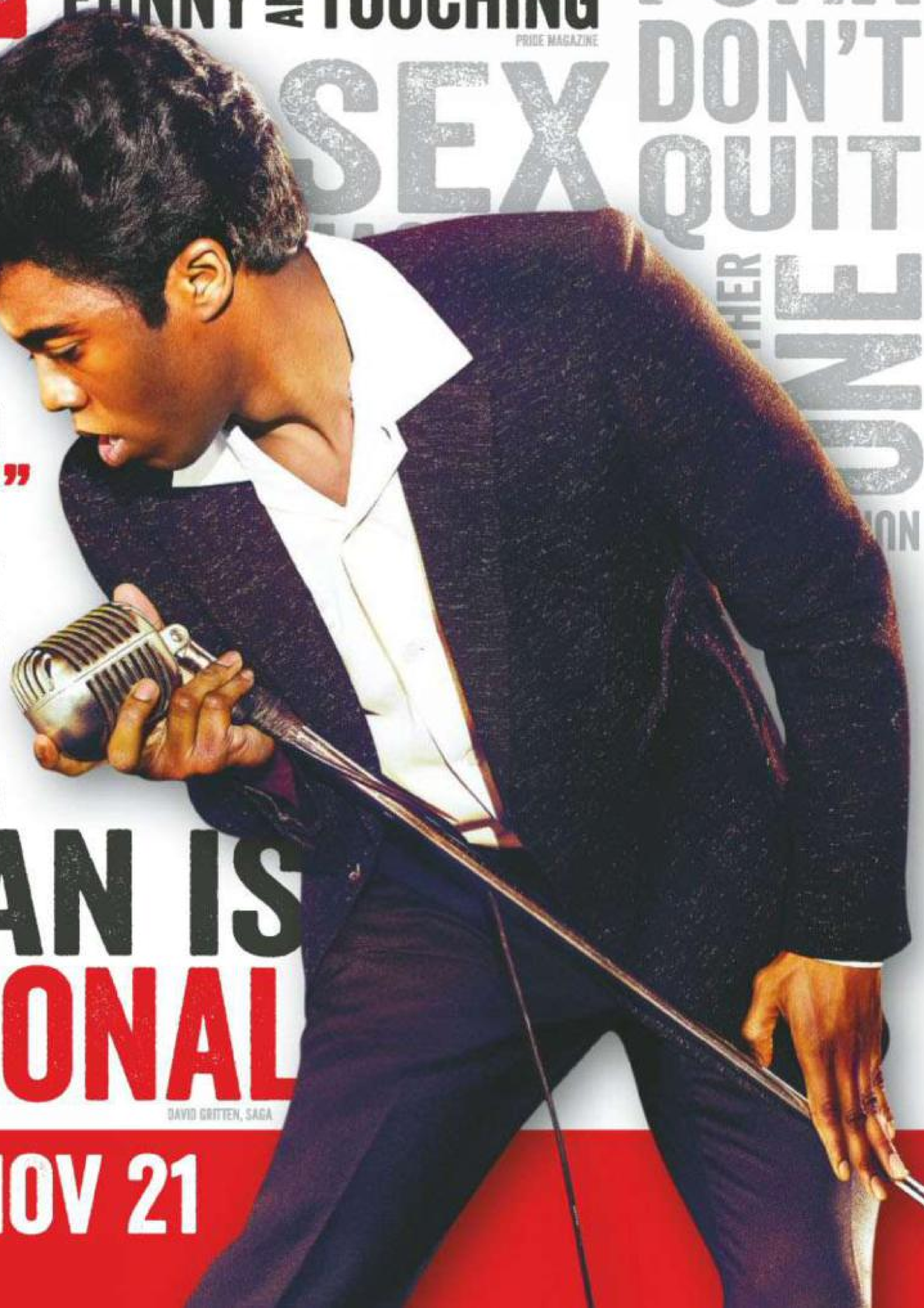
★★★★ DAN JOLIN, EMPIRE

"FANTASTIC" HEAT UK

"ENTERTAINING, FUNNY AND TOUCHING"
PRIDE MAGAZINE

THE FUNK DON'T QUIT

SEX



IN CINEMAS NOV 21

ON REPEAT

NME 20

NME TRACK OF THE WEEK

1. The Districts
4th And Roebling

Named after the street they ended up parking on during their first trip to New York, the first cut from Philadelphian newcomers The Districts' debut album 'A Flourish And A Spoil' (due in February) is raucous like Babyshambles yet boasts the louche cool of early Kings Of Leon. Anyone who thought the band of SXSW-hyped teens weren't quite worthy of the fuss might want to take note.
Matt Wilkinson, New Music Editor

2. Jay Rock
Pay For It (feat. Kendrick Lamar & Chantal)

Kendrick Lamar and his backup MC switch roles on this new single. It shows the Watts, LA rapper to have a more commercial sensibility than Lamar, Chantal's vocals giving the track a radio-friendly sheen before Jay Rock's propulsive raps boom shades of ODB over strings and mid-paced beats. There's fight in his words, too: "*When I speak, the pupils dilate, the speakers vibrate*", he insists.
Dan Stubbs, News Editor

3. Father John Misty
Bored In The USA

In 2012, 'Fear Fun' saw Josh Tillman leave behind the folky comforts of his former band Fleet Foxes for tales of freakdom and debauchery from America's greasy underbelly. 'Bored In The USA' is more of the same, but bigger in scope – a ravine-sized piano ballad that teeters between heartbreak and hilarity thanks to lines like "*Save me, President Jesus!*" New album 'I Love You, Honeybear', out next year, can't come soon enough.
Al Horner, Assistant Editor, NME.COM

4. Zun Zun Egui
I Want You To Know

Bristol has no defined musical legacy; it mutates rather than eats its own tail. Locals Zun Zun Egui (from Japan, Mauritius and Bristol) have always alchemised its 1980s heyday – soundsystem vibes colliding with gnarled post-punk – and on the first track from their new LP (produced by Fuck Buttons' Andrew Hung) they apply that aesthetic to a commanding freakout that feels like Prince riding a sleazy Queens Of The Stone Age bassline.
Laura Snapes, Features Editor

5. Chvrches
Dead Air

With anthemic lyrics like "*We'll hold onto an idea, and we fight what we can't see*", this new Chvrches tune is an exciting taste of the Hunger Games: Mockingjay – Part 1' soundtrack, a Lorde-curated compilation of hipster pop featuring Kanye, Charli XCX and Tinashe. But even without the film franchise tie-in, 'Dead Air' is a keeper as the Glasgow trio wed spangly synths to a massive chorus neither you nor Katniss could hope to resist.
Nick Levine, writer









6. Little Boots
Taste It

Built around a simple "*la, la, la*" refrain and some soft, fuzzy beats, 'Taste It' is Little Boots' minimal return. Victoria Hesketh releases EP 'Business Pleasure' in December, featuring production from Simian Mobile Disco's Jas Shaw and OutKast and Janelle Monáe producer Chris Carmouche. This sleek appetiser meanders like dreamy New Yorkers Chairlift and hints at poppier things to come.
Ben Homewood, writer

7. PJ Harvey
Red Right Hand

It's one of his most famous tunes, but Polly Harvey's version of this Nick Cave & The Bad Seeds classic is barely recognisable. Recorded for BBC drama *Peaky Blinders*, Cave's murderous 1994 single is converted into a funereal piano-led ballad. Where the original leaves you looking over your shoulder for fear of being slaughtered in the daylight, this haunts your night-time like a vengeful ghoul returned from the dead.
Eve Barlow, Deputy Editor

8. Burial
Lambeth

Hyperdub's 10th anniversary just keeps on giving. '10.4' is the last in the label's quartet of celebratory compilations and features the first official release of this Burial rarity. Three-and-a-half minutes of softly corrosive two-step trudging, it takes the shady producer off the nightbus and onto the streets of south London by way of Tokyo. Eastern electronics are layered over his trademark found sounds, resulting in a hypnotic sonic escape.
Leonie Cooper, writer

9. Willow Smith
Cares

Known on her SoundCloud as Wilough, Willow Smith showed she meant business in 2010 when she was, er, 10, with 'Whip My Hair'. Now, Will Smith's daughter is 14 and about to release an EP, '3'. 'Cares' suggests it'll be something to look out for; its looped harmonies and stripped-back drums recall Dirty Projectors and Grimes. Surprisingly individual, it suggests the teenager could have an interesting career ahead of her.
Lucy Jones, Deputy Editor, NME.COM

10. Girlpool
Thirteen

Taken from Big Star's 1972 debut album '#1 Record', 'Thirteen' is rendered minimal and reflective by LA duo Girlpool. This patient cover is in stark contrast to their recent Wichita-released EP, which was packed full off bratty punk. Cleo Tucker and Harmony Tividad belt out Alex Chilton's timeless line "*Rock'n'roll is here to stay*" confident in the knowledge that bands like theirs are the reason for the genre's infallibility.
David Renshaw, writer

JENN FIVE, ELIOT HAZEL, SEAMUS MURPHY

ESSENTIAL NEW TRACKS

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

11. Angel Olsen
May As Well

On her superb second album 'Burn Your Fire For No Witness', Angel Olsen found beauty in emotional squalor. On this bonus track from a deluxe reissue of that LP, she's similarly sanguine, resisting snark in favour of weary resignation. "*I'm always arriving when you say farewell*", she sighs over delicate acoustic strums as she accepts that the relationship fizz has gone flat.
Ben Hewitt, writer



12. Communions
Love Stands Still

Copenhagen quartet Communions came up through the same scene as the likes of Iceage and Lower, but their sound is far removed from the abrasive punk of those two. 'Love Stands Still', the B-side to new single 'So Long Sun', is all jangly, upbeat guitars and skipping rhythms. There's a sombre undercurrent, though, as Martin Rehof strains his voice as he sings about "*losing everything*" and having "*nowhere for me to go*".
Rhian Daly, Assistant Reviews Editor



13. PCPC
Fell Into The Wrong Crowd

Parquet Courts guitarists Austin Brown and Andrew Savage are fidgety characters. As well as releasing a new record as Parkay Quarts next month, they've joined up with Justin Frye and Shannon Sigley of NYC punks PC Worship to form PCPC. This 11-minute song isn't restless, though, building from faraway industrial clunking sounds into a smoky punk chug, unfolding like a slow-motion explosion in a factory.
Ben Homewood, Reviews Editor

14. Pulled Apart By Horses
Beat Up

"*You are what you eat*", chants PABH's Tom Hudson over thunderous drums and guitars, suggesting the Leeds rockers have been devouring brutal three-minute punk songs. This is one of two new tracks on PABH's upcoming 'Medium Rare' EP. A good sign, considering third album 'Blood' only came out in September. Better still is the energy they pack into 'Beat Up', which hurtles by in a blur of riffs and percussive pummel.
Andy Welch, writer



15. Aphex Twin
Fenix Funk (Remix)

A host of unreleased tracks have surfaced on Richard D James' SoundCloud account recently (four of which were *apparently* recorded by his six-year-old son), but this early mix of 'Fenix Funk', from 2005's 'Analord', is the best of the bunch. The space-techno juggernaut benefits from a much warmer flow that gives every bass convulsion, ambient melody or robotic spasm a stronger sense of space. A hugely rewarding rework of a classic.
James Bentley, writer



16. Travis Bretzer
Promises

Canadian singer-songwriter Travis Bretzer gave us a woozy little treat with last year's 'Making Love' EP, and now he's gearing up for a full helping on debut album 'Waxing Romantic', due in February. 'Promises' might be jarringly summery for the time of year, with flourishes of Balearic guitar and bright, chiming piano, but it has an easy psychedelic flow that's welcome anytime.
Matthew Horton, writer

17. Wu-Tang Clan
Ruckus In B Minor

The greatest crime a Wu-Tang Clan with every member in their forties could commit would be losing the energy that made them New York's most dangerously exciting rap collective in the '90s. No danger of that on 'Ruckus In B Minor' – the debut track from 'A Better Tomorrow', their first album in seven years – which fits a maniacal cackle, a gunshot and a vocal sample of the 10-years-dead Ol' Dirty Bastard into its first 20 seconds.
Tom Howard, Assistant Editor

18. Ibeyi
Mama Says

Ibeyi are French Cuban twin sisters Lisa-Kaindé and Naomi Diaz. Signed to XL Recordings, their sound is almost blinding in its simplicity. But the magic they conjure on 'Mama Says' with a handful of pointed piano notes, vocals and body percussion is beautiful. Richard Russell – XL label boss and steering hand on Damon Albarn's solo debut – is working on their 2015 debut album. It'll almost certainly be special.
Greg Cochrane, Editor, NME.COM

19. Yak
Plastic People

"*I can't breathe when you're right next to me*", sings Oli Burslem on 'Plastic People'. After a slew of buzzy recent live shows, this is the first song Yak have posted online, and in it the London trio have crafted something that will leave you as breathless as Burslem. It's just under four minutes of driving psych-pop that's as hooky as it is full of warped atmospherics, and it's the most dazzling debut you'll hear for a while.
Rhian Daly, Assistant Reviews Editor

20. Nas
The Season

Run The Jewels have been on the campaign trail for their excellent new album 'RTJ2', and at one party in a Brooklyn cinema, Nas popped in and performed a new song, 'The Season'. That track, which sees the Queens rapper gliding smoothly over a classic J Dilla beat, 'Gobstopper', is online now, and it's a peach. Key lyric for UK fans: "*The ruler's back, you can tell by the trumpets/Prince of Wales send me tea, biscuits, crumpets*".
Phil Hebblethwaite, writer

NME

EVERYTHING THAT MATTERS IN MUSIC

EDITED BY DAN STUBBS

Eez-eh! Kasabian cast first vote in NME Awards

Band play intimate acoustic show to launch the NME Awards 2015 with Austin, Texas

PHOTOS: ED MILES

With the NME Awards 2015 with Austin, Texas set to take place on February 19 next year, Kasabian were keen to get a jump on the competition by placing the very first votes in the ballot box last Wednesday (November 5).

The group exercised their democratic right before playing a stripped-back set at London's Under The Bridge at the launch event, which also included DJ sets from Peace and Wolf Alice. And while Kasabian might be more used to playing an amped-up set to 50,000 people than an acoustic one for 500, they relished the chance.

"What we do now is such a big event that it's kind of nice to just have a guitar, no lights and make it up as you go along," said Serge Pizzorno backstage beforehand. "It's a good measure of whether the tracks are good enough, playing them like this." ↦



Serge Pizzorno and Tom Meighan; (inset) DJs Dom Boyce and Harry Koisser from Peace



Come the awards evening itself, the Leicester boys might not be quite so unassuming. "We've played [the event] a few times and you can feel this focused hatred on the stage from all the bands," joked the guitarist. "It's nice to play it, though, 'cos you absorb that energy and give it back 50 times harder, like 'fuck you'. And then the friends we've made along the way, the true friends, you get to spend time with them having a nice drink. It's always wild at the NME Awards – there's always something going on, and so there fucking should be."

It's over a decade since Kasabian first attended the NME Awards in 2004 (Serge: "We met Ian Brown. You're never really the same after meeting him. He's powerful, he's got an energy..."), and things have certainly changed for the band. With fifth album '48:13' under their belts, 2014 has seen them play super-sized performances at Glastonbury and their homecoming gig in Leicester, and their big year concludes with the release of a deluxe version of '48:13' and a headline tour that includes a five-night stint at London's O2 Academy Brixton.

It's a year that's seen the boys step up from big time to behemoths, and with your votes they may well be within grasping distance of a couple of coveted metal finger statues on the night of the Awards. "You never set out to win awards, but it's a great way of putting a full stop on an album or a year of touring," said Serge. "We never step back, but these things do it for you and give you that closure on it. But we're not competitive, not at awards ceremonies. Table football, though, fucking stay away from me. I'll bite your nose off." ■ LISA WRIGHT

▶VOTE NOW! Head to NME.COM/awardsvote

SERGE'S PICKS

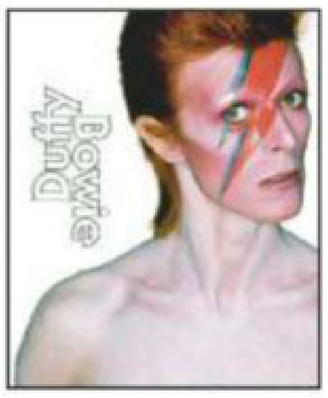
Which acts the Kasabian guitarist voted for

▶BEST BRITISH BAND Fat White Family (below)
▶BEST INTERNATIONAL BAND Pond
▶BEST SOLO ARTIST Aphex Twin
▶BEST NEW BAND Fat White Family
▶BEST ALBUM Flying Lotus, 'You're Dead!'
▶BEST LIVE ACT Beck
▶BEST TRACK Pond, 'Elvis' Flaming Star'



An Aladdin's cave

Unseen photos from iconic Bowie shoots are collected in a new book



"I've always called it the *Mona Lisa* of pop," declares Chris Duffy. He's talking about one of the most iconic images in rock history: the photo of David Bowie that adorns the cover of his album 'Aladdin Sane', in which Bowie's face is split in two by a giant multicoloured flash.

It was shot by his father, rock photographer Brian Duffy, who shared a special chemistry with Bowie that led them to collaborate on shoots ranging from the 'Ziggy Stardust' era to 'Lodger' and 'Scary Monsters (And Super Creeps)'. Now, the finest of those photographs – with rare and previously unseen images from each shoot – have been turned into a new book, *Duffy/Bowie – Five Sessions*.

Chris, who curated the tome by poring over his father's old photographs, says: "They began working together in 1972 and that sparked the initial connection. David's a magpie. He picks bits and pieces. He recognised Duffy's talent and knew that if he threw an idea at him, he would develop it through a different thought process and come back with something interesting."

Chris was Brian's assistant in 1973–79 and now wants others to glimpse what it's like to work with a master such as Bowie, too: "There's a lot of really interesting information there that the majority of Bowie's fans don't know about," he promises.

▶Posters from *Duffy/Bowie – Five Sessions* appear in the centre pages. Buy the book for a discounted rate at duffyphotographer.com/product/nme-special-offer/

PHOTO: DUFFY © DUFFY ARCHIVE & THE DAVID BOWIE ARCHIVE ™

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

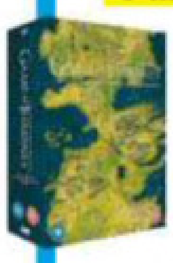
Kate Tempest





BOOK
Underworld by Don DeLillo
"I just read it, but I'm taking it on tour because I need to read it again. It's fucking amazing. It's very generous writing, because he's very clear."

BOXSET
Game Of Thrones



"I've only seen up to Season Two. I was watching them with our drummer, but he couldn't be bothered to wait for me and now he's watched them all."

FILM
Under The Skin
"It's directed by Jonathan Glazer, who made *Sexy Beast*. It blew me away. When I first saw it I felt like how someone must have felt watching a Kubrick film for the first time. There are so many little details."

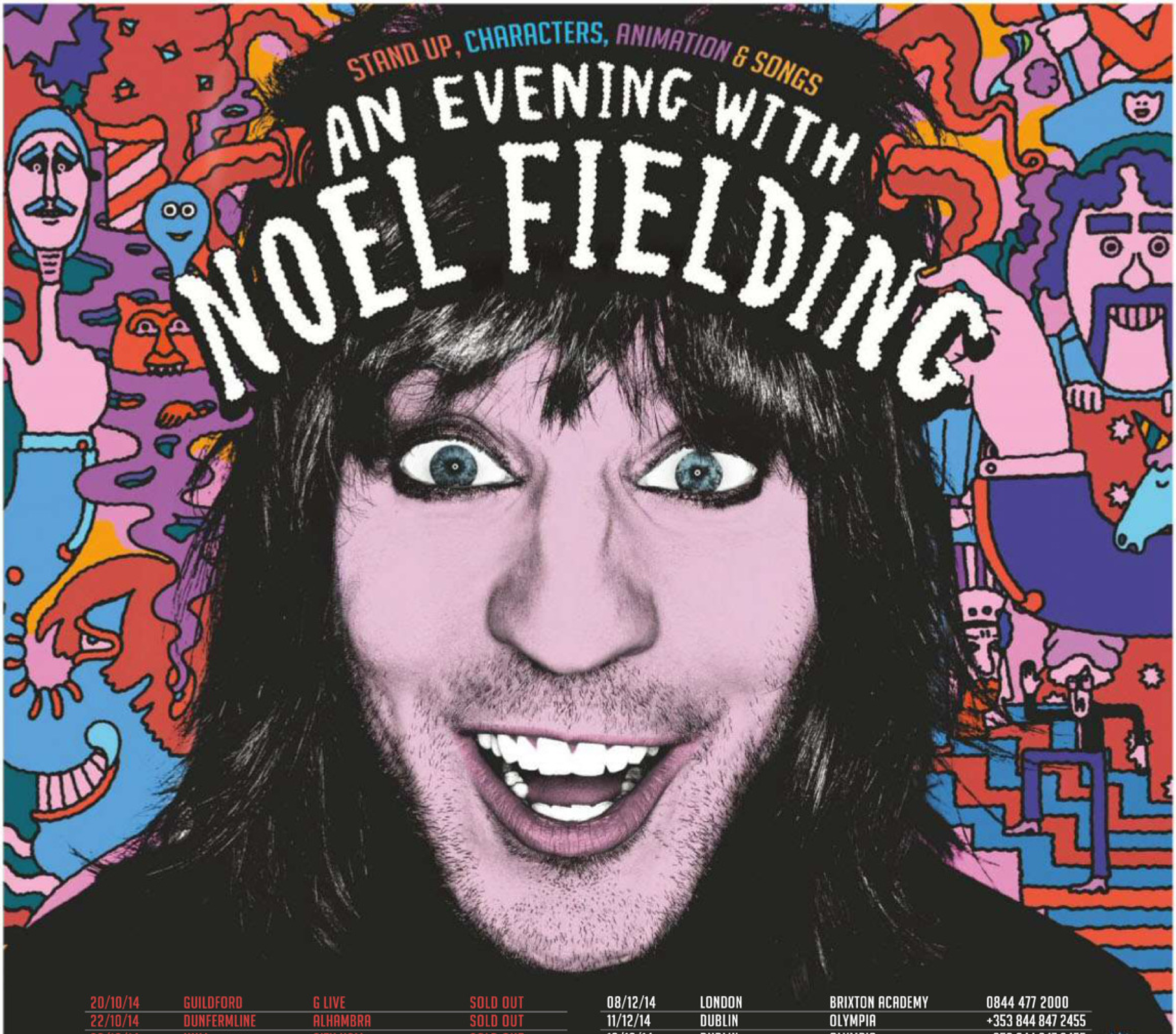
GAME
Chess
"If I'm in a pub for long enough, I'll make a chess set by drawing a board on a sheet of paper and then stacking up pennies for the pieces. If you're abroad you can play euros versus sterling."



HOME COMFORT
Speakers
"Just so I have something to listen to while I'm in the hotel room. You just need something you can plug in and put some music on; it's a bit of a tour necessity."

▶Kate Tempest's Everybody Down Tour continues tonight (November 12) at The Fleece in Bristol

AS TOLD TO JAZZ MONROE
PHOTOS: JENN FIVE, ROGER SARGENT, CORBIS



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23/10/14	HULL	CITY HALL	SOLD OUT
24/10/14	HALIFAX	VICTORIA THEATRE	SOLD OUT
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16/11/14	SOUTHAMPTON	MAYFLOWER	02380 711811
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20/11/14	BIRMINGHAM	SYMPHONY HALL	0121 345 0600
21/11/14	MANCHESTER	APOLLO	SOLD OUT
22/11/14	CARDIFF	ST DAVID'S HALL	SOLD OUT
24/11/14	COVENTRY	WARWICK ARTS CENTRE	024 7652 4524
25/11/14	LEICESTER	DE MONFORT HALL	0116 233 3111
26/11/14	READING	HEXAGON	SOLD OUT
27/11/14	READING	HEXAGON	0118 960 6060
28/11/14	BOURNEMOUTH	BIC	0844 576 3000
29/11/14	BRIGHTON	CENTRE	0844 847 1515
02/12/14	PO RTSMOUTH	GUILDHALL	0844 847 2362
03/12/14	NOTTINGHAM	ROYAL CONCERT HALL	0115 989 5555
04/12/14	CREWE	LYCEUM	SOLD OUT
05/12/14	NEWCASTLE	CITY HALL	0191 2778030
06/12/14	STOKE	VICTORIA HALL	0844 871 7649
08/12/14	LONDON	BRIXTON ACADEMY	SOLD OUT
08/12/14	LONDON	BRIXTON ACADEMY	0844 477 2000
11/12/14	DUBLIN	OLYMPIA	+353 844 847 2455
12/12/14	DUBLIN	OLYMPIA	+353 844 847 2455
14/12/14	BELFAST	ULSTER HALL	028 9033 4455

EXTRA DATE

EXTRA DATE

EXTRA DATES ADDED FOR 2015

29/01/15	MILTON KEYNES	MILTON KEYNES THEATRE	0844 871 7652
30/01/15	MARGATE	WINTER GARDENS	01843 292 795
31/01/15	CROYDON	FAIRFIELD HALLS	0208688 9291
01/02/15	BROMLEY	CHURCHILL THEATRE	0844 871 7620
03/02/15	NORTHAMPTON	DERNGATE	01604 624 811
04/02/15	SCUNTHORPE	BATH HALLS	0844 854 2776
05/02/15	SALFORD	LOWRY	0843 208 6000
06/02/15	SCARBROUGH	SPA	01723 821 888
08/02/15	GLASGOW	KINGSTHEATRE	08448717627
09/02/15	ABERDEEN	MUSIC HALL	01224641 122
10/02/15	EDINBURGH	EICC	08448 471639
12/02/15	LEEDS	ACADEMY	0844477 2000
13/02/15	CARLISLE	THE SANDS CENTRE	01228 633 766
15/02/15	WIMBLEDON	WIMBLEDON THEATRE	0844 871 7646
16/02/15	SWANSEA	GRAND	01792 475 715
17/02/15	WOKING	NEW VICTORIA THEATRE	0844 871 7645
18/02/15	AYLESBURY	WATERSIDE THEATRE	0844 871 7607
20/02/15	NORWICH	THEATRE ROYAL	*ON SALE NOV 20!*
21/02/15	NORWICH	THEATRE ROYAL	*ON SALE NOV 20!*
22/02/15	OXFORD	APOLLO	0844 871 3020
23/02/15	TUNBRIDGE WELLS	ASSEMBLY ROOMS	01892 530 613
24/02/15	BASINGSTOKE	ANVIL	01256 844 244

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Return of the Maccas

The Maccabees head out on the road with a clutch of new songs – and some newfound skills in ceramics



The Maccabees in their studio in Elephant & Castle, south London

It's been almost three years since The Maccabees released their third album 'Given To The Wild' – not an eternity, but long enough considering they've been trying to craft its as yet untitled follow-up for at least two of them. "We always find it difficult making records," admits guitarist – and now, for this album, *producer* – Hugo White, sat with singer Orlando Weeks in the band's Elephant & Castle studio. "Once it's over, you forget all the things that were difficult about it and pretend to yourself that it's easy. Then when you start the process again, you realise it's not easy, and it's never easy. That's just how it is for us." Now the quintet are nearing the end, and with a release date pencilled in for early 2015 they're emerging from the studio for their first live shows since 2013, with a headline show at Liverpool's O2 Academy and 17 dates supporting Kasabian in the arenas of the UK and Ireland. Here's what's been going on in Camp Mac in the interim...

NME: What made you choose these Kasabian support slots as your first shows back?
Hugo White (below, right): "The timeframe gave us something to finish the record for. Plus, they're such a nice bunch of people and so enthusiastic. They've got such a good attitude."
Orlando Weeks (below, left): "I remember seeing their Glastonbury set and interview after, and they loved it so much. We haven't played live for a while, so doing it with people who are so enthusiastic and have always been so nice to us seemed like a good way to start."

Will you be playing much of the new material?
Hugo: "There are definitely four or five tracks that we're looking forward to playing. 'Marks To Prove It' – that's a working title – is one. With some of the songs like that, I feel like they're a reminder of why we started the band, with that enthusiasm to play music that's exciting and makes us excited."
Orlando: "'Spit It Out', too, which is a song that we felt combined all the factions that we'd been pushing for. All of a sudden everyone was happy with one thing and that was probably the first time that had happened in 15 months."

How is the record sounding in comparison to 'Given To The Wild'?
Hugo: "The last record was maybe more conceptual in terms of the way that it was built and layered and the soundscape thing, whereas with this one we've spent a huge amount of time just playing the songs live in a room. When we play them live, there should be nothing missing."

What's been the result of that way of working?
Hugo: "There are more songs that have the speed and excitement of [2011 single] 'Pelican', and that's been quite a nice thing. Some of those moments have been what's propelled this record. It's bringing back that excitement, not taking itself too seriously or trying to make a record that's too self-indulgent."
Orlando: "Saying that, there are some seven-minute tracks on the record, but I think it needs them. There are more stories on it. The last record was questioning or thinking – overthinking – about how, over the time we'd been away, there had been a lot of change within our peer group and our friends and family. Whereas this time we've been here and seen it all. I hope it's a more positive record."

What else have you been up to during your 36 months out?
Orlando: "I did some evening classes; I wanted to be a ceramicist. Riding bicycles, Hugo fixing my bicycle over and over again... At one point we were going to go somewhere in Wales to record in an old barn or something, but then we just end up staying here. Hugo is the driving force behind the album. He's learnt a staggering amount about how to make a record and also how to deal with four other people who haven't quite learnt as much. On our heads be it, this time."

And after a delayed start, are you confident we'll be hearing the album soon?
Hugo: "The thing is, we set ourselves deadlines all the way through. This time last year we would have said it was going to come out in January [2014] too. But now January seems realistic. This year it's realistic."
Orlando: "Say it enough, and it will be so..."

■ LISA WRIGHT

COMING SOON...

The band plan to air new material at forthcoming shows. Here are two songs NME heard in the studio

'Marks To Prove It'
'Marks...' has the propulsive energy of its predecessor 'Pelican' but with a darker slant. Descending organ swirls give it a twisted fairground quality, while unexpected time signature changes prove that catchy can also be clever.

'Spit It Out'
Whisper it – this could be the Maccs' best track yet. Beginning with sparse piano lines and Orlando's inimitable croon, it's almost Radiohead-like in its intimacy before heavy guitar lines and dramatic piano stabs carry the track through twists and turns to a crashing crescendo.



MICHAEL GREGORSKY, CORBIS

Microsoft

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STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



Hear Patti Smith on BBC 6 Music, November 15

Patti Smith

Mary Anne Hobbs

▶**LISTEN** BBC 6 Music, 7am, November 15

As part of 6Music's celebration of libraries, Mary Anne Hobbs invites a host of guests to join her on the airwaves this week. Among them, punk poet Patti Smith will be on hand to give listeners advice and tips on how to improve their writing.

2:54
X-Posure

▶**LISTEN** XFM, 10pm, November 13

The Thurlow sisters recently released their second album, 'The Other I', taking inspiration from poet Percy Bysshe Shelley. They'll recreate its blustery elegance in session this week.

The Districts
X-Posure

▶**LISTEN** XFM, 10pm, November 12

Last week, Philadelphian newcomers The Districts announced that their debut album, 'A Flourish And A Spoil', will be released in February 2015. Get a sneak preview of the record as they treat John Kennedy to new single '4th and Roebling' and more.

David Bowie
David Bowie: Serious Moonlight

▶**WATCH** Sky Arts, 9pm, November 14

This concert film captures one night in Vancouver, 1983, on Bowie's Serious Moonlight tour in support of 'Let's Dance'. It was his most successful run to date, with all shows selling out. Tune in on Saturday and Sunday to watch two Bowie concerts from 1987 and 2003.

Paul McCartney
What Macca Did Next: A Decade With Wings

▶**LISTEN** BBC Radio 2, 10pm, November 17

Macca's career with The Beatles has been rinsed dry by now, so instead this documentary focuses on the group he formed after their split. Go inside Wings' story with never-before-heard interviews with Paul.



New Order
New Order: A Collection

▶**WATCH** Sky Arts, 12am, November 14

This compilation of highlights from New Order's (below left) long career features both live performances and some of their more memorable music videos – including the clip for 'The Perfect Kiss', created by *The Silence Of The Lambs* director, Jonathan Demme.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK



Slaves

The cheeky Kent duo (above) take a break from supporting Jamie T to play their own dates.

▶**DATES** Liverpool Shipping Forecast (November 12), Wolverhampton Slade Rooms (16)

▶**TICKETS** £6 from NME.COM/tickets with 60p–£1.25 booking fee

The Growlers

The Californian psych band bring 'Chinese Fountain' back to the UK.

▶**DATES** Leeds Belgrave Hall (November 12), London Village Underground (13), Birmingham Temple (14), Liverpool Roadhouse (16)

▶**TICKETS** £11; Birmingham £10 from NME.COM/tickets with £1.20–£1.32 booking fee; London sold out

5 TO SEE FOR FREE

1. The Voyeurs
Purple Turtle, Reading
▶November 12, 8pm

2. The Computers
The Apple And Parrot, Torquay
▶November 14, 8pm

3. Hookworms
Rough Trade East, London
▶November 15, 7:45pm

4. Ballet School
Bungalows & Bears, Sheffield
▶November 17, 8pm

5. Open Mike Eagle
The Old Blue Last, London
▶November 17, 8pm

DEAN CHALKLEY, ANDY WILLSHER, JORDAN HUGHES

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Is there life after Mars?

Apparently so: after acrimoniously splitting up The Mars Volta, Omar and Cedric are back together as Antemasque



Antemasque: (l–r) Cedric Bixler-Zavala, Dave Elitch and Omar Rodriguez-Lopez

Things always get interesting when Omar Rodriguez-Lopez and Cedric Bixler-Zavala join forces. The pair have been bandmates since 1989, and despite both At The Drive-In and The Mars Volta burning out, they're now working together once again as Antemasque.

Speaking to *NME*, Rodriguez-Lopez points out that by this point they may as well be married. "It's like we know each other from another life or something. Usually only couples speak this way!" he says. "For us it's that same connection. We just know each other inside and out. We hung out every day of our lives until we were well into our thirties, so anyone who's had that kind of friendship knows what I'm talking about. It's hard to translate to people who haven't been lucky enough to have a friend like that."

There was some acrimony surrounding the break-up of The Mars Volta, with Rodriguez-Lopez forming new band Bosnian Rainbows with Teri Gender Bender of Le Butcherettes, and Bixler-Zavala splitting up the group in retaliation and declaring his intention to go solo. Now they're happily working together again, Rodriguez-Lopez downplays their falling out. "When we look back on it, it's pretty spectacular that we've only had two arguments in 24 years," he points out. "One of them happened to be in public, because we're known for what we do, but there's not many couples that have been together for this long and only had two arguments. As in any family or relationship, having an argument can be healthy because it makes you look at how you can make things better."

Antemasque's self-titled debut album, which will be released on November 24, features bass from Red Hot Chili Peppers man Flea, and was recorded in his studio – The Boat in Silverlake, Los Angeles. "We're really lucky to be in that position. Twenty years ago I wouldn't have believed that I could call up someone like Flea and ask him whether we could use his studio to make a record," says Rodriguez-Lopez. "He just came in at the end and played bass on the songs, but the genesis of the record was just me and Cedric together in a rehearsal room, with me on guitar and him on drums. It was just like the old days when we'd write stuff for At The Drive-In."

The band recently debuted new material at three UK dates, and Rodriguez-Lopez makes it clear they won't be returning to any of their former bands when they play live. "It's all Antemasque," he says. "People were wondering when we did The Mars Volta whether we'd play At The Drive-In songs, and the same thing is happening now, but we always like to live in the now."

■ KEVIN EG PERRY

OMAR AND CEDRIC: A LOVE STORY

1989
Omar and Cedric meet as teenagers in El Paso, Texas.

1993
The pair form post-hardcore band At The Drive-In.

September 2000
They hit mainstream success with third record 'Relationship Of Command'...

March 2001
...and promptly split up. Omar and Cedric form The Mars Volta, while the other band members continue as Sparta.

June 2003
The Mars Volta release their wildly experimental debut 'De-Loused In The Comatorium'.

February 2009
The Mars Volta win a Grammy for Best Hard Rock Performance for their single 'Wax Simulacra', from fourth album 'The Bedlam In Goliath'.

March 2012
After The Mars Volta's sixth album 'Noctourniquet', Omar forms Bosnian Rainbows and puts TMV "on hiatus".

January 2013
Cedric quits The Mars Volta. The band call it a day soon afterwards.

April 2014
Omar and Cedric announce they are reuniting.

November 2014
New band Antemasque release their self-titled debut album.



AS TOLD TO BARRY NICOLSON PHOTOS: SEBASTIAN ARTZ, ED MILES

LOST ALBUMS #55



Popol Vuh
Herz Aus Glas (1977)



Chosen by Michael Gira, Swans

"I'd probably choose the soundtrack to the 1976 Werner Herzog film *Heart Of Glass*. I can't really describe the film itself [it's about a Bavarian town descending into madness when the local glassblower dies] other than to say it's one of Herzog's most beautiful, but the soundtrack by Popol Vuh is fantastic. They were a band from Munich who were active from the late '60s and made some tremendously beautiful music in the mid-'70s. I suppose you could loosely define it as being krautrock, but everyone should know about this band."

▶THE DETAILS

▶**RELEASE DATE** 1977
▶**LABEL** Brain
▶**BEST TRACKS** Engel Der Gegenwart, Hüter Der Schwelle
▶**WHERE TO FIND IT** The 2005 SPV re-release is easier to track down than the original
▶**LISTEN ONLINE** Some tracks on YouTube

StereoAgain.com

IN THE STUDIO



Billy Corgan in a 'secret' studio and (centre) in guest drummer Tommy Lee's basement

Billy Corgan's back with fire in his belly as he aims to chisel a new, 2014-friendly vision for Smashing Pumpkins

The Smashing Pumpkins

When Billy Corgan looked out at the crowds nodding along politely to full-album performances of 2012's sprawling, mutedly received 'Oceania', chins in hands, he knew his band had to adapt or die. "I had to realise that the game had changed in my 20-something years," Corgan says, amid half an hour of crap-cutting self-analysis. "I was facing the same sort of challenge I faced when I was making an album like 'Siamese Dream' against the hair-metal bands of the world. You have to look at what the enemy is – in this case it's ADD attention span."

Corgan owns up to having momentarily lost his grip on the mane of modern music's bucking bronco. He launched the six-year Teargarden By Kaleidyscope project in 2009 to prevent the Pumpkins from succumbing to nostalgic hits tours and album-anniversary celebrations – "a form of slow-motion suicide", he reckons. His plan was to release free tracks as he wrote them and do a compilation boxset at the end, but "literally nobody was picking up on it. It was like the music never even existed. You do need the media systems to create the moment with you."

So for the second LP under the Teargarden umbrella, the forthcoming 'Monuments To An Elegy', Billy has gone for the pop-metal jugular. Nine lean, melodic shit-kickers about love and loss (and Roman emperors), it boasts contagious hooks and carves new synthpop patterns into the Pumpkins' flesh on tracks like 'Dorian' and 'Run2Me'.

Recorded in "a secret location" and in guest drummer Tommy Lee's basement, the punchy artistry of the album was the result of a creative tug-of-war between producer Howard Willing and Billy and guitarist Jeff Schroeder. "In essence, four-on-the-floor festival music versus Echo And The Bunnymen," Corgan explains. "We believe a song should be like a beautiful wave that breaks over the course of a song; he believes you need to get to the chorus in 20 seconds." Mötley Crüe drummer Lee – one of the hair metallers Corgan had railed against – brought his own energy too. "Working with Tommy's great fun," says Corgan. "He has this gift for hedonistic abandon that somehow finds its way into the grooves – it's kind of fantastic."

If the title suggests songs of mourning, the album feels like Corgan is overcoming the heartbreaks of 'Oceania'. Opener 'Tiberius' still wallows and 'Anaise!' is a typical Corgan love song ("Courtney Love once said, 'What is with you and all these girl songs?' Apparently I'm singing about her, but no, not in this case"), but by the pissed-up electro-rock of 'Monuments', Billy's yelling, "*I feel alright tonight and everywhere I go it's shining bright!*" "It's how you feel when you've had a bit of drink or drugs," he chuckles. Elsewhere, on 'Being Beige', he takes on the culture of social media. "In essence, being beige in this culture is about being transparent – if you don't have the flashy pic on your social media and you don't have some cool thing that you're doing every moment of every day, you must be missing out on the party or the selfie at Glastonbury or duh-duh-duh."

To Billy, 'Monuments...' represents creative as well as emotional closure before tackling the "darker and shinier" follow-up 'Day For Night', due in 2015. "It's really about an ending: 'I'm done, I'm moving on.' I think we've finally burnt the bridge with the past and from this point out it's gonna be a lot of fun. If pop is the most sublime thing to do now, I'm OK with it. I'm good at it – I *was* good at it – so it wasn't hard to reclaim the identity. I've just always wrestled with what it means to be pop, but maybe Warhol had it figured out long ago. Maybe it is the ultimate art." ■ MARK BEAUMONT

▶THE DETAILS

- ▶**TITLE** Monuments To An Elegy
- ▶**RELEASE DATE** December 9
- ▶**LABEL** Martha's Music/BMG
- ▶**PRODUCERS** Billy Corgan, Howard Willing, Jeff Schroeder
- ▶**TRACKLISTING** Tiberius, Being Beige, Anaise!, One And All, Run2Me, Drum + Fife, Monuments, Dorian, Anti-Hero
- ▶**BILLY CORGAN SAYS** "I'd grown very frustrated with that widening gap between rock'n'roll and, 'Hey, I need to get to that chorus within 10 seconds, mate, or I'm gonna start taking a selfie.' So I took lessons from things like The Beatles and I thought, 'Just get on with it.'"

"I HAD TO REALISE THAT THE GAME HAD CHANGED IN MY 20-ODD YEARS"
BILLY CORGAN



SMASHING PUMPKINS/FACEBOOK

ANATOMY OF AN ALBUM



"THERE WAS A LOT OF CLASS HATRED IN MY SONGS AT THE TIME"
Paul Weller



THIS WEEK...

The Jam: Setting Sons

As Paul Weller, Bruce Foxton and Rick Buckler's fourth album is reissued as a deluxe boxset, we look back at the moment they set themselves apart from the new-wave also-rans

THE BACKGROUND

Inspired by The Who's 'My Generation' and the snotty attitude of punk rock, The Jam led the charge of new wave, a teenage Paul Weller melding brittle melodicism with the slavering snarl of the Sex Pistols and The Clash. With Weller's politically charged lyrics condemning police brutality, urban violence and media manipulation (they also chucked in the odd Kinks cover), they'd captured the scent of the times like bloodhounds, and the three albums they released in 1977 and 1978 – 'In The City', 'This Is The Modern World' and 'All Mod Cons' – had them scratching at the door of the Top 10. But 1979's 'Setting Sons' was something else again: an ambitious, if flawed, record that harked back to the concept albums of the '60s without sacrificing any of the band's post-punk bite.

◀ STORY BEHIND THE SLEEVE

The statue, cast in bronze by Benjamin Clemens in 1919, is called the St John's Ambulance Bearers and depicts medical workers assisting a WWI casualty. Today it resides in the Imperial War Museum in London.

FIVE FACTS

1 Weller's plan for 'Setting Sons' was to make it a concept album. The tracks 'Little Boy Soldiers', 'Wasteland', 'Thick As Thieves' and 'Burning Sky' are thought to be the only tracks from the concept that made it to the record.

2 The album's plot was initially intended to revolve around three childhood friends who grow up and are separated to fight in a war, only to be reunited afterwards and find they'd grown apart as a result.

3 Since 'Little Boy Soldiers' is split into three distinct sections, it's thought that this track was written as a repeating motif for the concept album.

4 'Setting Sons' contains The Jam's first Top 10 hit: 'The Eton Rifles' hit Number Three in November 1979. The album was produced to a tight deadline, which meant the tracklisting had to be padded out with a previously released cover of Martha And The Vandellas' 'Heat Wave' rather than including 'Going Underground', which was released four months later as a standalone single.

5 David Cameron has named 'The Eton Rifles' as one of his favourite songs, completely missing the point. "I was one," he argued. "[I was] in the corps."

LYRIC ANALYSIS

"All that rugby puts hairs on your chest/ What chance have you got against a tie and a crest?" – 'The Eton Rifles'

Inspired by a street battle between a Right To Work march and jeering Etonians in Slough in 1978, Weller mused that, no matter how well you fight, the unbreakable class system will always crush you.

"They send you home in a pine overcoat with a letter to your mum/Saying 'find enclosed, one son, one medal and a note to say he won'" – 'Little Boy Soldiers'

Weller's poignant dissection of the establishment's uncaring attitude to the rank and file would pre-empt the loss of life sustained in the Falklands War a few years later.

"Work and work and work and work 'til you die/There's plenty more fish in the sea to fry" – 'Smithers-Jones'

Bruce Foxton's contribution to the LP brought society's heartlessness back home from the war zones in his tale of a worker drone laid off at a moment's notice.

WHAT WE SAID THEN

"The success of this album doesn't rely on familiarity and identification, but on [Weller's] talent alone. It's Paul's best album yet; almost his first solo album too." Tony Stewart, *NME*, 17 November 1979

WHAT WE SAY NOW

The moment when The Jam's visceral pop artistry crashed headlong into their huge commercial potential, 'Setting Sons' is the sound of Weller overcoming a period of writer's block with the poignancy, depth and hunger of a new-wave Dylan Thomas.

FAMOUS FAN

"My love of Paul Weller goes back to watching The Jam on the Marc Bolan TV show in the '70s and just being blown away. He's a great guy, and absolutely the real deal." **Gem Archer, ex-Oasis**

IN THEIR OWN WORDS

"There was a lot of class hatred in my songs at the time. 'The Eton Rifles' would be the obvious example of that. We used to go on Sunday drives with my uncle and we'd drive through Eton, and I remember seeing the young chaps." **Paul Weller**

THE AFTERMATH

With subsequent single 'Going Underground' hitting Number One, 'Setting Sons' marked the start of The Jam's commercial peak as one of the biggest bands of the post-punk era. The shift would divide them, however; after a fourth and final Number One with 'Beat Surrender', Weller disbanded The Jam in December 1982 to form The Style Council.

▶THE DETAILS

▶RECORDED August 15, 1979–October 10, 1979 **▶RELEASE DATE** November 17, 1979 **▶LENGTH** 32:31 **▶PRODUCER** Vic Coppersmith-Heaven **▶STUDIO** Townhouse Studios, London **▶HIGHEST UK CHART POSITION** 4 **▶UK SALES** 250,000 **▶SINGLES** The Eton Rifles **▶TRACKLISTING** ▶1. Girl On The Phone ▶2. Thick As Thieves ▶3. Private Hell ▶4. Little Boy Soldiers ▶5. Wasteland ▶6. Burning Sky ▶7. Smithers-Jones ▶8. Saturday's Kids ▶9. The Eton Rifles ▶10. Heat Wave

WORDS: MARK BEAUMONT PHOTO: REX

NEWS DESK



QUOTE OF THE WEEK

"Taylor, we were both young when we first saw you, but now there's more than 40 million of us who want you to stay, stay, stay. It's a love story, baby, just say yes"

Spotify attempt to convince **Taylor Swift** to change her mind about removing her music from the service

THE NUMBERS

8

Minutes Prince jammed for during his recent performance on *Saturday Night Live*



2.3

Seconds it takes people to recognise Spice Girls' 'Wannabe' according to a study that declared it officially the catchiest song of the past 60 years

12

Lorde's age in a newly revealed video showing her performing Kings Of Leon's 'Use Somebody'

31

Years since Roxy Music released a studio album. The group's Phil Manzanera last week confirmed they have officially split

WHO THE FUCK IS...



Katie Melua's spider

Another celebrity who's had a species named after them?

Not this time. Crooner Katie Melua found this critter living in her ear, having complained of hearing a rustling sound for a week. Apparently it hitched a ride on a pair of earphones.

How did she get it out?

A doctor used a micro-vac to suck it out. Melua says the spider caused her "no bother" and she later released it into her back garden.

Almost enough to make you forget the whole tax avoidance thing...

Almost. But not quite.

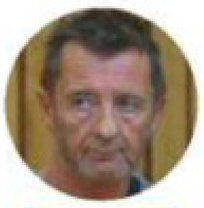
+ GOOD WEEK +



Tom Odell

Odell's cover of John Lennon's 'Real Love' has been selected for this year's John Lewis Christmas advert. Given that Lennon once sang about imagining a world with no religion or possessions, he was hardly Santa Claus, though...

– BAD WEEK –



AC/DC

On a list of worst things to happen before the release of a new album, your drummer being accused of a murder plot must rank pretty high. That's the situation AC/DC faced after Phil Rudd's arrest on a number of charges, the murder ones now dropped.

IN BRIEF

Tweet-a Ora

Rita Ora claimed a hacker gained access to her Twitter account after a tweet promised she'd release a new track on achieving 100,000 retweets. The hoax message limped to around 2,000 RTs before being deleted.

Like a rapping stone

Bob Dylan's grandson has followed gramps' footsteps into the music industry – but as a rapper. "We do two completely different things and that's great," commented Pablo Dylan, whose 'Midnight' is online now.

Whip it

Director Wes Anderson says he wants to commission Mark Mothersbaugh of art-punks Devo to design a theme park. The pair have worked together on films, including *Rushmore* and *The Royal Tenenbaums*.

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS NOVEMBER 9, 2014



01

Bob Dylan And The Band – The Basement Tapes Complete – The Bootleg Series Volume 11 COLUMBIA

In 1967, Dylan recorded over 100 songs with The Band. They remained unreleased until being archived into this collection, which tops the chart this week.

NEW	2	Storytone **Neil Young** REPRISE
▲	3	Our Love **Caribou** CITY SLANG
NEW	4	Throw Me In The River **Smith Street Band** BANQUET
NEW	5	Love In Venice **Andre Rieu** DECCA
▼	6	Led Zeppelin IV **Led Zeppelin** RHINO
▲	7	X **Ed Sheeran** ASYLUM
NEW	8	My Favourite Faded Fantasy **Damien Rice** ATLANTIC
NEW	9	In The Seams **Saint Saviour** SURFACE AREA
▼	10	Houses Of The Holy **Led Zeppelin** RHINO
▲	11	Nostalgia **Annie Lennox** ISLAND
▼	12	1989 **Taylor Swift** EMI
NEW	13	Big Music **Simple Minds** SIMPLE MINDS
▼	14	I Forget Where We Were **Ben Howard** ISLAND
NEW	15	With A Little Help From My Fwends **Flaming Lips** BELLA UNION
▲	16	Wanted On Voyage **George Ezra** COLUMBIA
▲	17	In The Lonely Hour **Sam Smith** CAPITOL
▲	18	AM **Arctic Monkeys** DOMINO
NEW	19	There Is Only You **Xcerts** RAYGUN
▲	20	Songs Of Innocence **U2** ISLAND
▼	21	Aquostic – Stripped Bare **Status Quo** FOURTH CHORD
NEW	22	If You Wait **London Grammar** METAL & DUST
NEW	23	Partners **Barbara Streisand** COLUMBIA
▲	24	Melody Road **Neil Diamond** CAPITOL
▼	25	This Is All Yours **Alt-J** INFECTIOUS
NEW	26	Who Hits 50 **The Who** POLYDOR/UMC
NEW	27	Run The Jewels 2 **Run The Jewels** MASS APPEAL
▼	28	5 – The Gray Chapter **Slipknot** ROADRUNNER
▼	29	Royal Blood **Royal Blood** WARNER BROS
NEW	30	Venus And Mars **Wings** HEARMUSIC
▼	31	Lullaby And... The Ceaseless Roar **Robert Plant** EAST WEST
NEW	32	Love In The Future **John Legend** COLUMBIA
▼	33	You're Dead **Flying Lotus** WARP
▼	34	Popular Problems **Leonard Cohen** COLUMBIA
NEW	35	Motion **Calvin Harris** COLUMBIA
▼	36	Commune **Goat** ROCKET
▼	37	Soused **Scott Walker & Sunn O)))** 4AD
▼	38	Phantom Radio **Mark Lanegan Band** HEAVENLY
NEW	39	No Sound Without Silence **Script** COLUMBIA
▼	40	Chapter One **Ella Henderson** SYCO MUSIC

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

TOP OF THE SHOPS



THIS WEEK

POP RECS LTD

SUNDERLAND

FOUNDED 2013

WHY IT'S GREAT It's run by Frankie & The Heartstrings, who invite their favourite bands down for special instore gigs.

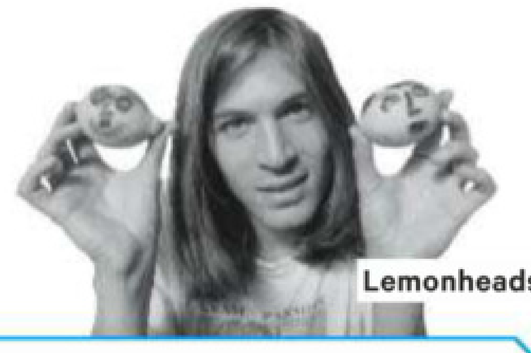
TOP SELLER LAST WEEK Various – 'Psych For Sore Eyes 2'

THEY SAY "We have coffee which is exclusively roasted for us by Ouseburn Coffee Co."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: ELLIOT LANDY, CORBIS

SOUNDTRACK OF MY LIFE


Adele


Lemonheads



Preston

Ordinary Boy

AS TOLD TO GARY RYAN PHOTOS: DAN WILSON, CORBIS, PIETER M VAN HATTEM


The Cribs

THE FIRST SONG I REMEMBER HEARING
'The Piano Quintet In F Minor' – Johannes Brahms

"Getting ready for school as a kid, my dad would have the radio on playing classical music and he would spot-test me on the period and the composer. This one resonated with me, maybe because it's romantic music for people who don't know anything about classical music."

THE FIRST SONG I FELL IN LOVE WITH
'When I Grow Up (To Be A Man)' – The Beach Boys

"It shows you the story of a life sprawled out in front of you, and I remember that just really affected me as a kid. There's a hopeful naivety to the lyric – the message is 'all we have to do is grow up and get married, everything will be easy'. As you get older, you're aware that idealism is a farce."

THE FIRST ALBUM I EVER BOUGHT
'It's A Shame About Ray' – Lemonheads

"I did a bit of acting when I was younger. I was the only human in a Muppets thing called *Mother Goose Stories* when I was 10, and I used the money from it for a cassette shopping spree, buying this, Blur's 'Leisure' and the first Suede album. This still gets played almost every week – it's got a charming, fuzzy irreverence to life about it."

"IN THE TOILET, SOMEONE CALLED OUT 'PRESTON'. IT WAS JOHNNY MARR!"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'Sailin On'' – Bad Brains

"The band met when we were 12, and we'd make video fanzines, where we'd edit together clips of punk bands. Someone put Bad Brains performing 'Sailin' On' live at CBGB in there – it's such an energetic surge of noise. It stirred something in me."

THE SONG I CAN NO LONGER LISTEN TO
'Good Feeling' – Violent Femmes

"It's at the end of the first Violent Femmes record and is so crushingly sad, I have to turn it off before it gets to it. As the regrets of life pile up, it's achingly regretful – it destroys me every time."

THE SONG THAT MAKES ME WANT TO DANCE
'I Wanna Be Sedated' – Ramones

"I'm pretty awkward and try to avoid dancing at all costs. But when the Ramones start playing, it's impossible to sit still. My birthday party last year was to re-record the whole of their album 'Rocket To Russia'. All my friends brought instruments and smashed through the record and mixed it in a day."

THE SONG I DO AT KARAOKE
'Skyfall' – Adele

"I'm an enthusiastic karaoke singer – I do it far more than I should. At my sister's birthday party, I sung Adele's 'Skyfall' twice in a row. It's a crooner song in disguise."

THE SONG I CAN'T GET OUT OF MY HEAD
'Monster Mash' – Bobby 'Boris' Pickett

"I had it on an album called 'The Original Monster Mash', which is full of monster-themed songs. I find myself whistling to it around the house. It's always Halloween in my head."

THE SONG I WISH I'D WRITTEN
'Need You Around' – Smoking Popes

"On face value, it's a fast melodic punk number, but underneath it's this Frank Sinatra-style song. That's what – especially with the new Ordinary Boys stuff – we're trying to write: the best songs we can played five times too fast."

THE SONG THAT REMINDS ME OF STARTING OUT
'Another Number' – The Cribs

"I can't listen to it without being transported to Derby's Victoria Inn in 2003, setting up with them. Most of our first tours involved them or the Kaiser Chiefs. The Cribs felt like a band from a movie about a band – they were larger than life."

THE SONG WE TOOK OUR NAME FROM
'The Ordinary Boys' – Morrissey

"The last time he played Ireland, I talked to him a little bit. I was at the Ivor Novello Awards recently, in the toilet doing a wee, and someone called out, 'Alright, Preston!' I looked over and it was Johnny Marr. I just stuttered: 'You know my name?'"

THE SONG I WANT PLAYED AT MY FUNERAL
'Pink Frost' – The Chills

"I want something that ensures everyone is at the height of sadness, and this is the saddest song I can think of. The tempo's too slow and everything's falling apart."

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NEWMUSIC

NME NEW BAND OF THE WEEK



Bad Breeding

The Stevenage punk four-piece kicking against suburban malaise

"There's a cancer of indifference in a lot of contemporary guitar music," says Bad Breeding frontman Christopher Dodd. "I mean that in terms of lyrics, but even in terms of intensity and attitude. It's a bit too jangly for our liking. Our attitude comes from being aware of our surroundings. Not everything is great at the moment, and you can feel that when you live in a place like Stevenage."

Dodd, guitarist Matt Toll, bassist Charlie Rose and drummer Ashlea Bennett all grew up together, and their town's lack of prospects fuels the anger of songs like 'Age Of Nothing' and 'Burn This Flag'. "Under the Labour government there was this big push to send kids to university, so people racked up all this debt in the belief that they would get a job at the end of it," says Dodd. "You finish and move back to Stevenage and then you're on the end of a privatised rail network where it costs £22 to go and be an intern for free in London. The other option is to stay in Stevenage, but there's not much scope for creativity there. It's a difficult place to live. We're proud of where we're from, but it does give you a kick up the arse. We know there are hundreds of towns like it across the country."

▼ ON NME.COM/NEWMUSIC NOW
▶Watch the video for new single 'Chains'

Since forming in September last year after bonding over a shared love of bands such as Slint, Crass and Flux Of Pink Indians, the four-piece have had to juggle writing and recording with holding down full-time jobs. Dodd says that this keeps the band's music "honest and real". "Not everyone has a rich dad in Highgate so they can afford to go and play in a shed all day," he explains. "It actually spurs us on a lot. The other guys are all labourers, so they get up at five or six in the morning and finish at four. Afterwards we plough all of our energy into doing something we enjoy for two hours. I'm not sure they want to be waking up early and lifting bricks for the rest of their lives." ■ KEVIN EG PERRY

▶THE DETAILS

▶**BASED** Stevenage
▶**FOR FANS OF** Eagulls, Black Flag
▶**SOCIAL** facebook.com/badbreedingband
▶**BUY IT** Single 'Chains' is being sold exclusively via eBay
▶**SEE THEM LIVE** Drill Festival, Brighton (December 5)
▶**BELIEVE IT OR NOT** While he was teaching English in China, doctors tried to treat Christopher Dodd's extreme stress by rubbing onions on him

ROGER SARGENT

MORE NEW MUSIC



Doctopus

La Plage

Belgian trio La Plage boast the effortless and stylish pop of Phoenix, with their song 'Rendez Vous' already sounding like a hit. Recently signed to the US label Honeymoon (Ekkah, Anna Of The North), the band wrote the single on the day they met, lead singer Flore, mixing up her vocals between English and French. The band only have two songs online, with 'Mark' switching up the breezy tone and guitars for a more electronic sound reminiscent of the band's other great influence, Sebastien Tellier.

▶SOCIAL facebook.com/wearelaplage

▶HEAR THEM soundcloud.com/wearelaplage

Tirman Kid

From Buenos Aires, Argentina come Tirman Kid, a heady outfit who sound like a band of '80s spacemen high on painkillers. The echoing snares and vintage synthesizers of 'Pulse' offer a hazy backdrop to singer Martin Dick's hushed and dreamy vocals, while the twinkling guitars of 'Strangers From The Past' mark a spaced-out and melodramatic pop ballad that could make Tears For Fears weep.

▶SOCIAL facebook.com/tirmankid

▶HEAR THEM soundcloud.com/tirman-kid

Lupa J

Sixteen-year-old Imogen Jones describes herself as a "classically trained violinist turned indie electronic songmaker". She also has a good ear for pop, and on her EP 'The Seed' it shows through the melodic sensibility of opener 'Eyes Unclouded'. It's 'Statues' where she shows the most promise, though, boasting atmospherics akin to Grimes and Lorde.

▶SOCIAL facebook.com/lupajmusic

▶HEAR HER soundcloud.com/lupajmusic

MARIE LIN, MATT SALACUSE

Doctopus

Doctopus are currently on tour across the US supporting hometown Aussie buddies Pond, and both teams are evidently having a blast. With feel-good surf-rock anthems like 'Wobbegong' and 'Man I Think You're Cool' in the band's arsenal, everyone else in attendance should be, too.

▶SOCIAL twitter.com/doctopus420

▶HEAR THEM thisisdoctopus.bandcamp.com

NME BUZZ BAND OF THE WEEK

Sheer Mag

Could Sheer Mag, the Philadelphia band whose new self-titled seven-inch is full of spiky power chords and melodic hooks, be heralding a third wave of new wave? Along with Public Access TV, the band certainly seem to be riding the wave of super-catchy guitar pop plied by Devo and Elvis Costello. Lead singer Christina Halladay, also of The Shakes, lends the band a more soulful punk quality, with her red-raw vocals making the band primal and exciting.

▶HEAR THEM sheermag.bandcamp.com



Sheer Mag

Dog In The Snow

Dog In The Snow produce gentle but subtly disconcerting electronic ballads, based around the songwriting of Brighton musician Helen Ganya Brown. On her current double A-side single 'Africa'/'Concrete Wall', Brown's pure vocals and sparse guitar work are washed with ghostly keys and effects. Alongside Eva Bowan, Dog In The Snow also contribute to the remixed version of Hypnotized's *NME*-rated 'Telesto' EP.

▶SOCIAL facebook.com/doginthesnow

▶HEAR HER soundcloud.com/dog-in-the-snow

Eva Bowan

Hailing from Krakow and now living in Brighton, Eva Bowan produces dense, ambient tracks ideal for late-night immersion, where thick waves of analogue synths roll over distant rhythms. Her new EP 'Hyperspectacle' is released by KLDSCP, the label and club night co-founded by Samuel Organ of math/prog trio The Physics House Band and a team of like-minded experimentalists.

▶SOCIAL facebook.com/evabowanart

▶HEAR HER soundcloud.com/evabowan

Mourn

Mourn claim that they're "four nerds playing music and shit at the doors of hell", but the Catalan quartet are more little devils than fully fledged hellraisers. Although all the band are under 18, Captured Tracks signed ↦

BAND CRUSH



Mac DeMarco

Tonstartssbandht

"Andy White from Tonstartssbandht is in my band now, but I met him playing with them in Montreal. A couple of years ago they'd just play Led Zeppelin covers for an hour, but now it's rootsy-sounding, bluesy, a bit folky, bit psych, '70s style. They love bands like Can, but Andy loves The Police, too."

idolator.com

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them "immediately" after seeing a video of them performing a live studio set online. It looks like they made the right decision – noisy, PJ Harvey-indebted tracks like 'Otitis' and 'Silver Gold' are simply thrilling.
▶SOCIAL facebook.com/ohmourn
▶HEAR THEM soundcloud.com/capturedtracks

Vita Bergen

Vita Bergen recall Sweden's beautiful summers, channelling a hazy mid-afternoon vibe through luscious strings, pianos and whatever else they can get their hands on. 'Curtains' sees them reining you in gently before exploding into an Arcade Fire-style breakdown reminiscent of 'Funeral"s livelier moments. This is huge, cinematic stuff.
▶SOCIAL facebook.com/vita-bergen
▶HEAR THEM soundcloud.com/vita-bergen

The Drink

Newly signed to Melodic, London three-piece The Drink were previously one of only a few unsigned acts to have their homemade EPs stocked by Rough Trade. Their dark, Warpaint-like forthcoming album 'Company' is one of the best debuts of the year.



Fake Laugh

▶SOCIAL facebook.com/thedrinkthedrink
▶HEAR THEM thedrinkk.bandcamp.com
▶SEE THEM LIVE London New River Studios (December 6)

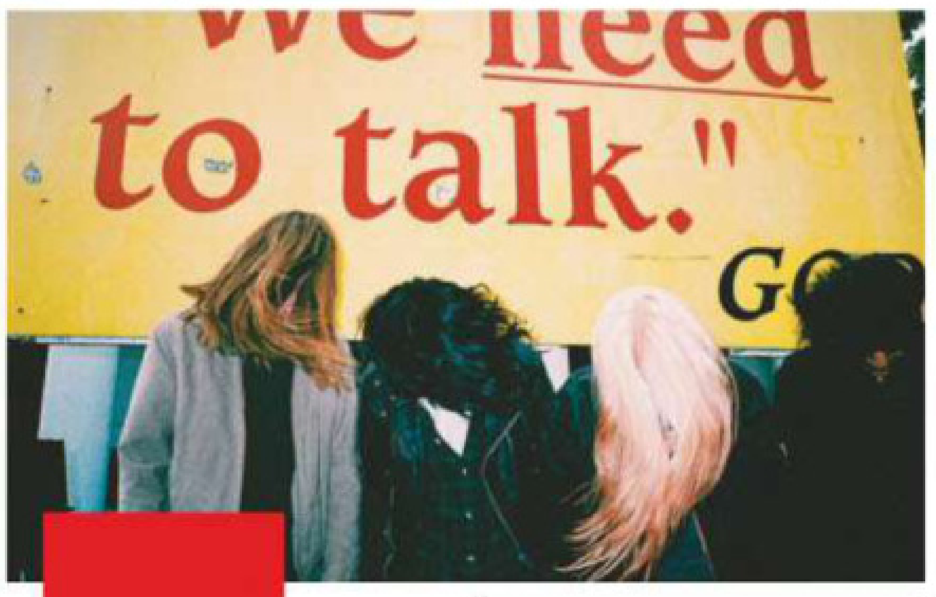
Fake Laugh

Kamran Khan's fuzzy bedroom tunes returned recently in the form of the new 'Freely' EP. Kamran's voice has a sense of maturity now, and the songs are driven by Wild Nothing-esque moments and eloquent '80s-tinged melodies. 'Wouldn't Bother' is an inverted dreampop song that spirals into gloomier territory rather than up into the clouds.
▶SOCIAL facebook.com/fakelaughmusic
▶HEAR THEM fakelaugh.bandcamp.com

Desert Stars

This Brooklyn five-piece call their music "melody-driven ballad shoegaze" – and that just about nails it. Layered, fuzzed-out tracks like 'Hamster Wheel' and 'You Know Everything' seem to pick up momentum as they go on, each feeling as though it could last forever.





Blossom

▶SOCIAL facebook.com/desertstarsband
▶HEAR THEM soundcloud.com/desertstars

Blonde Bunny

Prog-pop freaks Blonde Bunny look like a Hanna-Barbera cartoon of The Verve and give themselves Bash Street Wu-Tang nicknames like Scrub, Gerry, The RZ and Big Wisdom – but don't hold that against them. Mates of The Wytches from Oundle way, new single 'While We're Sleeping' is impressive in a Bowie does Pink Floyd style, but it's Toby Wardle's yearning falsetto that stops listeners in their tracks.
▶SOCIAL facebook.com/blondebunnyband
▶HEAR THEM blondebunny.bandcamp.com
▶SEE THEM LIVE Supporting The Wytches at Birmingham Hare And Hounds (Dec 2), London Scala (3)

Blossom

Close your eyes and Blossom's two tracks 'Regeneration' and 'Stupid Things' could be The Jesus And Mary Chain at their blistering best. Whether the band – whose identities remain anonymous – are too close to the source remains to be seen, but for now it's clear that there's a sense of fun to their music that's nothing short of infectious.
▶HEAR THEM blossomwhenever.com/

Radar NEWS ROUND UP

BLACK HONEY TEASE

Brighton oddballs Black Honey have teased their upcoming EP by putting the last track on SoundCloud. Limited to a run of 500, the EP will be a collection of their online demos so far. And you better book a ticket if you want one, as it will only be available to purchase at their gigs.

PREATURES EYE UP THE WORLD

Aussies The Preatures will release their new single 'Somebody's Talking' on December 14, ahead of album 'Blue Planet Eyes', which is due out early in 2015. The record, which the band worked on with Spoon man Jim Eno, also features breakout song 'Is This How You Feel?'.



Shinies



The Preatures

CALI X'S DARK RETURN

Radar faves from Amherst, Massachusetts, California X return with a new album early next year. Nine-track album 'Nights In The Dark' is released on January 13 on Don Giovanni Records. There's no word on UK tour dates yet, but the band are aiming to cross the pond in the first half of 2015.

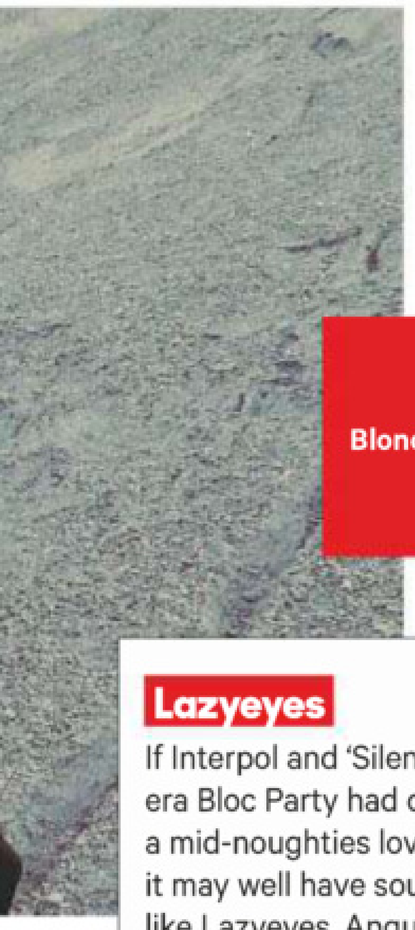
SHINIES DEBUT DETAILS

February 2 next year sees the release of Manchester band Shinies' debut album, 'Nothing Like Something Happens Anywhere'. Produced by MJ from Hookworms and out on the Dirty Bingo label, the album takes its name from Philip Larkin's poem 'I Remember, I Remember'.

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RADAR WORDS: MATT WILKINSON, TIM HAKKI, DAVID RENSHAW, JAMES BALMONT, STUART HUGGETT, TOM WALTERS

NEW SOUNDS FROM WAY OUT



Blonde Bunny

Lazyeyes

If Interpol and 'Silent Alarm'-era Bloc Party had conceived a mid-noughties lovechild, it may well have sounded like Lazyeyes. Angular riffs and scrappy tones mark the Brooklyn band's recent tracks 'Islip' and 'Adaption'. Drenched in reverb, their fast-paced melody rush is a shoegazey complement to the jangly style of indie outfits like Circa Waves.

▶SOCIAL facebook.com/lazyeyesbk

▶HEAR THEM lazyeyesbk.bandcamp.com

The Debutantes

Galway's Debutantes have been active since 2009 but didn't pick up any buzz until the recent release of their self-titled debut EP on Soft Power. Highlights include doomy, romantic opener 'X&Y' and 'Adam's Apple', which sounds like a melancholy reimagining of West Coast slacker rock.

▶SOCIAL facebook.com/thedebutantesmusic

▶HEAR THEM softpowerrecords.bandcamp.com

Ellie Herring

Kentucky-based producer Ellie Herring was recently highlighted by fellow blog favourite Ryan Hemsworth, with her track 'Mickie' being released by the Canadian as part of his 'Secret Songs' project. The beatmaker has various original tracks and remixes online, with a reworking of Doss song 'Softpretty' and the hip-hop-style 'Cool It' clear highlights.

▶SOCIAL twitter.com/EllieHerring

▶HEAR THEM soundcloud.com/ellieh

The Tambourine Girls

There's an air of Gallagher-esque confidence in the snarl of The Tambourine Girls man Simon Relf on standout track 'The End Of Time'. Sydney-based Relf, who has also played in Deep Sea Arcade, is joined by Preatures man Jack Moffitt.

▶SOCIAL facebook.com/thetambourinegirls

▶HEAR THEM soundcloud.com/the-tambourine-girls

Peluché

Opening with a bassline reminiscent of '80s post-punks like Young Marble Giants or The Slits, Peluché's new single 'Ohio' swiftly becomes a playground of layered pop vocals and sweeping drums. The all-female trio hail from south London, and were snapped up by RIP Records this year after only six months together. They're now locked away in their practice space – the "Peluché Shed" – to write their debut album.

▶SOCIAL facebook.com/pelucheband

▶HEAR THEM soundcloud.com/pelucheband

Radar LABEL OF THE WEEK

Suicide Squeeze

▶FOUNDED 1996 by David Dickenson

▶BASED Seattle

▶KEY RELEASES **Modest Mouse** – 'A Life Of Arctic Sounds' (1996), **Health** – 'Perfect Skin' (2008), **King Tuff** – 'Wild Desire' (2012)

▶RADAR SAYS The legendary Seattle setup has long been an indie staple, but in recent years it's had a mindblowing run thanks to a roster that includes the likes of King Tuff, Shannon And The Clams and Cherry Glazerr.

This week's columnist

JACK SAVIDGE

Friendly Fires



TOTALLY KANED

If you've read a think piece about music this month, there's a 30 per cent chance maverick pop label PC Music was the subject. It specialises in hyper-fizzy fluorescent trance-pop music that's more sugary than a Red Bull ice lolly. While I'm not gonna talk about the label as a whole – much better writers and thinkers have tackled it – I did want to heap praise upon the more trad-dance representative of the PC massive, **Kane West**.

Kane first popped up in a Tiga remix contest having a whale of a time on an incredibly cheap synth. Imagine the kind of psychotic mash-the-keyboard stuff that gets banged out after lunch by a sherbet-crazed Year Seven class after their harried music teacher sets them some freeform exercise to do and effs off to take his Rescue Remedy. It breaks into a chunky orthodox house groove, and I wonder if this is someone who knows their onions on the old buttons but might have fallen out of love with the serious dance world of tasteful, identikit podcasts and wanted to create some Comic Sans-flavoured havoc.

Kane's brilliant new album 'Western Beats' is downloadable from his SoundCloud page – a few of the song titles seem to poke fun at the dry world of the music industry ('The Power Of Social Media' is a stone-cold killa of a tune, 'PR' is another), and all Kane's favourite budget bongo presets get a look in along with some genuinely heavy dancefloor pressure. At one point a strange supermarket salesbot girl shouts, "Don't forget me when you're famous, Kane!" Mr West, I ask you the same.



Carisma

"DJ Candle In The Wind has been busting up Helsinki's DIY acid scene"

The wonderful Musica Cómeme are putting out the new record from **Carisma** and it's ace. 'Directamente' by name, and although my Spanish isn't the best, I'm relatively confident in saying it's directamente by nature. All massive DAF snare drums and pounding repetition on the samples. Erol [Alkan] played 'Talento Mátemico' at Fabric the other night to widespread shit loss.

While I wouldn't like to say I'm swayed in favour of silly names, they do seem to help grab one's attention. The winner this month has been **DJ Candle In The Wind**, who's been busting up Helsinki's DIY acid scene. His LP 'On The Streets Where I Gotta Be' is in shops now, and if you like your acid tinged with some rural Scandinavian melodicism, you'll be wanting to add this to your collection. 'Haus Balls' is a real beauty.

Next week: Huw Stephens

ED MILES

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THE BA



nmemag.com

With five new songs written, Pete in Thai rehab and a vow to break away from the "nostalgia circuit", the rumoured Libs comeback album is now officially a reality. But, as Carl Barât tells Mark Beaumont, for now it's all about new band The Jackals

PORTRAIT: DEAN CHALKLEY

RATPACKS

As his backfiring tuk-tuk swerves around a gig that's broken out in the middle of the street and splutters away into the Thai night, Carl Barât marvels at the neon filth closing in around him and barks into his crackling mobile phone.

"It's just an assault," he yells over the phut-phut of the tuk-tuk. "A carnival of weird. Have you seen *Apocalypse Now*? You know when that chopper lands and the girls get out and everyone goes mental? It's like that. There's go-go girls on podiums."

Bangkok, October 2014: a barrage of glam seductions in brothels like supermarkets, reeking of underlying drug paranoia. A place where pretty much every kind of creepy, kinky, orifice-centric business imaginable is laid out on a laminated menu and delivered by a blank-eyed, bikini-clad teenager. And a suitably insane environment for the first writing sessions of the freshly reunited Libertines, as Carl races through the night to meet Peter in his latest rehab clinic.

The chaos, after all, should never be *too* far away.

"Peter's in a great place," Carl says enthusiastically. "We're in a great place staying together. I'm gonna keep popping out and seeing how it's going, show him a bit of support. He's grand, [rehab has] taken about 10 years off him. I have to pinch myself. These seem like great times."

Great times indeed. In September the reformed and rejuvenated Libertines played three monumental shows at London's Alexandra Palace, each an individual Spike Island for the lost urchin generation, reuniting the clan in a glorious celebration of the romance and hedonistic abandon that made the band such a pivotal force in early-2000s British rock'n'roll. "Ally Pally was absolutely astonishing," Carl beams. "Everyone seemed to be as rapt and into it as each other; and even with the sheer enormity of the crowd, it felt so intimate. Everyone was knocked sideways." How was it touring with Pete this time? "Great, better than ever. There's a lot of water under the bridge. We now know that going to bed once in a while and overlooking each other's differences can lead to positive rays of sunshine."

As the last squeal of 'I Get Along' was struck on the Sunday night and Pete'n'Carl collapsed in a sweaty embrace amid the wreckage of amps and drum riser, Pete dragged himself to the mic to announce that fans' music-hall punk Christmases would all be coming at once, and there *would* be a third Libertines album. Which brings Carl here, to Sin City in the nighttime, knackered guitar in hand.

"This is only day two, so let's see how it goes," he says of the writing sessions so far. "It's relaxed. My guitar broke on the aeroplane; I got a new one but right now the sound is two nylon-string guitars – I don't think that'll make it to the record. We're still going through the old tracks and new bits and bobs and see where we're at, really. The songs are going to dictate their own sound. We've only done bits and bobs on tour. We were both reminding each other of scores of tunes that we'd forgotten that had never seen the light of day. But Plan A is to write new things. There's about five new tunes on the work bench at this stage and that's just from having been in each other's company, not even sitting down to write. One's called 'Woke Up Again', but that's a working title. They're all working titles."

He sings a fuzzy, Vic Reeves club-singer chorus line for 'Woke Up Again', which seems to go, "*Woke up again, did my hippo friend/It was gay but I get so heroin*", though it's almost definitely obscured by the bad line.

"We're not quite ready to share with the press what they [the new songs] are like because we don't really know," Carl admits. "All you need to know is that they're growing. They're just riffs and a few sentences we threw together and we're gonna play through. It's quite a long process, doing that, and they'll morph into something or other. The titles right now are things like 'Descending One In C Minor', which is not really too promising a title. It should move on from where it was. There'll be a new sound, probably. I've got every faith that we're gonna write as we always have done. People are constantly saying, 'Have you lost the anger?' No. 'Have you lost the chemistry?' No. Genuinely, in my heart of hearts, I know that none of that is lost and we'll pick up where we left off."

Is it strange being the 'grown-up one' in the partnership now?

Carl snorts. "I think I'm still as buck wild as I ever was, but I think we've both learnt what to do with it and when to use it. I don't really feel like I'm the sensible one and I don't think I come across like that. I don't think I've changed a bit and nor has he, really. We're just trying to get more things done. If you were to draw a graph of our productivity against the times of our most prolific drinking and drug-taking, the productivity is so slight in those periods compared with periods of correction when we've come up with our opuses."

Along with the five embryonic tracks they're working up, Carl claims they're going through hundreds of unfinished and unheard songs from their early days, tracks that have never been released on bootlegs or internet bundles and only ever "alluded to" live. "Like we did with putting 'Music When The Lights Go Out' on the second album – that was written way before, in the '90s, way before The Libertines got signed or had any good fortune in terms of all that lark. So a couple of old ones surfaced in the mix. I was just saying we should probably put 'You're My Waterloo' on this album, having put 'Music When The Lights Go Out' on the last one. There's a tradition for a bit of old balladry. We've got so much old stuff that's quality, we're not under any pressure, which is great creatively. We're gonna get this record right when we do it."

When are we likely to hear new material? "We'll try not to put it on the internet," Carl chuckles, "but that seems a bit half-baked when you have a few drinkies and you're excited about something. It'll be a little while. Once we get things underway we'll give the fans a little something, a little work in progress or snippets hither and thither."

But there's no need to trawl BitTorrent for new Barât numbers. There's a whole, ravenous pack of them gathering in the dark...

'Glory Days'? Carl Barat's living them. When he's not playing to maniacal crowds in antique military tunics with The Libertines, he's reliving his raucous early days with The Jackals, the band he assembled from online auditions earlier this year. "It's what The Libertines can't really be at the minute," he says, "because that's harder to ↦

WHERE'S PETE?

In Thailand, without his camper van

September 28, 2014
Pete plays the last Ally Pally show with The Libertines.

October 5, 2014
The Libs' European tour ends. Pete flies out to rehab in Thailand – though not to Wat Tham Krabok, the rehab establishment in a Buddhist monastery near Bangkok that June Brown (aka *EastEnders*' Dot Cotton) encouraged him to attend in 2004 – he quit after just three days.

October 22, 2014
Pete is spotted in Thailand by fan Emily Gunn, who tweets: "2nd night in Bangkok and we meet this mad hatter #petedoherty".



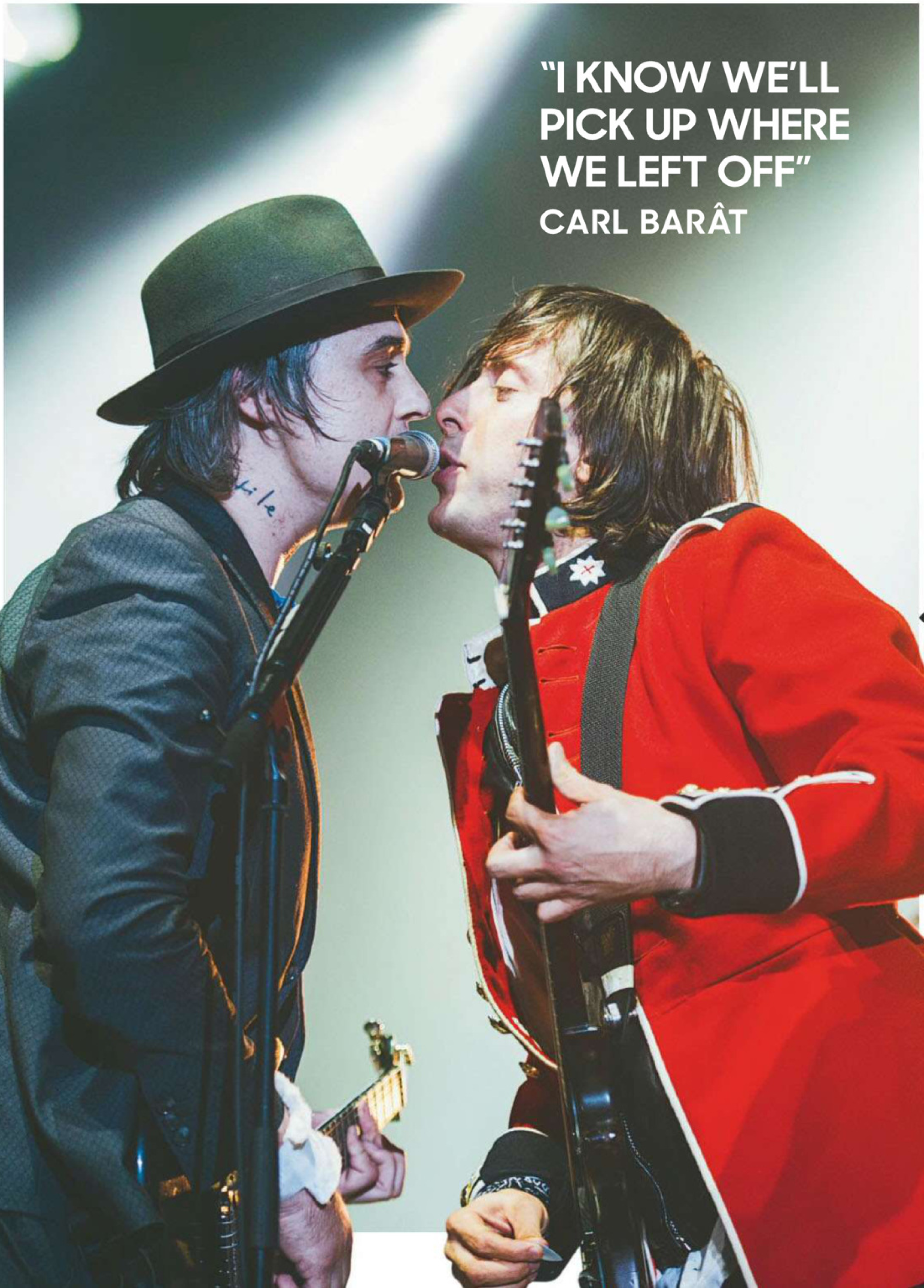
October 26/27, 2014
Carl flies out to join Pete, writing songs between rehab sessions. "It's a bit more of an open rehab, this one," Carl explains. "Will it work this time? I don't like to say, but he's certainly on the road, and you can't argue with being on the road; that's all you can ever ask for really."



October 30, 2014
Carl tweets a picture of himself and Pete enjoying a coconut cocktail, with the comment "Swaddy-Carr from the king and us".



JORDAN HUGHES


"I KNOW WE'LL PICK UP WHERE WE LEFT OFF"
CARL BARÂT

MEET THE JACKALS

Who's who in Carl's new band...



▶Billy Tessio GUITAR
Suave and stylish guitarist, talked into auditioning by his mates
Carl says: "He's the classic dark and brooding guy. He's a massive working-class Johnny Thunders fan from Portsmouth, but with immaculate style in his day-to-day dressing."

▲Adam Claxton BASS
Graphic designer and veteran of many a tiny acoustic gig
Carl says: "He's what I wanted in a bass player – someone a bit closer to my age. The other two are in their late twenties and Adam's 31 or something. Just someone who's good at art and design – he's an artist – and someone who's a bit calmer and quieter."

▲Jay Bone DRUMS
One-time wedding band drummer and huge Libs and Dirty Pretty Things fan
Carl says: "He's an optimistic, hard-working country lad and the tightest drummer I know. He's happy-go-lucky, up for anything really."

maintain, with the band's propensity to implode after three nights on the trot. I'm doing a different thing that I don't really do in The Libertines, putting a nice bit of anger and vitriol into the songs. That used to end with me and Peter in a punch-up. The Jackals is an outlet for that. It's harder and heavier – I came from a heavy metal background, and I'm not saying it's a metal band by any stretch, but it's a harder, more shrieking guitar sound, a few more Velvets and American influences. There's a Rage Against The Machine kind of vibe, without the rapping."

There's certainly a steamy rock stomp to The Jackals' debut single 'Glory Days', released in September and produced by The Bronx's Joby J Ford. Not what most people would recognise as glory days, it's a punk shanty about waking up in jail on a Sunday morning in a horrifying state.

"It's about the good old days, really," Carl says. "You never know quite when they are, so you seize them when you can get them. Effectively it's a bit of a tragedy song; it's about people who, through some fuck-up, get themselves in a real state, go to prison for accidentally whacking someone in the street protecting your missus or whatever, or getting so hammered you don't know what you did to wake up in prison. At the same time, we did the video about the First World War, around the idea of the 300 executed at dawn for cowardice. It's the old idea about glory days and war, king and country, and glory in terms of lads out on the town today."

Have The Jackals been creating their own 'Glory Days'? Carl laughs. "The last time we went out was the day we signed the deal. It ended with Adam [Claxton, bass] going home to meet his bird; Jay [Bone, drums] got in a taxi but was blind drunk and fell asleep, got kicked out and was mugged; and Billy [Tessio, guitar] fell asleep in [London rock joint] the Crobar after I got chased out by a massive bloke. So in terms of the bonding, it's all going really well."

The Jackals are hitting the road in November for a six-date tour: "The old-fashioned way – we're gonna bomb around and have it, in-your-face and dirty. The boys are really hungry for it and I'm really excited about the record and getting it out to people who give a fuck. That was the first thing I was looking for at the auditions, if you can call them that: people who had the hunger but didn't have the chance. Jay, who's been playing in wedding bands forever, and Billy, who had all that energy and power and the disaffected youth thing, but didn't have anywhere to channel it to get a break. They're ready for it, the boys are really getting their chops up. Everyone's excited. I guess there's pressure on them to be fucking good, especially with The Libertines going on as well, and it being their first thing. We're all in it together, hoping for some glory days."

MICK JONES ON THE NEW LIBS ALBUM



"I'm so pleased The Libertines are back together. There's unfinished business there, isn't there? I'm sure the new songs will be great, but I probably won't be producing them. The Libertines don't need me anyway; they're such a great band that any producer will get good music from them."

DANNY NORTH, GETTY

Storemags.com

"THE LIBERTINES AREN'T GONNA DO THE HERITAGE RUN ANY MORE"

CARL BARÂT



If Carl's riding high in 2014, he's sure as hell earned it. Since The Libertines first split he's refused to rest up and wait for the reunion cash to flood in. First he set about keeping the sputtering Libs flame alight with the Dirty Pretty Things; then he produced a theatrical, contemplative solo album in 2010, for which the best you could say, sales-wise, is that it kicked the arse of 'Borrell 1'. Looking back, it seems something of a wilderness period.

"Yeah, a lost weekend," Carl agrees. "It did feel hard. It was the end of a very long struggle. That was a period I had to work through to come to where I am now. It was a really lonely time, and that's what gave me the idea to regroup whatever group I could find. But it was important that I did it. During that period I did capture something within myself, with the acoustic balladry and writing at the piano and having a go at singing without a guitar. I didn't have anything to hide behind, but not having anything to hide behind was the nature of the album. It was the first introspective album I'd written about things I was feeling, as opposed to dressing it up with romance and escape."

But you needed a group around you to feel on the right track?

"Yeah, I find it very hard to be alone, to work alone, to write alone. Not saying I can't do it, once in a while I'll have a flash of inspiration, but the rest of the time I'm just arguing with myself about what works and what doesn't and I'd rather go and watch *Game Of Thrones* or *Come Dine With Me*."



When you were hit with acute pancreatitis in 2008, was that a sign to make some big changes?

"I guess that was an arrow of outrageous fortune, the old pancreatitis," Carl says, airily brushing off a life-threatening hospital dash. "It scared the life out of me to think that I could never drink again, and then that turned out not to be true. I do take these cosmic indicators on board, but right from the beginning it was top of the world/bottom of the canal. I'm still on the path; it was just a particularly fucking rainy day on that path, y'know?"

Did it tame you?

"I don't drink with the same abandon that you and I used to share together on those nights out, but I still enjoy a good *session*. But being a father and whatnot, it's kind of non-conducive. It gets a bit graceless, and that's the reason I don't hit it hammer and tongs 24-7 like I used to. It's quite funny, being in this rehab with Peter – when people are telling their stories, it's quite interesting, there are a lot of similarities and patterns and paths converging along the line; it's bacchanalian, nihilistic abandon."

Right now, though, Barât is firmly out of the woods. The Jackals' album is in the bag and set for release early in 2015, featuring contributions from Dirty Pretty Things' Anthony Rossomando and Babyshambles' Drew McConnell on a "sarcastic anthem for youth culture" called 'We Want More'. Meanwhile, Barât's acting range has now stretched all the way from playing rock'n'roller Gene Vincent in 2008's *Telstar: The Joe Meek Story* to playing... a rock star in Paule Muret's upcoming film *For This Is My Body*. "It's French arthouse but it's mostly in English," Carl says. "It's about a rock star and groupie, about one night and how the girl gets sucked in, not realising the rock star has vampiric undertones and does it every night."

And then, somewhere further down 2015's hazy road, will come The Libertines' as-yet-unwritten-let-alone-titled third album. The Libs are still in discussions about which label will release the record. "I want to go to a record label that have got some kind of connection with us from the past," Barât says, "and some kind of heritage generally, and who care about the music and care about what we're doing. That's my poncy artist objective, but they probably won't take that into consideration, will they? But I'm not thinking that far ahead; we could have a row on day two of writing and that'd be that."

There'll be a 2015 festival headline slot or two though, right? Carl shrugs. "If we get new material, to not play next year at festivals would be a bit of a shame. We're not just gonna do the heritage run for any longer. We're having a fucking great time and the audiences have been great – it's really inspired us and gee'd us on to do more."

Back from the edge and more focused than ever, Barât was a totem of jubilant rebellion back in 2002, and his heartfelt integrity has seen him survive the psych tsunami and the UK's burgeoning laptop R&B scene ("I can't recognise it in my head, it's just noise to me, it's like it's put through an Enigma code machine") and come back fighting. But are there any Libertines left to rally? How come no bands are building devotional armies and capturing generations in the same way today?

"Everything has changed," Carl says. "It's hard to get heard. It's very commercialised, the channels through which people find these things, and it's very hard to make a movement. It's not just about there not being a figurehead band changing things, it's also about their not being a channel for that band. Radio 1 have their endorsed family of bands and styles that they like, and when the world's working like that it's very, very difficult. It's so hard to stand up on a soapbox or podium or platform when there isn't one. But I believe in the power of it, that it will find a way, and people will galvanise and garner a new movement.

"It's like a modern-day version of Mick Jones' 'Lost In The Supermarket' idea," he expounds. "It wasn't too long ago that bands like us wouldn't do anything that had a corporate sponsor attached; now everyone's crossing their fingers because it's something they'll get paid for. All of the Academies used to be independent Academies, now they're all HMV or Carling and nobody bats an eyelid. It is a really tough time and I don't have the answer. If there's any answer, it will find a way – so keep doing what you do, have heart and commitment and that will be rewarded, we just don't know when."

The tuk-tuk screeches, the phone line cracks; who knows what exotic demise Carl has narrowly avoided. But the rehab rooms, his reclaimed best friend and a murky but sparkling future are waiting out in that thick Bangkok night. It's time, once more, for heroes. ■

ANTONY HEGARTY

"FEMINISM IS OUR ONLY HOPE"

A new film documents Antony Hegarty's 2006 concert series celebrating the lives of 13 different women. Eight years on, he tells Meredith Graves how they inspired his plan to save the world

PORTRAIT: MARK SELIGER

Antony Hegarty is a hauntingly gentle human being. He is eloquent to the extent that he'd rather slow down his speech than tumble over phrases like "particularly articulated", with hands that gesture in much the same way when picking up a glass bottle of Coca-Cola as they do when hovering over the piano. Meeting him face to face, one gets the feeling of being in the presence of a benevolent angel.

This kind of joyful, disciplined intimacy is what brought Hegarty, along with the filmmaker Charles Atlas, to produce *Turning*, released last week on DVD and digital, with an accompanying live album. The film is a beautiful document of the performance series of the same name: live portraits of 13 women – all Antony's close friends and colleagues – set to musical accompaniment, which were performed across Europe in 2006, shortly after Antony received the Mercury Music Prize.

"It was almost like we imagined it as an ambassadorial project," Antony explains. "We just went for it. We didn't know exactly what the piece meant; it was really about this form and where that form met my music. And the form came to mean something. Then, when I did the interviews with the participants during that tour, it created another tier of material that's been combined with the live performance to create a new piece, which is this film. And that's kind of a kaleidoscopic and intuitive and very subtle expression of these different women's lives, the subtle resonance to the work which is just tremendously meaningful to all of us."

In *Turning*, one woman at a time stands alone on a rotating platform and remains there for the duration of a song as her image is broadcast on a giant screen behind Antony and his orchestra. The portraits, moving and changing with the performer's experience in that moment, are intimate and profoundly vulnerable. One performer refers to the act of being onstage in this context as feeling like being at home with family, but also feeling like freedom. "You were very exposed," Hegarty agrees, "unlike home. You were held, and space was being held for you by people who care about you, and yet it was a very public experience. So it was really very high stakes. A lot of the people who'd done it were non-performers; they weren't used to that sort of experience."

The 13 women who participated in the performance and the resulting film appear without being named, though many are recognisable in their fields: performance artist Kembra Pfahler and choreographer Johanna Constantine work alongside Nomi Ruiz (of Hercules & Love Affair, another project in which Antony participates), and mathematician-turned-performance artist Dr Julia Yasuda. All are sources of inspiration for Antony, and it made sense for him to place them on a pedestal, both literally and metaphorically.

"If you stare at something for a long time, it starts to become luminous, and that was something that I really loved doing with the people that I thought were most precious," he explains. "I was always collecting a group of people that I really loved to look at, in a way, or be near. That was the basis of the group of women that were in *Turning*." ↦

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ANTONY HEGARTY



Antony And The Johnsons live at the Barbican in London, October 30, 2008

TURNING BACK TIME

Eight years have passed since the first performance of *Turning* at St Ann's in Brooklyn during the Whitney Biennial, an exhibition of work by prominent young American artists. Antony now recognises the importance of this gestation period: "It's really exciting for me that *Turning* was so intuitive in its foreshadowing of the resurgence and reappropriation of the word 'feminism' in popular culture, and also the burgeoning trans* feminist presence in daylight culture in America and around Europe. *Turning* was a prelude to that."

One event the performance foreshadowed was Future Feminism, a movement (which gave rise to a performance series and exhibition in September) of five female and trans* artists, founded by Antony alongside Bianca and Sierra Cassady of CocoRosie,

"Humankind should be nature's child, not its steward"

Antony Hegarty

Kembra Pfahler and Antony's creative partner, Johanna Constantine. Future Feminism specifically refers to "the experiences of some of these very frontier women who are working out on a limb by themselves, using their bodies as material, working with radical transformation and an apocalyptic theme, working with themes of ecology, survival, innocence, people who are embodied in and holding this intense space in their work and in their own bodies – and how did that sit next to these more subtle but just as profound expressions of transformative femininity?"

Over three years, the collective met for consciousness-raising meetings in an attempt to outline a modern ideology of feminist thought that seeks to return to an archaic language of survival and care in the face of certain disaster, as opposed to being bound to the debate and dialogue favoured by academic feminist institutions. "We are preoccupied with the future," he explains. "All of our work deals with the future, with survival and future landscapes. All of our work is very visceral, and that's why we call ourselves 'future feminists'. But that's really tricky, because a lot of women rightfully felt we were claiming something that isn't ours to claim and that we'd never dream of claiming, which is that we're the heir to all previous manifestations of feminism, all the myriad of feminisms that are out there."

Future Feminism is a practice that can only take place in the present moment. "It's about naming our point of view now," says Antony. "We came together three or four years ago with the idea that we'll articulate our vista, almost like the White Rose movement in Germany during World War II. Name our protest, articulate and draw a line in the sand. And that's meaningful, to give voice to your point of view no matter what you think your odds are of changing things. It could be meaningful in ways you can't imagine."

The group created 13 tenets meant to outline the changes Future Feminism aimed to enact on capitalism and global culture. But despite continually referring to the necessity of a feminine system of governance, the tenets weren't meant to be akin to laws, though Hegarty admits to "milking the 10 Commandments thing" when it came to Future Feminism's corresponding sculpture series, which showed those 13 tenets carved into massive discs of rose quartz.

"These are ancient ideas," he explains. "We didn't invent a single new idea – as was often pointed out to us. We didn't create a new constellation, we just named it in a different way. We never wanted to use the word 'manifesto' – it felt too hierarchical, in a weird way. The work as we presented it is called *13 Tenets Of Future Feminism*, suggesting its mutability and its ability to be expanded, edited or changed."

Exalting the intersection of the archaic and the current, and figuring out where feminism falls on that axis, says Antony, is critical to the tasks ahead of Future Feminism, chiefly those that involve ecocide and the global environment. Tenet eight states that Future Feminism seeks to "repattern societies to nurture the resurgence of biodiversity", which Antony feels is the foundational aspect of all 13 tenets: "That we wouldn't just, in the Victorian sense, preserve the last vestiges of wilderness, but that we would set about the task as a species of proliferating biodiversity in this really radical way, where we would fill the oceans with fish and fill the forests with calling animals again; all the silent forests we would fill with voice. And we would make it so our priority as a species would not just be to preserve in the face of ever-expanding capitalist empire, but to abandon that capitalist empire and fall into service of nature itself. To become not its steward but its child. I'm a shadowy person, and that was the most dreamy thing I could imagine."

The idea of nurturing and survival through feminine energy is intrinsic to both *Turning* and Future Feminism. For Antony, who openly states that "this sense of moving towards the feminine or leaning on feminine aspects for guidance, for revelation, for help", is the theme of his life's work, it's also the answer to the question of global demise.

"We've got all our eggs in the basket of feminism, if there's going to be any hope for our species, because it will manifest in an affirmation and embracing of archetypically feminine values. Of course people are going to say, 'Well, what are archetypically feminine values?' and I'll say, 'Well, that's a great question. Let's explore it' – how we can access those values and start to observe them and defer to them.

"They're all under our noses. It's in every mother and every grandmother; it's the creative process itself. It's creation itself. It's the warm blood and experience of every mammal, every mother, to nurture and protect its child. It's the feminine instinct; survival. There's no more escalating that we can do. We've escalated beyond every conceivable tipping point.

"The future – our survival – can only expand in the direction of care." ■

Antony's extracurricular highlights...

Future Feminism
Along with the CocoRosie sisters, choreographer Johanna Constantine and performance artist Kembra Pfahler, Hegarty did three years of consciousness-raising work before this 13-part performance series in September 2014.

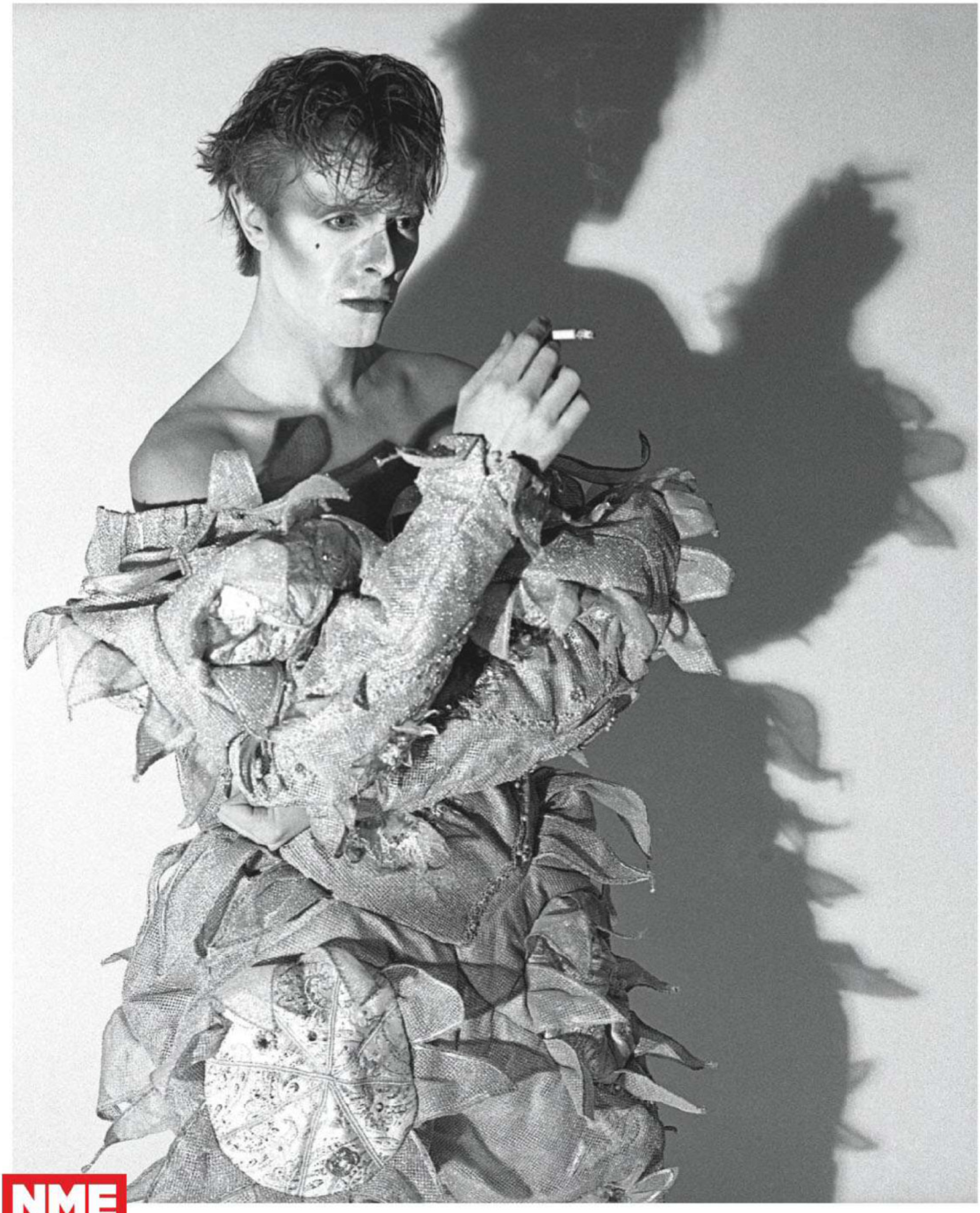
The Life And Death Of Marina Abramovic
Hegarty scored and compiled the soundtrack for Robert Wilson's "quasi-opera", performed around the world by Abramovic herself, Antony and actor Willem Dafoe.

Turning
This documentary film, made between 2006 and 2012 by Antony and Charles Atlas, documents the *Turning* performance, which merged live music with feminist portraiture in theatres across Europe.

Painting
Antony's paintings have recently been exhibited in Los Angeles and New York, where he is represented by the Sikkema Jenkins gallery.

Swanlights (concert series)
This tour brought Hegarty's "spectral installation with symphony" (in collaboration with light designer Chris Levine), to venues from Radio City Music Hall in New York to Melbourne's State Theatre.

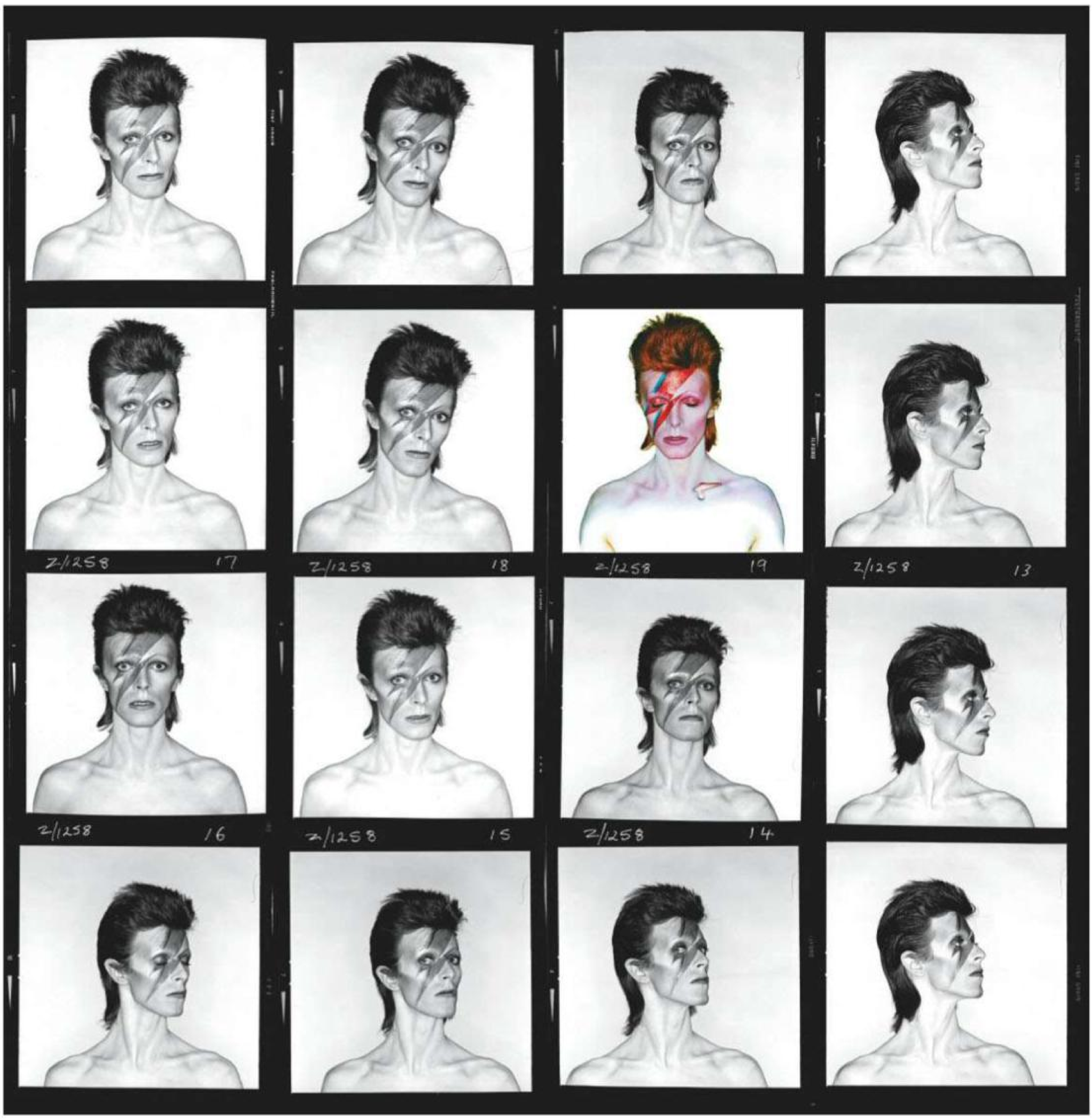
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Just over a year after the release of debut album 'Pure Heroine', Lorde is commanding the soundtrack to one of the year's biggest films, *The Hunger Games: Mockingjay – Part 1*. Emily Mackay traces her indomitable rise

KNOWS

In a little over a year and a half, Ella Yellich-O'Connor, better known by her self-appointed title Lorde, has gone from being an ordinary Auckland teenager to a musical figure of huge clout. Not only has she helped induct Nirvana, one of the most storied bands of recent decades, into the Rock And Roll Hall Of Fame, but she has also become the sole musical curator for the new soundtrack to one of her generation's most beloved film franchises, *The Hunger Games*. The story of that staggering success is partly one of a singular talent, but more so, it's the result of a remarkable personality, strong and self-possessed enough to do things exactly her own way and reap the rewards. And, increasingly, it's the story of an artist with a huge musical hunger, eager to devour more and more influences and ideas and share them with her audience.

Established artists have been quick to hail the 18-year-old as a peer, from David Bowie ("Listening to you feels like listening to tomorrow," he told her) to Elton John. Dave Grohl described his reaction to first hearing 'Royals' on the radio: "I was so fucking relieved. I thought, 'Hey, this might be another revolution.'" He and the other remaining members of Nirvana decided in April this year to take some of that teen spirit and at the same time reassert Nirvana's feminist leanings as the band entered the Hall Of Fame by choosing Lorde to take Kurt Cobain's vocal role on 'All Apologies'. "Lorde has a long future ahead of her," Grohl told *NME* last week.

He wasn't wrong about her future: just three months after the Nirvana gig, it was announced that Lorde was to be curator of the soundtrack to *The Hunger Games: Mockingjay – Part 1*, fittingly enough the ↦

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Lorde onstage at Austin City Limits, Texas, October 12, 2014

part of the original trilogy of novels where young heroine Katniss Everdeen becomes the fighting figurehead of a revolution. Lorde, having already revolutionised the way the media and music industry talked and thought about young people, pulled in names as big as Kanye West and The Chemical Brothers, helming unexpected covers and collaborations and pairing her megastars alongside little-known producers in a creatively curated selection that ranges across genres and barriers between pop and underground. Chvrches sit alongside Charli XCX, US alt hero Conor Oberst alongside R&B-influenced songwriter Tinashe.

Joel Little, producer of 'Pure Heroine' and Lorde's collaborator since she was discovered by Universal A&R Scott Maclachlan at the age of 14, helped out on some of the songs on the soundtrack. It's a snapshot of Lorde's musical mind, he says. "She comes from the internet generation or the Tumblr generation... people share music in a different way nowadays, and she's at the age where she's right in the middle of how that works; that's how she broke through – through that same system she was really interested in. It's just a natural thing for her. That's how she consumes music."

Having insisted on maintaining total control over the soundtrack, Lorde confidently paired Grace Jones alongside unknowns such as Iranian-Swedish electronic artist XOV, real name Damian Ardestani, who still doesn't know how Lorde discovered his stuff – he's had no proper releases as yet. As with all the artists on the soundtrack, she contacted him personally via a Twitter direct message that he originally thought was a hoax.

"It's not just her name on something," he says. "She's putting in a lot of time and effort into making the soundtrack as good as it possibly can be... She didn't say what *kind* of song she wanted, but I got these long emails that described exactly the mood that she wanted to capture. That really impressed me."

It's another example of the self-determination that's characterised her career; her refusal to be patronised in the media ("The only critics I care about are people the same age as me," she told *The Guardian*) is mirrored in her approach to her work.

New York producer Son Lux, who worked with Lorde on his track 'Easy (Switch Screens)', says, "She's a genuinely unique, creative voice." He adds: "I already knew that I was gonna adjust my track around her performance and the sort of attitude she brought to it. But [when I heard what she sent back] I felt like it needed a pretty ground-up reinvention, because she just completely brought it. The tracks were just so incredible, and so creative as well, with the vocal productions."

Matt Hemerlein, aka Lo-Fang, was picked to support Lorde on her spring US tour and witnessed the degree of her control first hand. "You just see how involved she was in designing the visual aspects for the show," he says, "and communicating them to the crew that she was working with, having the show mixed the way she heard it, and making sure it connects to her fans that way."

"Lorde has a long future ahead of her"

Dave Grohl

It's been Lorde's way or the highway right from the start. After 'Royals' went viral in New Zealand, her US label sent her a souped-up version deemed more suitable for Stateside radio. She told them it was the worst thing she'd ever heard. Then they asked her to re-do the song with a guest spot from an unnamed high-profile rapper, of whom she was a big fan. She mused on it, but said no. It was, she reasoned, *her* song.

"Especially early on, there was a lot of people telling her what she needed to do and who she needed to be," says Joel Little. "It's pretty admirable how quickly she put a stop to that and just said to those people, 'If you're gonna talk to me like that then this is never gonna work. You have to just let me do my thing.'" The combination of a major-label deal and this level of control is pretty unusual; one parallel is Kate Bush, signed to EMI at 16 on a similar development deal to Lorde's. Where Bush's muse was inward though, with her family as frequent collaborators, Lorde reaches out boldly across the world, speaking directly to an audience her own age, working hard (the soundtrack was curated and recorded while she was still touring 'Pure Heroine') to make sure things are just right, her way.

"All work and no play/Never made me lose it/All business all day/Keeps me up a level", Lorde sang coolly in 'Still Sane', and that relentless drive powers her lead single for the *Mockingjay* soundtrack, 'Yellow Flicker Beat', a gathering storm of a song that begins with Lorde summoning images of strength, girding herself for the fight: "*I'm a princess cut from marble, smoother than a storm... my blood is a flood of rubies*". It's a war-hymn that fits Lorde as well as it does Katniss. Although Lorde admittedly did not have to hunt for wild animals with a bow to keep her family alive, nor fight to the death in a dystopian gladiator game, the parallels with Katniss as played by Jennifer Lawrence, a powerful but nuanced young female lead who plays by her own rules, are otherwise strong.

"I know she had a very clear idea of how the songs needed to feel, and how she wanted them to fit as a whole in terms of what the particular part of the *Mockingjay*/*Hunger Games* story is," says Little.

"It's turning into role model territory, and in the best way possible," enthuses Matt Hemerlein. "Like, not trying to be a goddamn spokesperson or something like that. But just by being a totally decent person and letting your actions speak for themselves. So whether that's an example for young men or for young women, I think it's just great to have in the world."

One way in which Lorde has changed the media story about young women – and about young people more generally – is by forming powerful alliances with others of a similar age. In early interviews she was lured, as any young woman interested in feminism and pop culture might be, into commenting on other artists such as Selena Gomez, Lana Del Rey and Taylor Swift. Headlines in which one female artist berates another for being a bad feminist are media gold-dust, but pretty much everyone loses except the click-counters.

"A magazine needs two women," Lorde ↦

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recently explained in an interview with US *Elle*. "And they'll find a picture of you where you look a certain way. Usually one of you is blonde and one is brunette." However, while the press tried their hardest to pit Lorde and Miley Cyrus against each other on the grounds of their relative and opposing levels of overt sexuality, when 'Royals' deposed 'Wrecking Ball' from the iTunes Number One spot last September, Miley told her angry fans to knock off the trolling. "Why r people so mean???" she tweeted at Lorde. "PS your music is awesome."

Lorde and Taylor Swift (who Lorde initially described as "too perfect") nixed the narrative by becoming firm friends, their shared experience breaching the supposed boundaries of genre and hair colour, and upsetting the superficial image of Lorde as goth feminist outsider vs. Swift as airhead pop bimbo. On the release of 'Yellow Flicker Beat', Swift posted an Instagram of the song's lyrics with the word "proud", while Lorde responded in heartfelt fashion: "It's the coolest thing in the world having friends who make incredible music AND having them cheering you on when it's time for your own to be released. so pumped for them to hear [Swift's new album] 1989. #iheartswift"

With Swift, as with *Rookie* magazine editor Tavi Gevinson (also Lorde's age, and a respected young feminist writer since the age of 11) and *Girls* creator Lena Dunham, Lorde has a visible proudly feminist network of support and reinforcement. In a brilliant interview with Gevinson for *Rookie*, Lorde discussed the unthinking condescension with which adults often write about those under the age of 20, saying "there's a definite viewpoint of the think piece by an adult writing about kids".

And yet, for all her admirable insistence on her voice being heard and respected, the effect is not one that excludes. The way she relies only on her own voice and experience, resisting the fetishisation of her youth in order to write about what it's *really* like being 17, makes it relatable to people of any age. Many's the pop song that celebrates the *idea* of youth and markets it back to young people who don't quite recognise themselves; few are those that really, vividly capture what it's really like in all its fear and excitement and strange world-weary wisdom. "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," said Grohl.

And as you might expect, she's as excited about the future as her fans are. After finishing her US tour recently, she tweeted: "So so happy. thanks for giving me a shot. i still feel so new to this; i have so much more to give."

And there's no give in that all-work-no-play schedule; Little tells us he's about to go back into the studio within days. "We're gonna start writing some songs for the sake of writing some new songs, and I'm really looking forward to seeing where we can take that... She's one of the hardest working people I've ever met. It's hard to slow down when there's so many things that you're interested in." ■

"She's one of the hardest-working people I've met"

Joel Little, producer



ED MILES, JIMMY KING, CORBIS

LORDE-ING IT UP

How she took over the world in a year

February 6, 2013
Grimes tweets a link to Lorde's SoundCloud page, sparking the first wave of major interest in the singer.





August 2, 2013
Debut single 'Royals' comes out, and Lorde becomes the youngest solo artist to have a US Number One single since Tiffany with 'I Think We're Alone Now'.

September 14, 2013
Elton John says of Lorde: "It's just her voice and a drum machine, and it's beautiful in its simplicity. It's the kind of direction Gaga should be going in."

November 12, 2013
Time magazine include Lorde in their list of The 16 Most Influential Teens Of 2013.

December 6, 2013
Lorde is nominated for four Grammys: Record Of The Year, Song Of The Year, Best Pop Solo Performance, Best Pop Vocal Album.

January 3, 2014
Lorde says that David Bowie told her that hearing her music "felt like listening to tomorrow". Speaking with *Rookie* magazine, she described her reaction: "I was like... I could creatively die and just be happy forever."



February 3, 2014
Bruce Springsteen covers 'Royals' at a gig in her hometown of Auckland, New Zealand. Lorde's response: "It was so exciting. It was the highest honour. He's such an incredible songwriter. I got a little teary. It was very cool."

April 10, 2014
Lorde plays Nirvana's 'All Apologies' with Dave Grohl and Krist Novoselic at the Rock And Roll Hall Of Fame induction, alongside St Vincent, Joan Jett and Kim Gordon. Later, in *Rolling Stone*, Dave Grohl says: "There's something about her that represented or resembled the Nirvana aesthetic, she has an incredible future ahead of her as a writer, performer and vocalist."



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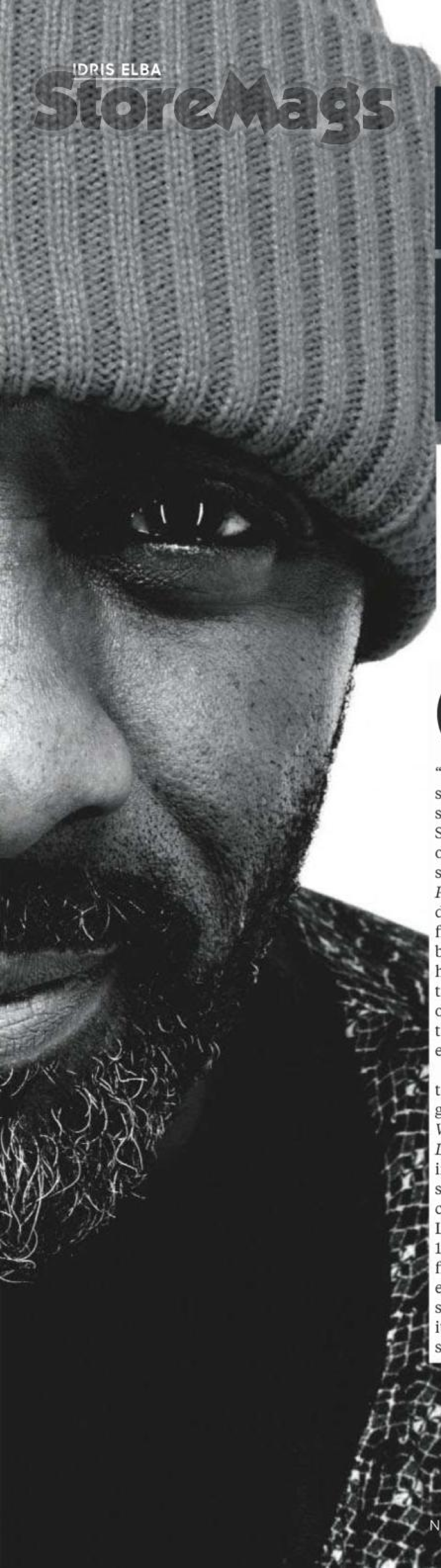
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Idris Elba

Re-Wired

The star of *Luther* and *The Wire* has made a debut album that reflects his profoundly personal experience of playing Nelson Mandela. It's the first of many, he tells Mark Beaumont

PORTRAIT: DEAN CHALKLEY

Captain Janek from *Prometheus* would make lonesome folk albums. "He's a longshore seaman, a loner," says Idris Elba, who played Janek on screen. "What I'd do musically is a basic folky piano song. That's where he's from and what he can stomach for 18 weeks in space." And Stacker Pentecost, the veteran pilot of the gigantic Jaeger robots sent to smack down mutant sea aliens in *Pacific Rim*? "That's gonna be in the dubstep area and trap. I can see that fitting." And Luther? "Luther would be Bowie. 1970s or '80s." Stringer Bell he's less sure about. "It's such a long time ago, but to do an album based on what Stringer might have listened to, what influenced him, would be epic if I got it right."

What, in fact, if all his roles started to rock? That's the vision of Elba, glowering star of *The Wire*, *Thor*, *28 Weeks Later* and occasional *Inspector Lynley Mysteries*, and a man steeped in music since, as a young actor, he started DJing around the reggae clubs and pirate stations of east London as DJ Big Driis at the age of 19. "Film and television has been my first love and bread and butter," he explains, "and music has been my second love. I haven't really made money from it and haven't tried to, but I've always tried to stay close to it. I feel naked doing one without the other. I've always done music as long as I've been acting, whether DJing or bedroom producing, but over the last five years I've made more of an effort to embrace it as work."

Hence 'Mi Mandela', Elba's debut album and an alternative soundtrack to his role as the apartheid-crushing South African icon in the 2013 film *Mandela: Long Walk To Freedom*, and the first of what Elba envisions as a series of albums inspired by the parts he plays in major movies. He says his next character album will likely be a hip-hop record rooted in his new film *Beasts Of No Nation*, about child soldiers in West Africa.

"I think I've found a sweet spot," he says, "a way to express myself musically that makes sense, that draws on both interests – if you see *Mandela* and you're interested in my journey as an actor playing that character, listen to that album. I think I could do that for other characters and other films in a really cool, interesting, unexpected way. Each album should be like each film – different characters, different sets of emotions, but musically solid."

THE REEL DEAL

Highlights from Elba's 20-year acting career

The Wire
2002–2008
After a string of roles in TV shows such as *The Bill*, and *Absolutely Fabulous* (in which he played a gigolo), Elba's breakthrough came when he landed the part of Stringer Bell in *The Wire* in 2002.

28 Weeks Later
2007
Elba's role as the chief of the US forces trying to repopulate Britain (following the zombie outbreak from *28 Days Later*)

Considering how his Hollywood career has rocketed, Elba's musical CV thus far is understandably pocked with holes. Having acted in music videos for the likes of Fat Joe and Giggs, in 2006 he released his first EP, 'Big Man', a reggae-inflected hip-hop record

on which Elba rapped about the crazier end of his Hackney social group. But his real rap validation came in 2007, when he heard that Jay Z was making an album inspired by Ridley Scott's *American Gangster*, in which Elba starred. "I thought, 'I want to be a part of that album,'" Elba says. So he wrote a beat featuring his own lyrics about the art of gangsterism cut with samples of dialogue from the film and sent it to Jay. "He sent me an email saying, 'This is fucking amazing, I'm gonna use this to open up my album, man.' I was like, '*What*?!'"

Being touched by the hand of Hova, of course, is tantamount to a hip-hop knighthood. Over the following years, hand-in-hand with becoming the surly survivor of choice for some of Hollywood's biggest blockbusters, this bedroom producer found himself working with the likes of Pharoahe Monch, Mr Hudson and Mumford & Sons, and getting a Billboard Music Awards nomination for his 2010 second EP 'High Class Problems Vol 1'. But it wasn't until he was floored by the dual emotional sucker-punches of getting under the skin of Nelson Mandela – Elba spent four research months in South Africa, visiting his prison cell, meeting his associates – and the death of his father that Elba knew it was time to make his first "character album".

"The intention to make the album was there a year before my old man passed," he explains of 'Mi Mandela', a beguiling amalgam of electro R&B, modern soul, spoken word, street poetry and traditional South African styles, "but I put it on ice when he got really sick. When he died, I was listening to all this music that was being chosen for his funeral and it made me think about all the times he'd tell me, 'Go for it, do your music, play it loud.' So it came to me then: 'Fuck it, I'm just gonna go', and two weeks after he passed I was in South Africa making this record. While I was filming *Mandela* I fell in love with the music and some of the musicians out there. They go, 'You do music? Come on, let's go in the studio.' It was a real positive vibe. I just said, 'Ah shit, I'm gonna come back here.'"

Elba forged a deep connection to the role, basing his portrayal of Mandela on his father's body language, which had always reminded him of the South African leader. "Music was quite influential in Mandela's message and the way he'd infiltrate his people; he'd oftentimes show up at concerts. It's a love letter to Mandela. And all the songs with a message regarding how I felt, there's also a message about what he might have been feeling."

So, while the album traces Elba's experiences of shooting the film – the title track includes Elba recounting a story of recording a video message for Mandela's birthday during filming, only for Mandela to have no idea who he was when he watched it – it also forges psychological links between Elba and the legendary statesman. 'Soldiers Don't Back Down' reflects both the resilience of Mandela's anti-apartheid supporters and Elba's own battle with those South Africans angry at a bloke from East Ham daring to play their most revered leader. On 'One' he recruited George The Poet to represent the young Mandela's "Muhammad Ali-type oration", and for the stirring 'Hold On', Elba drew on his friends' experiences of prison to help grasp Mandela's 27 years of stir. "It's about being stuck in walls," says Elba, "and everything that you dream of gets thrown away. But in the case of Mandela, he stared at those walls for so long and he held on and his dreams didn't go away. We could relate – I've had friends that have gone to jail and I've had the feeling of being locked into a space creatively or as an artist, and suddenly you forget what you're doing it for."

Besides singing the title track, Elba leaves much of the performing to his guests, including South African group Mahotella Queens, Cody Chesnutt, Maverick Sabre and James Blake – who ended up on the sparse, plaintive 'Nothembi Jam' after running into Elba over breakfast in a Brixton cafe. "He came by the studio and was giving us some advice, and there was one bit that he really fell in love with. He goes, 'Can I play on that a little bit?'"

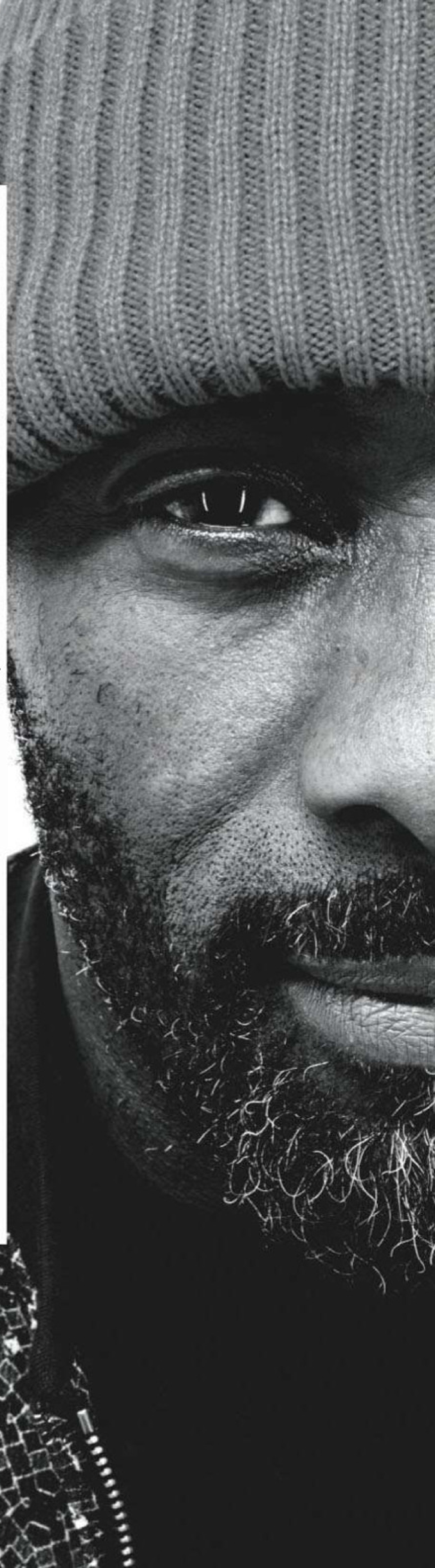
Judging by 'Mi Mandela', Elba might well be the one to finally shatter the thin veneer of 'vanity project' that tarnishes every actor's album. "Any song about anyone like Mandela, any statesman, has oftentimes got a very serious tone or a slightly conventional way of expressing that," he says. "I felt 'Mi Mandela' spoke way beyond that. It felt like it needs to be something that comes from me, honestly, but at the same time it also reflects who Mandela touches. There's not a person in the world that doesn't know who he is and, one way or another, can relate to his story." ■

was the first of a string of horror movie smashes for Elba, with parts in *The Unborn* and *Obsessed* following in 2009.

Luther
2010–2013
His role as the tortured and hair-trigger DCI John Luther in the BBC crime series earned Elba a Golden Globe in 2011.

Prometheus
2012
The *Alien* prequel featured Elba as harp-blowing space sailor Captain Janek, who sacrifices himself to save humankind.

Mandela: Long Walk To Freedom
2013
His most challenging role to date, Elba portrayed Nelson Mandela in the film based on the former South African president's own autobiography.



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HARDC

Bob Mould today in Golden Gate Park, San Francisco



Over three decades since Hüsker Dü challenged the bigots, Bob Mould is still subverting the punk underground. He tells Jazz Monroe about childhood abuse, Obama and gay-fearing America

PORTRAIT: JAY BLAKESBY

Minneapolis in the 1980s held little promise for a closeted college dropout. As Hüsker Dü's pioneering hardcore hurtled the trio across the US, frontman Bob Mould was homeless, hooked on speed and alcohol. Wasted and wired, he watched in horror as hospitals, wary of the Aids epidemic, turned away sick and dying gay men. Those lucky enough to secure beds, he recalls, might still be refused contact with loved ones. The chaos was due partly to conservative President Ronald Reagan, America's answer to Margaret Thatcher, whose withdrawal of state benefits had returned individuals' fates to their own hands. The President and his team laughed it off as "the gay disease". By the time Reagan publicly acknowledged Aids in '85, the syndrome had killed 6,000 Americans; a year later there were over 16,000 more deaths.

Thirty years on, the 54-year-old Mould lives a sunny life in his modest San Francisco home. Between hikes on the coast and the treadmill, he tours and makes records for indie label Merge, sometimes catching up with Dave Grohl, who headlined the 2012 concert celebrating Mould's "music and legacy" at LA's Walt Disney Concert Hall alongside No Age and Ryan Adams. Across America, Reagan's grim legacy won't be forgotten – but nor will Mould's. Hüsker Dü's ear-splitting, incendiary bonfire of angst, outrage and unrealised dreams has informed everyone from Grohl to Green Day, My Bloody Valentine to My Chemical Romance – not to mention Nirvana, whose 'Nevermind' LP Mould almost produced.

After a half-decade running Washington DC's legendary gay club night Blowoff, the balding iconoclast is once more making subversive music. First was 2012's cobweb-clearing 'Silver Age', followed by this year's 'Beauty & Ruin' – a dizzy, smouldering album sparked by the death of his father. The record confronts mortality with verve and vulnerability, boosted by a live recording approach that reignites Mould's youthful ferocity.

Pivotal to the turnaround was the release of his autobiography, 2011's *See A Little Light*. Edited by the author Michael Azzerad (*Our Band Could Be Your Life)*, the book dredged up Mould's long-suppressed childhood difficulties. Following regression therapy and awkward conversations with parents, he discovered he'd been sexually abused as a child by a babysitter. Growing up, Mould also witnessed his alcoholic father – who bought Mould his first LPs and guitars – physically abuse his family members. Witnessing the violence struck the young songwriter hard, and shaped his demeanour and music. While '80s peers like Black Flag peddled 'fuck the police' platitudes, Mould's songwriting was closer to home. "In my body I was starting to feel, and think about things that weren't simplistic," he tells me. "My point of frustration wasn't the Vietnam War – it was Reagan and '80s America." Finding himself on the "losing end of a class war", Mould approached the brink of despair. "I was watching my kind being ostracised, marginalised, vilified because of Aids," he says.

The exchange of accusations between an Aids-fearing society and the gay community was typical of Reaganism. In the Midwest, class-war veterans like Mould and Grant Hart, Hüsker Dü's drummer and co-songwriter, were hard up as any. This mixture of rage, boredom and poverty explains their reliance on the band's favoured cocktail – a mixture of "trucker speed, crystal meth and cocaine" – as well as their affinity with the underground indie circuit.

Typically, early-'80s hardcore set its stall with a twisted alloy of velocity (punk's legacy) and volume (heavy metal's). ↦

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MOULD SPORES

Highlights from a three-decade career

Hüsker Dü
Zen Arcade SST, 1984
Throwing out punk's rulebook, this double-LP concept album stands as the hardcore era's enduring masterpiece.

Hüsker Dü
New Day Rising SST, 1985
Packed with instant classics, this gem hit just months after 'Zen Arcade'.

Hüsker Dü
Flip Your Wig SST, 1985
A radical power-pop statement, the Hüskers' last album for SST predicted the sparklier Sugar years.

Sugar
Copper Blue
RYKODISC/CREATION 1992
As grunge exploded, Mould rejuvenated the power-trio model he invented years earlier.

Bob Mould
Modulate GRANARY MUSIC, 2002
This electro shakeup startled fans, but spawned pioneers such as The Postal Service.

Bob Mould
Beauty & Ruin MERGE, 2014
After a decade DJing, Mould tapped back into punk with a tribute to his late father.

At first the Hüskers played ball, releasing breakneck, podunk-punk records like their 1983 debut 'Everything Falls Apart' on their own label, Reflex Records. That year saw the trio decamp to LA to record the 'Metal Circus' EP with Black Flag producer Spot. It came out on the legendary SST Records, a West Coast label and community founded by Black Flag's Greg Ginn. But the record wasn't bothered with joining their club; instead, it steamrolled the macho scene's prescriptive values. "*People talk of anarchy/ And taking up the fight*", Mould yells on opener 'Real World'. "*Well, I'm afraid of things like that/I lock my doors at night*".

The era peaked with 1984's sweetly shrill 'Zen Arcade', a 23-track double album recorded in a mere 85 hours, mostly single-take. It explored inner-city disenchantment through the eyes of a young man leaving home, propelled by distraught guitars and furious rhythm. But buried in the scree was something new to hardcore: melodies that outed Mould and Hart as formidable pop songwriters. The more records they sold, the more outspokenly the Hüskers rejected punk's rulebook. Along with SST's The Minutemen, they campaigned to apply punk's 'no rules' principle to the scene's own codes. That meant free fashion, loose listening habits and, ultimately, scope to ditch the underground network and join a major label – a jump the Hüskers risked with 1986's 'Candy Apple Grey' for Warner Bros. "We don't feel like we have to die tragic, early deaths to be considered important," Hart had told *NME* in 1984. "I'm a musician, not a fuckin' stock car racer."

Today, Bob Mould

remains alive and healthy, albeit a little self-conscious: "I'd rather not do video," he groans over Skype, "forgive my vanity." Elsewhere, his chatty demeanour is unquenchable. Asked about his sojourn into wrestling scriptwriting (seriously), he delivers a history of the sport, confidently concluding that it's "a really interesting artform – like lowbrow Shakespeare". Discussing modern culture at large, he's both enamoured and miffed. "It's not like when we moved from hair metal to grunge," he says, "we can do that in a day now. The internet is so quick to expose everything, so things don't have the incubation period necessary for really important art. Hüsker Dü, it took four years of playing shows to get on track. Now a band records a bunch of stuff at home, puts it on Bandcamp and if nobody buys it they write an app for the next venture capital gig. They're like, 'What's this government gonna do for me when I get to be 68 years old? Fuck this, I'm gonna be responsible for my own future.'"

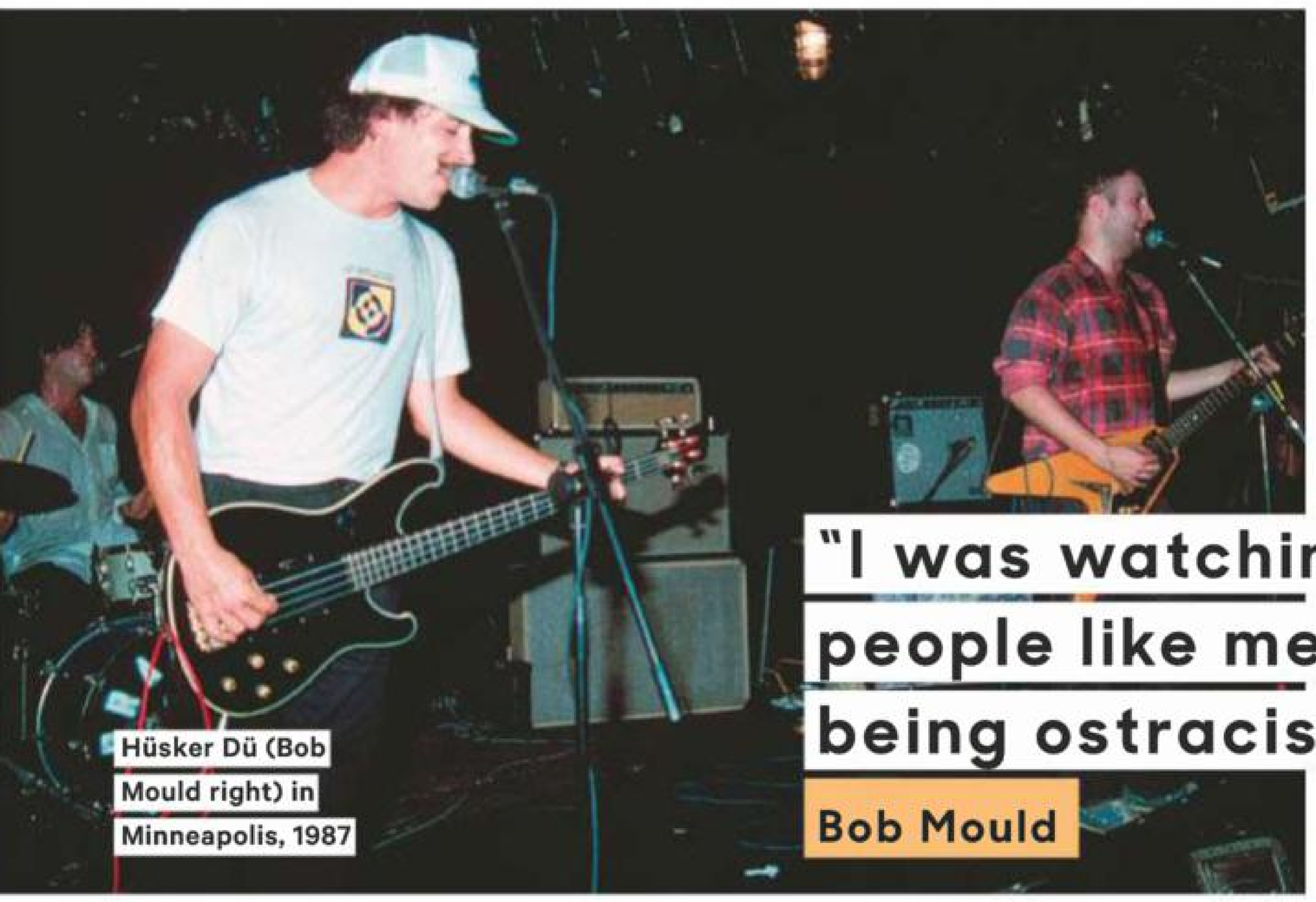
For all his reservations, Mould is wary of criticising the younger generation. Hüsker Dü joined a hardcore scene that terrorised conservative America. One by one, venues across the country blacklisted labels like SST and The Minutemen's New Alliance.

Things were spinning out of control when, in 1987, Hüsker Dü's tour manager David Savoy jumped to his death from a bridge. Mould vowed to sober up, and the band, dependent on communal boozing, imploded.

Mould seemed set for a career on cruise, releasing a pair of midtempo, mildly diverse solo albums, 1989's 'Workbook' and the following year's 'Black Sheets Of Rain'. Then Nirvana's 'Smells Like Teen Spirit' realised an impossible dream: it brought underground hardcore to MTV. For Mould, who'd just formed power-trio Sugar, grunge brought the open-minded audience he'd always craved. "It was available to everyone," he remembers. "Not an exclusive men-only, women-only, punkers-only kind of thing." No mere nostalgia pedlars, Sugar were as vital as the newcomers. Kurt Cobain namedropped Hüsker Dü in interviews, while Pixies had famously recruited Kim Deal by seeking a bassist into "Hüsker Dü and Peter, Paul & Mary". In 1992, Creation Records, home to Mould's beloved My Bloody Valentine, released Sugar's debut LP 'Copper Blue', which took its time to become his career bestseller, as well as being named *NME*'s album of the year. But those 300,000 sales brought Mould a new kind of attention.

By the '90s, the singer's sexuality had long been an open secret. Still, despite the fatal taboo around Aids and the gay community, Mould felt sexual openness was always admirable but never required. Many gay activists disagreed, repeatedly urging Mould and others like REM's Michael Stipe to publicise their sexuality. In 1994, *Spin* sent Mould's friend, the transgressive gay author Dennis Cooper, to interview him with an ultimatum: out yourself or we will for you. Mould describes the process as a "stumbling out" of the closet. "There was no *Will & Grace*, there was no *Modern Family*, no internet to come out on," he says. "There were very few support groups that I knew of, and it was just like, 'What the hell?'"

Part of the reason Mould moved to San Francisco was California's liberal scene and gay neighbourhoods. I ask whether, as a victim of Reaganism, he thinks Obama has done enough to improve social policy. "My impression of Obama is he had to make the sweeping changes that the country wanted – the war, the deficit – and then he started dialling in on Obamacare and same-sex marriage," Mould reasons. "He's bringing this bill forward to give a minimum of 50,000 recent veterans jobs developing a bigger solar power industry. So he's sent a number of flares up to the conservatives. It's like, 'Renewable energy, veterans, jobs: would you like to argue with me some more? Or d'you wanna back down and let us all move forward?' I was like, 'Multi-ball!'" ■



Hüsker Dü (Bob Mould right) in Minneapolis, 1987

"I was watching people like me being ostracised"
Bob Mould

GETTY



JACK STRUCK A CHORD WITHOUT EVER PLAYING A NOTE.

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NME ALBUM OF THE WEEK



Ariel Pink
Pom Pom

The controversial pop jester's third album for 4AD is a randy, touching and deeply strange 17-track adventure



A genius, a freak, a trailblazer, a creep; maybe a misogynist, or maybe just misunderstood. Los Angeles pop jester Ariel Marcus Rosenberg has been called many things in the decade since his 2004 breakthrough, 'The Doldrums'. Asked about a controversial interview in which he talked about being "maced by a feminist", he recently told Pitchfork: "It's not illegal to be an asshole." Just last month, he was accused of misogyny by 4AD labelmate Grimes, among others, after commenting on the "downward slide" of Madonna's career. There's evidence of pretty much everything he's been called on 'Pom Pom'. It's funny, melancholy, randy, touching, disgusting and deeply, deeply strange. It will baffle many – but at 17 tracks and 70 minutes, it has the feel of a magnum opus.

The Haunted Graffiti band of the Ariel Pink name has now been discarded, but 'Pom Pom' is his most collaborative album to date. It was recorded across LA with a revolving cast, including Graffiti veterans Kenny Gilmore and Tim Koh, as well as Don Bolles of LA punks The Germs and Spiritualized's Jason Pierce (whose guitar is on 'Picture Me Gone' and 'Dayzed Inn Daydreams'). Still, in ways it harks back to the demented cut-and-paste of his pre-4AD lo-fi work. Pink uses musicians like electronic producers use samples, moulding them to his singular vision.

The biggest outside influence is Kim Fowley, a rock impresario who's rubbed shoulders with Phil Spector and Frank Zappa and produced novelty records that all but defined the form. Originally slated to produce, he and Pink's autodidactic tendencies clashed; but many of these songs were conceived while Fowley was undergoing treatment for cancer, the pair improvising

ILLUSTRATION: JIMMY TURRELL

lyrics like 'Plastic Raincoats In The Pig Parade' – part rubber fetishist's erotic fantasy, part children's TV theme – while the latter was hooked to a morphine drip.

Their partnership makes sense. Pink is a songwriter with few modern comparisons, his bewildering collages valuing perversity over authenticity, mixing tearful sincerity with deadpan absurdity. Often it is very silly: see the ecstatic surf-pop of 'Nude Beach A Go-Go', in which we're informed "*you can do anything/Ramalama ding-dong/Surf a billy bing-bong*"; or 'Dinosaur Carebears' with what sounds like the contents of a children's toybox.

Still, there's a long seam of sentiment here. A good thing, because Pink's never better than on numbers like 'Lipstick' or 'Put Your Number On My Phone', which takes up the artificial sounds of '80s pop – gated drums, synthesized flute – and works them into something of wistful yearning. The hot-blooded moments, mind, can go either way. Sometimes they're sweetly odd – see 'Exile On Frog Street', Pink a frog prince pining for his Princess Charming. Other times, it's more icky, like the skit in 'Black Ballerina', where an awkward youth gropes a stripper in an ill-judged piece of comic relief.

The key track is another Fowley collaboration, 'Sexual Athletics'. It starts on a note of braggadocio, Pink rapping about being "*the sex king/on a velvet swing*". But this soon softens into sad self-pity: "*All I wanted was a girlfriend, all my life*". It's hard to feel sorry for Pink, but given it's followed by a song about wobbly desserts ('Jell-O'), it pays not to take 'Pom Pom' too seriously. Genuine weirdos don't come around that often; we should appreciate this one while he's here. ■ LOUIS PATTISON

8

Ariel Pink on...

...sincerity

"My music is about illusion, production, ambiguity. I love artifice, I love Hollywood, celebrities, communication through art. But if people appreciate the sincerity in my music – if that's the magic ticket – so be it."

...working with Kim Fowley

"He's got every last angle of the industry down. He's produced and managed so many bands – and it's not like you can tell where he stops and a band he works with begins. He's part of the lineage of LA. Anything seedy and screwed up, he's been there."

...'Sexual Athletics'

"That's something Fowley came up with. I guess it's serendipitous we might have the same interests in male hedonism, but if you listen to the whole song, it's pretty sad. You get to a certain age and you're a predator if you haven't settled down. Culture doesn't give two shits about an old man's sex drive – he becomes a waste of space."

▶THE DETAILS

▶**RELEASE DATE** November 17 ▶**LABEL** 4AD ▶**PRODUCER** Ariel Pink ▶**LENGTH** 67:51 ▶**TRACKLISTING** ▶1. Plastic Raincoats In The Pig Parade ▶2. White Freckles ▶3. Four Shadows ▶4. Lipstick ▶5. Not Enough Violence ▶6. Put Your Number In My Phone ▶7. One Summer Night ▶8. Nude Beach A Go-Go ▶9. Goth Bomb ▶10. Dinosaur Carebears ▶11. Negativ Ed ▶12. Sexual Athletics ▶13. Jell-O ▶14. Black Ballerina ▶15. Picture Me Gone ▶16. Exile On Frog Street ▶17. Dayzed Inn Daydreams ▶**BEST TRACK** Put Your Number In My Phone

MORE ALBUMS

Temples

Sun Restructured Heavenly



The psychedelic tapestry of Temples' 'Sun Structures' debut was home-produced in Kettering by frontman James Bagshaw. On 'Sun Restructured', he places his music in the hands of Beyond The Wizard's Sleeve, a production duo made up of Erol Alkan and Richard Norris. This suite of "reanimations" finds the pair sidelining Temples' retro arrangements in favour of acid-fried expanded versions, soaking the drums in dub, ramping up the fuzz and sending strings and harps spiralling into the ether. The Wizard's Sleeve magic almost makes Bagshaw vanish from his own record, but thumping reworks of 'Sand Dance' and 'A Question Isn't Answered' rival the originals. ■ STUART HUGGETT

7

Röyksopp

The Inevitable End

Dog Triumph



Although they'll possibly continue to make music in other forms, this is Röyksopp's final album. Why be so conclusive? It's odd, especially since 'The Inevitable End' is not a statement by the duo on the death of the album format, but a consequence of current "turmoil" in their lives. It has, unsurprisingly, a dour feel – sparse productions coupled with morose lyrics, sung by guests including recent collaborator Robyn: "*There's nothing more to say*" ('You Know I Have To Go'); "*I don't remember any more what I used to be*" ('I Had This Thing'). It's the sound of a band once introspective but alive, now lost, depressed and unavailable. ■ PHIL HEBBLETHWAITE

5



Girlpool

Girlpool EP

LA newcomers keep things simple on a debut EP frothing with fear, rage and empowerment

The radical power of simplicity is by no stretch a new musical concept; its lineage can be traced from The Shaggs through the Marine Girls and the output of K Records, the Washington label that made a virtue of pared-back expression in the 1980s. Joining that school are LA duo Girlpool, whose debut EP (released on Bandcamp before Wichita snapped them up) comprises just the caustic voices and twangs of guitarist Cleo Tucker and bassist Harmony Tividad. It's easy to confuse simplicity with triteness, but the pair have a knack for magnetic and clearly considered ditties: 'Blah Blah Blah' and 'Jane' boast menacing basslines (and the latter a terrifying scream); 'Paint Me Colors' and 'Plants And Worms' are chiming bummer jams; while they sing in gorgeous, latticing a cappella harmonies on 'Slutmouth'. Tucker and Tividad push against the limitations of their rough recording equipment in a way that lets their sentiments – of fear, rage, cynicism and empowerment – flare with an extra layer of confrontation. ■ LAURA SNAPES



8

▶THE DETAILS

▶**RELEASE DATE** November 17 ▶**LABEL** Wichita ▶**PRODUCERS** Girlpool ▶**LENGTH** 15.25 ▶**TRACKLISTING** ▶1. Blah Blah Blah ▶2. Paint Me Colors ▶3. Love Spell ▶4. Plants And Worms ▶5. Jane ▶6. Slutmouth ▶7. American Beauty ▶**BEST TRACK** Jane

Wiley

Snakes & Ladders Big Dada



Back in February Wiley scrapped 'Snakes & Ladders', tweeting "needs to be epic or there's no point". He made the right decision. This 10th album is undoubtedly epic, built on towering synths, buzzing bass and thudding drums. After the major-label pop of 2013's 'The Ascent', 'Snakes...' marks a return to Wiley's grime roots. Ten furious three-minute grime bangers give way to closer 'Snakes & Ladders (Part Two)', which condenses the 35-year-old MC's musical history into a brain-twisting 11-minute medley. The result is Wiley's most consistently satisfying album; free of commercial pap, a rampant affirmation of his place at the top of grime's tree. ■ BEN CARDEW

8

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Shy Nature
Birthday Club EP
Just Off Pop



Just Off Pop, the name of London quartet Shy Nature's record label, serves as an accurate description of their latest EP. Each of its four songs twist pop structures into intriguing directions. The title track rides an upbeat melody, but Shy Nature inject a deliberate sense of unease with off-kilter instrumentals, while for all the effusive fizz of 'She Comes She Goes', a sense of discomfort prevails. That's mainly down to William Blackaby's vocals, which manage to convey emotion by sounding largely devoid of it. That's nowhere more evident than on 'Tonight Is On Your Side', which closes the EP with a burst of melancholy that would be beautiful were it not so wilfully odd.

7

■ MISCHA PEARLMAN

Meatbodies
Meatbodies In The Red



Meatbodies is the more-or-less solo project of LA musician Chad Ubovich. Time spent honing his craft in the background for a couple of similar one-man shows means there's an audible swagger and strut to Meatbodies' dirty garage. Having played in Ty Segall's hard-rock group Fuzz, and before that with Segall's comparably raucous pal Mikal Cronin, this debut suggests Ubovich warrants similar levels of attention. His default mode – brisk canters with elements of beefed-up psychedelia and proto-punk – can be a little samey, but deviations occur: see the bludgeoning folk of 'Dark Road'. Moreover, the album's finest punk stomps, such as the justifiably titled 'Gold', are impressive enough to recall a legend of this genre, the dear departed Jay Reatard.

7

■ NOEL GARDNER

TV On The Radio
Seeds



The New Yorkers come back fighting after a rocky few years

The past three years have been tough for New York art-rock experimentalists TV On The Radio. In 2011, they lost their bassist Gerard Smith to lung cancer nine days after the release of their fourth album 'Nine Types Of Light', a record whose futuristic sheen and accompanying film saw them reshape guitar-pop's boundaries, as they did with 2006's David Bowie-featuring album 'Return To Cookie Mountain'. Since then, the band have parted acrimoniously with their old label Interscope ("They did what they did. That's as diplomatic as I can put that," singer Tunde Adebimpe said last year), moving to Harvest.

But 'Seeds' is no mournful elegy. Adebimpe only acknowledges his band's turbulent recent past towards the end, on found-sound collage ballad 'Trouble'. Amid bells, glitch and industrial hiss, he strains to find a bright side: "*'Everything's going to be OK,' I keep telling myself/'Don't worry, be happy'*". This brave face infuses 'Seeds'; grief and anger are channelled into a propulsive energy, driving the quartet's synthetic pop explorations with added garage-rock urgency. So after an opening brace of synth-led wonders – the sizzling Kraftwerk thrum of 'Careful You' and the tribal 'Quartz' – they hammer on the gas. 'Could You' sounds like the *Friends* theme might if Spiritualized blasted it full of brass fanfare, while 'Ride' injects piano-led pop with such intensity that it sounds like The Temper Trap tying themselves to a grand piano and pushing it out of a jumbo jet at 34,000 feet. Lead single 'Happy Idiot' – a treatise on how, romantically, ignorance is definitely bliss – finds Adebimpe declaring, "*I'm gonna bang my head on the wall 'til I feel like nothing at all*".



TVOTR aren't averse to the odd swipe at the mainstream, though. Close your eyes during the slick choruses on 'Love Stained' and 'Test Pilot' and you might just mistake them for guitar-toting chart boyband The Script. Mercifully, they're balanced with 'Winter' and 'Lazerray', two inventive, fuzzed-up frenzies that show the raucous influence of The Stooges and Sonic Youth. These songs conjure the same excitement as the seditious 'Wolf Like Me' did in 2006. TV On The Radio have returned from an uncertain period sounding remarkably fresh.

8

■ MARK BEAUMONT

▶THE DETAILS

▶**RELEASE DATE** November 17 ▶**LABEL** Harvest ▶**PRODUCER** David Sitek
▶**LENGTH** 52:43 ▶**TRACKLISTING** ▶1. Quartz ▶2. Careful You ▶3. Could You ▶4. Happy Idiot ▶5. Test Pilot ▶6. Love Stained ▶7. Ride ▶8. Right Now ▶9. Winter ▶10. Lazarrey ▶11. Trouble ▶12. Seeds ▶**BEST TRACK** Could You

Paul Smith and Peter Brewis
Frozen By Sight
Memphis Industries



Maximo Park frontman Paul Smith can't be interested in reviving his mid-'00s level of indie-disco fame. If he were, he wouldn't be teaming up with prog-pop composer Peter Brewis from Field Music. 'Frozen By Sight' is an anthology of Smith's travel writing set to Brewis' strings, piano and percussion, taking the pair from their native north-east to Barcelona and LA. The pair evoke all the emotions of globetrotting, from the spirited 'Mount Wellington Rises' to the lonely 'Budapest'. The lyrics, meanwhile, drip with poetic detail ("*Up close palm trees have hairs/Stone art deco smiling curves*" – 'LA Street Cleaner'). It's another excellent addition to Brewis' catalogue; for Smith, it's a confident step towards the avant-garde.

8

■ ROBERT COOKE

The Brian Jonestown Massacre
+ – EP A Recordings

For a band so deeply rooted in the joint-fugged 1960s, The Brian Jonestown Massacre's latest EP follows rather a modern concept. After their latest album, May's 'Revelation', this shotgun release is made up of four tracks recorded this August in Anton Newcombe's Berlin studio. These songs have been quickly shot out into the world, their mind-altering grooves unfettered by months of extensive production. The retro output of newcomers like Temples seems like child's play compared to the dark, predatory pulse of 'Reconstruction', while 'Leave It Alone' burns like Jim Morrison's hair being accidentally set on fire by an errant joss stick. Shifting to a more contemporary approach clearly suits these wizened pysch overlords.

8

■ LEONIE COOPER

Reviews

The Saints

King Of The Sun/King Of The Midnight Sun Fire



In September 1976, The Saints' garage-punk classic '(I'm) Stranded' was *NME*'s Single Of The week. Time has dulled some of the Brisbane punk legends' snarl but none of their soul, and 'King Of The Sun' – plus a disc of the same songs recorded in "midnight sessions" – is an autumn years triumph. There are major-minor changes, horns and a very slow song called 'Duty', but it only occasionally fades into singer-songwriter beige. 'Turn' is druggy and reproachful, while 'Mini Mantra Part I' has the smart, awkward quality of a John Cale track. While the main record was produced with Dylan in mind, the bonus recording comes closer to the fuzzy swagger of their heyday.

7

■ EDGAR SMITH

Febueder

Lilac Lane EP Melodic



Berkshire trio Febueder have described themselves as "limited" by their core of drums, bass and guitar. There's no restraint evident on this debut EP for Manchester label Melodic, however, its five tracks marked by leftfield creativity and chameleonic transformations. Choppy instrumental 'Remix' transitions seamlessly into 'Brazillia', a twisted jam that jerks between gentle brass samples and swampy guitar grooves. Elsewhere, rumbling drums, clicking percussion and gurgling bass trade off with Spanish guitars on 'Owing', as singer Kieran Godfrey's vocal creates a hypnotic focal point. Freely experimental and showing flagrant disregard for orthodox song structure, 'Lilac Lane' is an engaging and intelligent record that impresses more with each listen.

8

■ JAMES BENTLEY

Iamamiwhoami

Blue To Whom It May Concern



'Blue', the third full-length from Jonna Lee's electronic Iamamiwhoami project, is an 'audiovisual album', the songs accompanied by short films on YouTube, where the singer has gained 30 million hits. But 'Blue"s 10 tracks don't need artsy promos to make an impact. Like Bat For Lashes' Natasha Khan before her, the Stockholm-based Lee – who uploaded her first video late in 2009 – has a knack of making synths, drum pads and breathy vocals sound spiritual. 'Fountain' is full of wriggling rhythms, while 'Vista' shares a zest for experimentalism with The Knife. At times – as with the clanging keyboards of 'Chasing Kites' – it feels like Lee has overdosed on the *Drive* soundtrack. Ultimately though, sensitivity outweighs '80s cliché.

7

■ LEONIE COOPER

Fryars Power

Long-delayed second album is often brilliant, frequently quirky, but occasionally jarring



Benjamin Garrett's second album as Fryars arrives five years after his debut 'Dark Young Hearts' and two years after excitement-building singles 'Love So Cold' and 'In My Arms'. In a recent *NME* interview, Garrett blamed the delay on "label issues" after problems with his old home 679. The 24-year-old Londoner was left isolated and without an outlet for his music. Thankfully, the story has a happy ending, as Garrett was eventually able to move to Fiction Records – home to The Maccabees and Elbow – and release 'Power'.

Though often brilliant, it's a disparate album, and it's easy to see how it might have stumped bigwigs at Garrett's former label. It begins strongly, with a series of glorious pop songs that are melancholy and affecting. "*I like to think I'm the solitary type/With less conviction when the loneliness bites*", he sings candidly on 'Love So Cold'. Meanwhile, 'Don't Make It So Hard On Yourself' and 'In My Arms' show off Garrett's gift for melody (Lily Allen recently hired him as a co-writer) without skimping on the quirky production tricks he began honing in his bedroom as a teenager. The former has unexpected oriental flourishes; the latter's off-kilter beats speed up thrillingly mid-track before slowing down again.



But as the record progresses, Garrett sounds less like pop's next big thing and more like an artist who specialises in tracks for trendy blogs. The widescreen odd-pop of 'Sequoia' belongs on the soundtrack to a bumbling American indie flick, while 'China Voyage' grafts swelling Scott Walker-style choruses onto verses featuring spoken-word Chinese – it's cute, but jarringly odd. 'Can't Stop Loving You' is wasteful, as Garrett spoils a lovely melody and some otherwise emotive lyrics with a single glib couplet: "*I'd like a family with you/Now you're earning above average revenue*". A smattering of silly interludes towards the end hardly help pull things together either. This all adds up to a qualified success: 'Power"s handful of great tunes make it worth the wait, but its more affected moments make it difficult to love.

7

■ NICK LEVINE

▶THE DETAILS

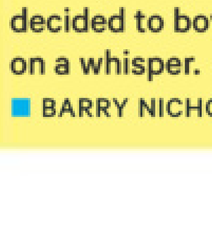
▶**RELEASE DATE** November 17 ▶**LABEL** Fiction ▶**PRODUCERS** Fryars, Luke Smith, Rodaigh McDonald (additional production) ▶**LENGTH** 46:11 ▶**TRACKLISTING** ▶1. (Power Up) ▶2. On Your Own ▶3. In My Arms ▶4. Don't Make It Hard On Yourself ▶5. Love So Cold ▶6. Prettiest Ones Fly Highest ▶7. (Dialogue 1) ▶8. China Voyage ▶9. Sequoia ▶10. Can't Stop Loving You ▶11. The Power ▶12. (Dialogue 2) ▶13. Thing Of Beauty ▶14. (Tide You Over) ▶15. Cool Like Me ▶16. (Over And Out) ▶**BEST TRACK** Don't Make It Hard On Yourself

EVA VERMANDEL

Pink Floyd

The Endless River

Parlophone



Pink Floyd's 15th and final album is more postscript than swansong, a curate's egg that will no doubt sell like spacecakes, but which feels like an inglorious, anticlimactic way to bring down the curtain – however belatedly – on one of the biggest bands ever. For the most part, sadly, 'The Endless River' sounds like what it is: spruced-up outtakes from 1994's 'The Division Bell', enjoyable enough and interesting from a geeky perspective, but never fully satisfying. The exception is 'Louder Than Words', which nicely sums up the band's tumultuous existence: "*We bitch and we fight, diss each other on sight... But this thing we do... It's louder than words*". A shame, then, that they've decided to bow out on a whisper.

5

■ BARRY NICHOLSON

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FILM

Epic outer-space adventure brought down to earth by a shonky script

Interstellar



"This world's a treasure, but it's been telling us to leave for a while now," says Matthew McConaughey in *Interstellar*. Playing Cooper – a NASA test pilot turned farmer – his line emphasises the weighty subject matter director Christopher Nolan has chosen for his first film since 2012's *The Dark Knight Rises*. This 169-minute epic takes place in a near future where the earth is being suffocated by dust. NASA, driven underground by a negative PR campaign claiming the moon landings were faked, is operating a secret mission to find another planet that can sustain human life. It's a space adventure for the climate change era, but also a story steered by an overriding belief in simple human emotion, whose fancy academic ideas about wormholes in time were inspired by the world-renowned physicist Kip Thorne. Nobody could accuse Nolan, who also gave us 2010's brain-melting *Inception*, of shirking a challenge.

The skinny, weather-beaten Cooper is the film's hero, persuaded by Michael Caine's Professor Brand to ditch retirement and his teenage kids so he can helm a voyage from which he might never return. He's joined in space by a couple of scientists whose presence feels fairly perfunctory, Wes Bentley's Doyle and David Gyasi's Romilly, and one whose role is more integral: Dr Amelia Brand (Anne Hathaway) isn't just the daughter of Caine's charismatic professor, but also the lover of a scientist who's alone in outer space, waiting to be saved.



DIRECTOR
Christopher Nolan

IN CINEMAS
November 7

Dr Brand's mid-trip monologue about love's ability to override scientific logic is probably *Interstellar*'s most ill-advised moment; Hathaway gives great earnest face, but this preachy speech feels like it's been cynically shoehorned into a film that's otherwise content to earn our emotional investment slowly but surely. Sadly, that's not the only time the script (written by Nolan and his brother Jonathan) lets down the excellent cast, which also includes Matt Damon playing an almost-too-perfect NASA hero.

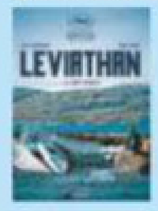
The clever visuals withstand this, though. Indeed, the jaw-dropping space sequences look all the more spectacular because they're sandwiched between humdrum views of interplanetary travel: the inside of Cooper's ship is drab and dingy; the crew members dress like they've been sale shopping on the high street. The odd plot hole in a film as ambitious as this is forgivable, but using implausible conversations to bring the audience up to speed isn't. Would Cooper, a trained NASA pilot, really need his colleague to explain the concept of a wormhole using a sheet of folded paper?

This dodgy dialogue and an ending that's only *just* satisfying mean that Nolan's space epic doesn't quite live up to its lofty ambitions. It's a mostly entertaining slice of high-end sci-fi, but ultimately *Interstellar* doesn't shine as brightly as it could have done. ■ NICK LEVINE

6

CINEMA

Leviathan



This deserved winner of Best Film at this year's BFI London Film Festival charts the struggles of the ordinary man against the corrupt machinations of corporate power. Set on the remote Kola Peninsula, near the Russian border with Finland, Andrey Zvyagintsev's film follows Kolya (Aleksey Serebryakov) and his fight to keep the home he's built on the rocky shoreline of the Barents Sea from being acquired for commercial development by a local mayor. Enlisting the help of his old friend Dimitri, a lawyer, Kolya's fight has tragic consequences for his wife Lilya and son Roma. A gnawing sense of an inevitable unhappy ending is reinforced by a barren landscape rendered through foreboding camerawork in a powerful comment on the human condition. ■ DAN BRIGHTMORE

8

CINEMA

The Drop

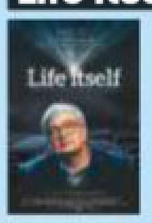


Based on a short story by *Shutter Island* writer Dennis Lehane, *The Drop* is the last film James Gandolfini worked on before his death in June last year. The former *Sopranos* star plays Marv, the heavy-handed owner of a Brooklyn bar that also serves as a base for money laundering. The protagonist, though, is Marv's cousin Bob – played by Tom Hardy – who tends the bar and is inadvertently embroiled in a complex local crime network when thugs break in and rob it. However, the story rarely sticks and, while there are some absorbing performances – *Rust And Bone*'s Matthias Schoenaerts proves it's possible to be menacing while wearing a shell suit – *The Drop* comes off as contrived and uninspired. ■ DAN BRIGHTMORE

6

CINEMA

Life Itself

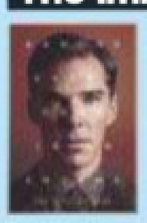


Despite his obsession with cinema, the *Chicago Sun-Times* film critic Roger Ebert knew that life was about more than the movies. Steve James' deeply moving documentary, made during the last months of Ebert's life, shows how valued he was by filmmakers. Martin Scorsese and Werner Herzog offer heartfelt praise, while young directors Ava DuVernay and Ramin Bahrani relate how he helped their careers. Ebert's life plays out like the perfect script: his prickly yet brotherly relationship with fellow critic Gene Siskel provides drama and catharsis; his wife, Chaz, and the pair's vast inner strength, are a second love story, and as cancer set in, James captured Ebert writing his own inspirational third act. ■ ANGUS BATEY

8

CINEMA

The Imitation Game



Now regarded as a founder of computer science, Alan Turing was a British mathematician whose job was to hack into German coded messages in World War II. As Turing, Benedict Cumberbatch leads a group of statisticians in a bid to unlock the Enigma coding machine. With the story told via flashback, Cumberbatch's performance as the man Winston Churchill said made "the single biggest contribution to Allied victory" is captivating. Turing's struggle was complex – his work remained top secret after the war and he was later prosecuted for homosexuality – and Cumberbatch brings it to life painstakingly. His story is riveting and sheds fresh light on a forgotten hero. ■ DAN BRIGHTMORE

8

Sam France of Foxygen at Manchester's Ruby Lounge

56

The LA oddballs channel Iggy, Jagger and Dr Frank N Furter for long-delayed return

PHOTO BY ANDY HUGHES

Foxygen don't make it onstage on time tonight, but it doesn't matter. They're already 18 months late. The Californian oddballs' debut Manchester show was cancelled when chief songwriters Jonathan Rado and Sam France pulled out of a string of dates to preserve the "creative health" of their group. What followed were break-up rumours, a broken leg for France and, in September, their baffling third album '...And Star Power'.

Tonight, though, Foxygen are fighting fit. The second 'How Can You Really' kicks in, France is thrusting around like a liquid-hipped hybrid of Mick Jagger and Iggy Pop, topless underneath his wide-open blazer, sweat smudging his eyeliner as he climbs speakers and claws at the air.

Upbeat, wild, cheesy and above all fun, the set veers from psychedelic fury to disco diva hell via space-age prog, gospel, country and some of the most ludicrous rock theatrics since *The Rocky Horror Picture Show*. Foxygen walk a fine line between show-stopping boldness and self-indulgent bollocks. But after all they've survived, we'll let them have this one. ■ ROBERT COOKE

7

Foxygen

The Ruby Lounge, Manchester

Thursday, October 30



NME GIG OF THE WEEK

Klaxons

Shepherd's Bush Empire, London
Tuesday, November 4



'It's Not Over Yet'? It is now. The bleary-eyed new-rave pioneers' last ever UK show is a ragged triumph

"It's about nostalgia," a girl with dyed blue hair says knowingly to her pal up in the second-tier seating. Maybe it is for her, but for the rest of us, we're all here 'cos we still listen to this year's Klaxons album 'Love Frequency' every day on our way to the Trash nightclub and we love its balls off. Right? Leaving at their peak. Sad loss. We'll never know what they would have done, etc, etc, etc.

Seven years after they had their summer of new rave, when guitarist Simon Taylor-Davis' love affair with Lovefoxxx seemed like indie's own KimYe, when they could give the most rock'n'roll Mercury Prize acceptance speech in history by collapsing into a hot heap of drugs on the carpet, this is the closing-down sale on an era. A little too late. A little too tentative.

Part of every punter in a crowd that includes James Murphy, Harry Enfield and Keira Knightley hoped that Klaxons would come along here and fire a thermonuclear glitter cannon at their audience, play five songs and melt the rest down into one druggy silvery knot of acid prog. That would be a fittingly anarchic send-off for a brilliantly anarchic band.

Instead, the mood tonight is of a kind of sad, dutiful defiance. Watching Jamie Reynolds struggle to find any words to sum up the moment, beyond "It's been nine amazing years" (surely MDMAzing?) or "Thank you, London, you've always been good to us", you get the sense that he's not entirely sure why they're splitting up either, or what's going to happen next. Except that it's just time. Regarding the finer details, the band are tight-lipped. They're not doing interviews. Later, in the VIP Bar, all James Righton will say is that "it's complicated". What's he doing next? "Therapy?" he laughs.

With their retro black-and-white dancefloor background, a K-logo ecstasy pill on Righton's keyboard stand, they troop on in their white stage gear, looking like *A Clockwork Orange*'s house sequel: *Rave Patrol*. As one hardy soul with a glow stick bangle fist-pumps upfront, they start with 'Love Frequency''s 'A New Reality', an opening that maintains the link with all the sweet, pie-eyed wonder of their earliest cuts.

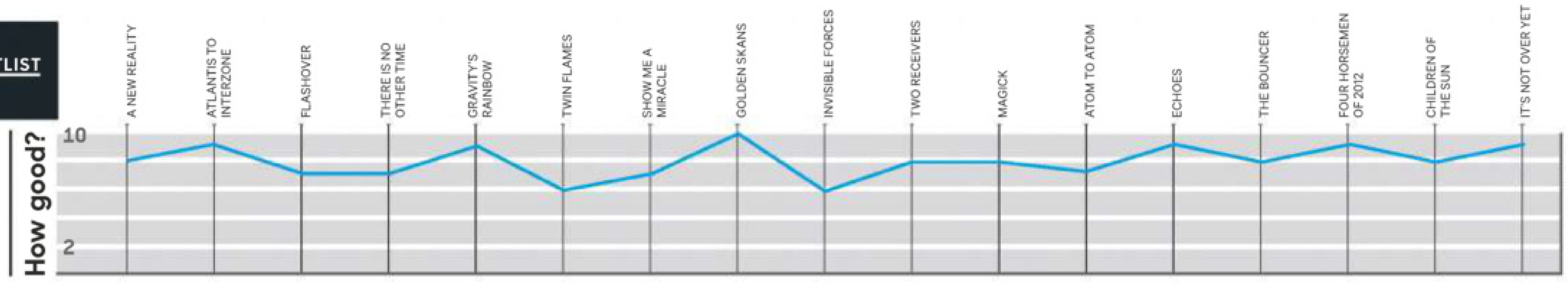
Watching Klaxons try and wrestle free of new rave was like trying to watch a pilot eject from a plane in a tailspin. The intervening years have seen them attempting to mesh their need to get away from what had become a youth fad with the fact that its sound was essentially *their* sound. Second album 'Surfing The Void' – tonight represented by a doomy thundercrack of 'Flashover', 'Echoes' and 'Twin Flames'

PROFESSIONALISM IS STILL NOT A SLUR YOU COULD EASILY LEVEL AT THEM

– burrowed down into the narky punk-psych side of their sound. 'Love Frequency' swung the pendulum the other way, hitting the '91 rave anthems go-go-juice. It often succeeded, but no-one was much bothered by then, no matter that the likes of 'Children Of The Sun' sounds as good as anything they ever did.

Really, the astonishing weight of treasure buried in 'Myths Of The Near Future' is the reason 2,000 people have turned up here. 'Golden Skans' tossed away casually, mid-set, remains as fine a modern pop record as Kylie Minogue's 'Can't Get You Out Of My Head' or Kelis' 'Millionaire'. 'Four Horsemen Of 2012', where Righton and Reynolds switch instruments, deserves everyone's revised attention – a travelator of acid nightmares that highlights just how far their radical ambitions once extended. A moshpit breaks out during 'Two Receivers'. They dedicate 'Gravity's

SETLIST





Klaxons at their last ever UK show

Rainbow' to Joe Daniel, the Angular Records label boss who put it out only three months after their first gig, upstairs at Soho's St Moritz club, where Jamie writhed around on the ground, doing 'It's Not Over Yet' with no synths, just harsh stun-gun drums. They no longer writhe, but they still crash around the stage like musical quad bikers during a dirty 'Magick' and 'Atlantis To Interzone'. Nothing is neatly tailored. Professionalism is still not a slur you could easily level at them. For one last time, Klaxons crash into 'It's Not Over Yet'. "It is now," Jamie fails to say.

There follows a supernova of applause, yet however much the nostalgia for the recent past busts in on these myths of the near future, there's no escaping the fact tonight's crowd are now more Cos than CassettePlaya. The fact is that, in 2014, Klaxons make more sense as something that once was. ■ GAVIN HAYNES

9





Jamie T

O2 Academy, Bristol, Thursday, October 30

Back on the road, south London's punk troubadour delivers a killer opening-night set

Aside from a smattering of low-key regional gigs in July and a hectic last-minute secret set in a tiny tent at Reading Festival, Jamie Treays hasn't toured in almost five years. The 28-year-old's third album 'Carry On The Grudge' stormed the Top Five in September and expectations are high tonight, on the first show of a 14-date sweep across the UK.

If he's nervous he doesn't show it. Sauntering onstage in a black cap and workman's jacket over a plain white shirt, Treays looks like he's off out to walk the dog. The crowd aren't quite as calm. When 'Limits Lie' clangs into action a riot kicks off, and not just down the front. Limbs dangle from the staircases that flank the stage and every last person bellows out the chorus. After only a few minutes, there's beer and sweat everywhere. It's glorious.

"Everyone alright?" smirks the singer before 'Don't You Find', another slow-burner rendered rowdy by the sheer force of the audience's enthusiasm. Treays is clearly buoyed by the reaction to his new songs. The angry hardcore stomp of 'Peter' and the tumbling twilight ska of 'The Prophet' slink into the set like he's been playing them for years. When the older material finally arrives, it provokes utter madness. 'Salvador' is a party punk triumph, and during 'Man's Machine' Treays showers the steaming crowd with water. He pogos throughout '368' and 'If You Got The Money' is turned into a rocket-powered skank by his new backing band.

However, unlike the full-band chaos of his shows with old group The Pacemakers, Treays now delivers a proper Jamie T solo show. His band are discreet, allowing the singer and the songs to shine. Conspicuous by its absence is 2006 single 'Sheila', perhaps Jamie's best-known track, which skilfully wrangled John Betjeman's poetry and teen boozing. The 20-song set doesn't feel limp without it. Not that it matters. You imagine Jamie T's rampant devotees would be perfectly happy with an evening of comedy covers, just as long as their returning hero was singing them. ■ LEONIE COOPER

SETLIST

- ▶Limits Lie
- ▶Don't You Find
- ▶Operation
- ▶Peter
- ▶Turn On The Light
- ▶So Lonely Was The Ballad
- ▶British Intelligence
- ▶Salvador
- ▶The Prophet
- ▶Murder Of Crows
- ▶Emily's Heart
- ▶Love Is Only A Heartbeat Away
- ▶Back In The Game
- ▶The Man's Machine
- ▶Spider's Web
- ▶368
- ▶If You Got The Money
- ▶They Told Me It Rained
- ▶Zombie
- ▶Sticks 'N' Stones

8

JORDAN HUGHES, JENN FIVE

Pitchfork Paris

La Grande Halle de la Villette, Paris
Thursday–Saturday, October 30–November 1

Expertly curated event runs gamut from transcendent hardcore to heartfelt dance





The jokes write themselves: now in its fourth year, Pitchfork's Parisian festival takes place in La Grande Halle de la Villette, a magnificent glass and black cast-iron structure that used to house cattle awaiting slaughter. Given that the famously discerning online music mag curated the three-day line-up, most of the acts playing have already been spared the critical chop, but there's a certain ruthlessness to the way the festival unfurls.

There are two stages, one at each end of the long hall. When one band finishes, the next starts across the room, and the crowd follow in tidal fashion. Not giving ticketholders many options is a bold move, particularly when there are few extracurricular activities. But that confidence is not misplaced: the line-up offers an embarrassment of riches, even if the slightly frosty crowd are a bit resistant.

Coincidentally, there's a distinctly French theme running through the highlight acts that's both neurotic and romantic. Canadian wraiths **Ought** are enervated on Thursday evening, appealingly jittery frontman Tim Beeler working through the throes of an existential crisis (the most French of crises) in real time. "*I'm no longer afraid to die/'Cos that is all that I have left*", he sings, repeating the line and acknowledging it – "*yes, yes*" – analysing his own thoughts until perfect clarity arises, as the band shift between arch post-punk and affecting ambience.

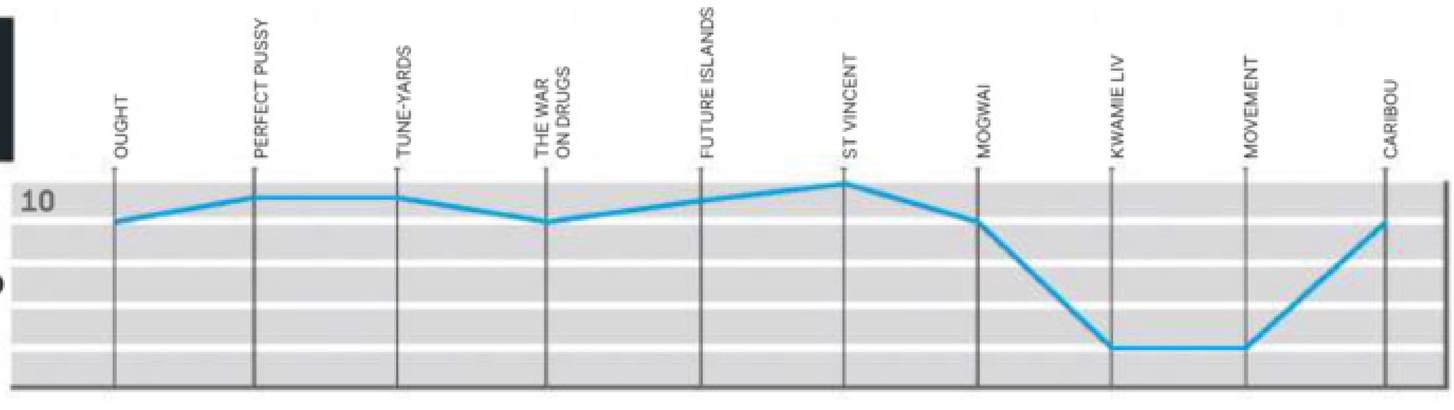
FUTURE ISLANDS PLAY IN IMPRESSIVE HALLOWEEN REGALIA

Devotees of French cultural theorist Roland Barthes, **Perfect Pussy** play in the same slot on Friday. Like Ought, they utilise space and drone in similar ways, not serving any larger melodic arc, but as a tool for provocation and repose. Singer Meredith Graves snaps her body like an alligator's jaws, screams into the floor and pounds herself on the chest like Samuel T Herring of **Future Islands** (who play later in impressive Halloween regalia). But as Perfect Pussy wind down their transcendent hardcore, Graves blinks, bathed in red light, holding out her hands as if receiving divine benediction.

Tune-Yards are sounding increasingly dissonant these days, a quality that suits the white guilt, anxiety and anger that underpin Merrill Garbus' Saturday-night set. Her voice is harsh and sardonic on the "*blood-soaked dollar*" line from this year's 'Water Fountain' – it's Simone de Beauvoir's novel *The Blood Of Others*, investigating what life means without sacrifice and activism, set to a skipping-rope skit. Garbus joins **The War On Drugs**, Future Islands and St Vincent (whose live show reaches ever more unhinged levels, peppering 'Birth In Reverse' with maniacal laughs) in a victory lap for independent artists establishing themselves as career prospects on their respective third and fourth records this year. An example for the future lies in **Mogwai**'s Thursday-night set: despite being at their most popular in years, they're uncompromisingly abrasive, a trait that's allowed them to weather Britpop – and that rouses the Parisians, who love it.

Misfires are rare, and most prevalent on Saturday. Presumably to appease any visiting Brits cross about missing *The X Factor*, **Kwamie Liv** and **Movement** put in widescreen, emotive teatime performances that'd be right up Cheryl Fernandez-Versini's street: the former a superficial mix of MIA and Lana Del Rey; the latter three young Australian men unaware of the moratorium on mopey R&B. It's left to Canadian producer Dan Snaith's **Caribou** to end on a high, unleashing a cloud of coloured balloons as the heartfelt 'Our Love' – the lead single from this year's album of the same name – becomes a full-blooded thing, rattling La Grande Halle's panes in their frames. ■ LAURA SNAPES

LINE-UP



9

ANDY FORD, GOFF



(Clockwise from left) Future Islands, St Vincent, Ought and Tune-Yards at Pitchfork Paris



MORE GIGS

Bloody Knees
Jack Rocks The Macbeth, London
Thursday, October 30

Climbing onstage, Bloody Knees' Sam Conway removes a sleeveless fleece. "I look like Alan Partridge," he says. Like his bandmates, the bassist's face is smeared with black-and-white face paint. Frontman Bradley Griffiths has an inverted crucifix daubed onto his bare torso. The paint runs as he screams, sweats and crowdsurfs through 'Garbage Brain' and 'Stitches'. By the time 'Who's Hungry?' is over, he pants: "I need a sit down." He's earned it. **9**

■ BEN HOMEWOOD

Charli XCX
Heaven, London
Thursday, October 30

On the night before Halloween, Charli XCX has come as a schoolkid parent's worst nightmare. Dressed in a cheerleader leotard and a tiara, she asks: "HOW YOU FUCKING FEELING, LONDON? SIIIIIIIICK!" When her fans sing the choruses of 'I Love It' and 'Stay Away', she tells them they're "sick". 'Lock You Up' updates Courtney Love's turn in Hole's 'Celebrity Skin' video. It's sick. The 22-year-old sums the mood up before 'London Queen': "I've never played 'London Queen' in London before. SICK!" **8**

■ EVE BARLOW

Jungle



O2 Shepherd's Bush Empire, London
Thursday, October 30

The once-elusive soul/funk collective get a hometown crowd up on their feet

The day before this show, Jungle were sat around a table at the Roundhouse in London at the Mercury Prize ceremony. Their self-titled debut didn't win, but it did break the UK Top 10, and the west London funk collective have stormed 2014 all the same, taking their hip-swivelling live show from Glastonbury to Japan. But the previous date on this tour – at Cambridge Junction – was pulled owing to equipment failure, so tonight is a chance for the band to show their resolve. Where better to do so than at their biggest London show yet, right in their own back yard?

We're told at the entrance that the set will be postponed by 15 minutes. But Jungle aren't late – the sold-out venue is struggling to cope with the number of people rushing through the doors. The suspense works wonders. Led by founder members Josh Lloyd-Watson and Tom McFarland, Jungle take to the stage amid whirring electronics, and a dynamic rendition of last summer's breakout single 'Platoon' emerges, the rambunctious finale of which ignites the room. Gigantic neon lights beam "JUNGLE" from behind the seven-strong ensemble, and as they segue into 'The Heat' the atmosphere ratchets up a notch. Dual drummers work through incessant grooves as backing vocalists dance and swing, while Lloyd-Watson and McFarland jive behind their instruments, calling out chorus after fever-inducing chorus. This level of intensity isn't quite sustained throughout, despite a stellar lightshow, but when Jungle hit a peak, they sound sublime. It's not just the standing audience who are on their feet to dance, but all three seated tiers too.

After an explosive encore of 'Busy Earnin'', complete with confetti cannons, strobes and smoke machines, Jungle take a humble bow. Once a secretive act who would only perform obscured by darkness, Jungle have accepted popularity, and have nothing they need to hide. **8**

■ JAMES BENTLEY

SETLIST

- ▶Smoking Pixels
- ▶Platoon
- ▶The Heat
- ▶Drops
- ▶Accelerate
- ▶Lucky I Got What I Want
- ▶Lemonade Lake
- ▶Son Of A Gun
- ▶Julia
- ▶Crumbler
- ▶Time
- ▶Busy Earnin'



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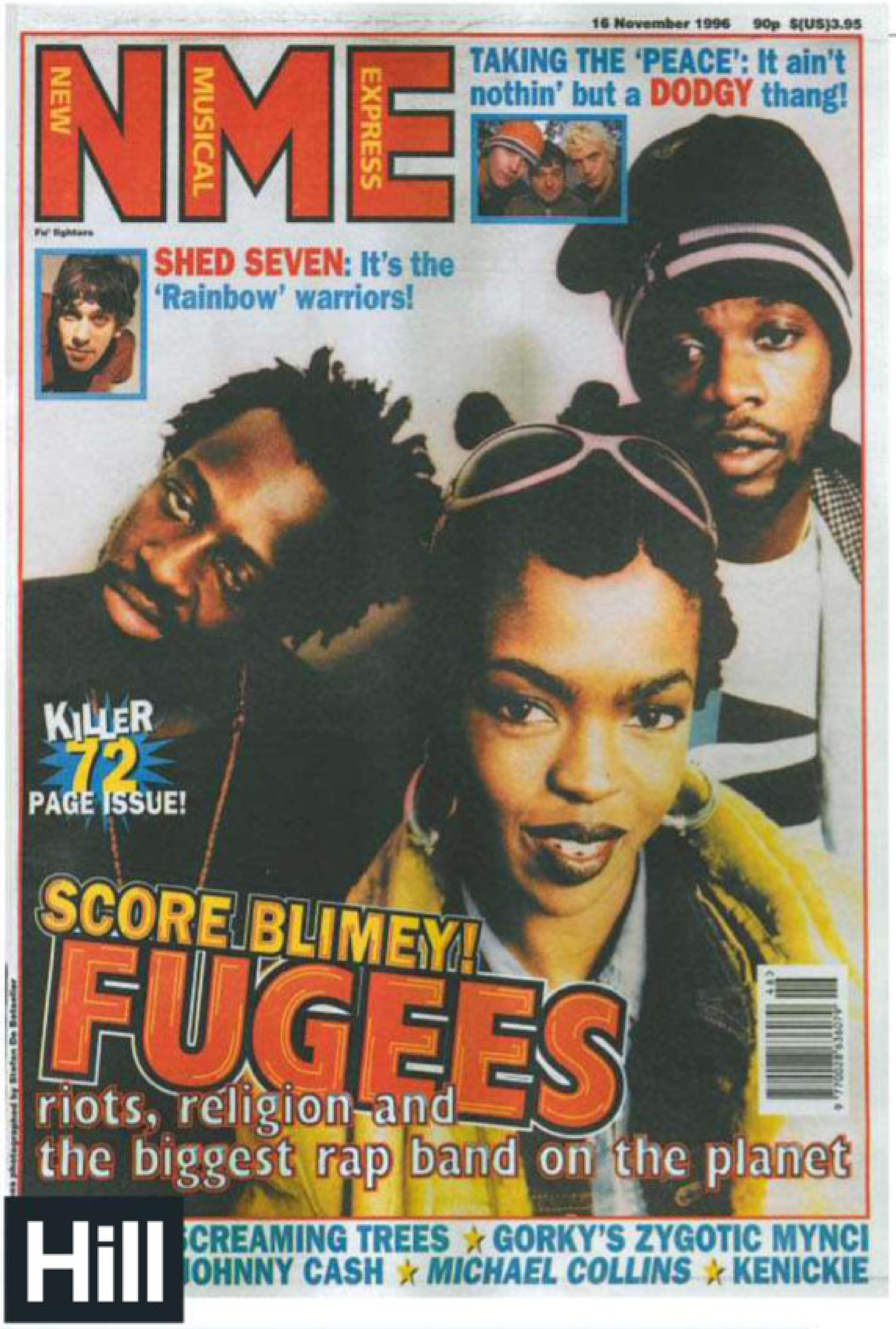


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THIS WEEK IN 1996



Hill communication

The Fugees are becoming a global phenomenon – and there's no doubting who's the star of the show

Wyclef Jean is backstage at Wolverhampton Civic Hall, unflustered by the fact that Lauryn Hill is nowhere to be seen, even though the Fugees are on in 30 minutes. He starts singing at the woman doing his makeup: "*I can feel it coming in the air tonight*". "I tell you," he says. "Phil Collins is one of the illest songwriters who ever lived." "That's right," agrees Pras. Here comes Lauryn, striding and pouting. Onstage, she's the star of the show, and she elicits the biggest cheer of the night when she first appears, 20 minutes in. When she closes the evening with a solo spot, singing Sam Cooke's 'A Change Is Gonna Come', a young woman bursts into tears. Afterwards, Wyclef tries to explain the power of their live show: "When we are onstage our voices tower over all. It gives you the power to spread the message."



STEFAN DE BATSELIER

FROM RAGS TO OSTRICHES

It wasn't so much the drugs that nearly killed Johnny Cash, as the ostrich. After 25 years battling with booze and pills, in the early '80s it was the bird's turn to try and see the big man off. He'd frozen his ostrich's female pal to death in his back yard, so the male retaliated. "The ostrich attacked me," says Cash. "I had on my thick belt so he only cut me three inches in the stomach and broke two ribs. Put me in hospital."

WRONG IN THE SHED

Shed Seven frontman Rick Witter reckons it wasn't his calling to be in a band. He reveals: "I always wanted to be a stuntman, like ['80s TV show] *The Fall Guy*. I did actually try to live the dream. I fell out of a tree, ripped me ear 'ole, broke me arm and got me head stuck in a turnstile." Now that he's a minor indie star, he's keeping his head screwed on: "When we go to the local pub, we don't talk about music, we'll sit and listen to a mate talking about stripping down his car engine."

REVIEWED THIS WEEK



Blixa Bargeld, Nick Cave & Mick Harvey – 'To Have And To Hold'

"Three former inhabitants of rock's most intense and extreme regions learning to master the subtler palette of pure instrumental chamber music." ■ STEPHEN DALTON

ALSO IN THIS ISSUE

▶Ian Brown comments on his band's split in a letter to *NME*: "One day I'll tell everyone who's interested the real story behind The Stone Roses."

▶REM's Michael Stipe on newly re-elected US President Bill Clinton: "I agree with just about everything he believes in – or what I believe he believes in."

▶A news story reports that ex-Breeder Kelley Deal has teamed up with sacked Smashing Pumpkins drummer Jimmy Chamberlin to form the band The Last Hard Men.

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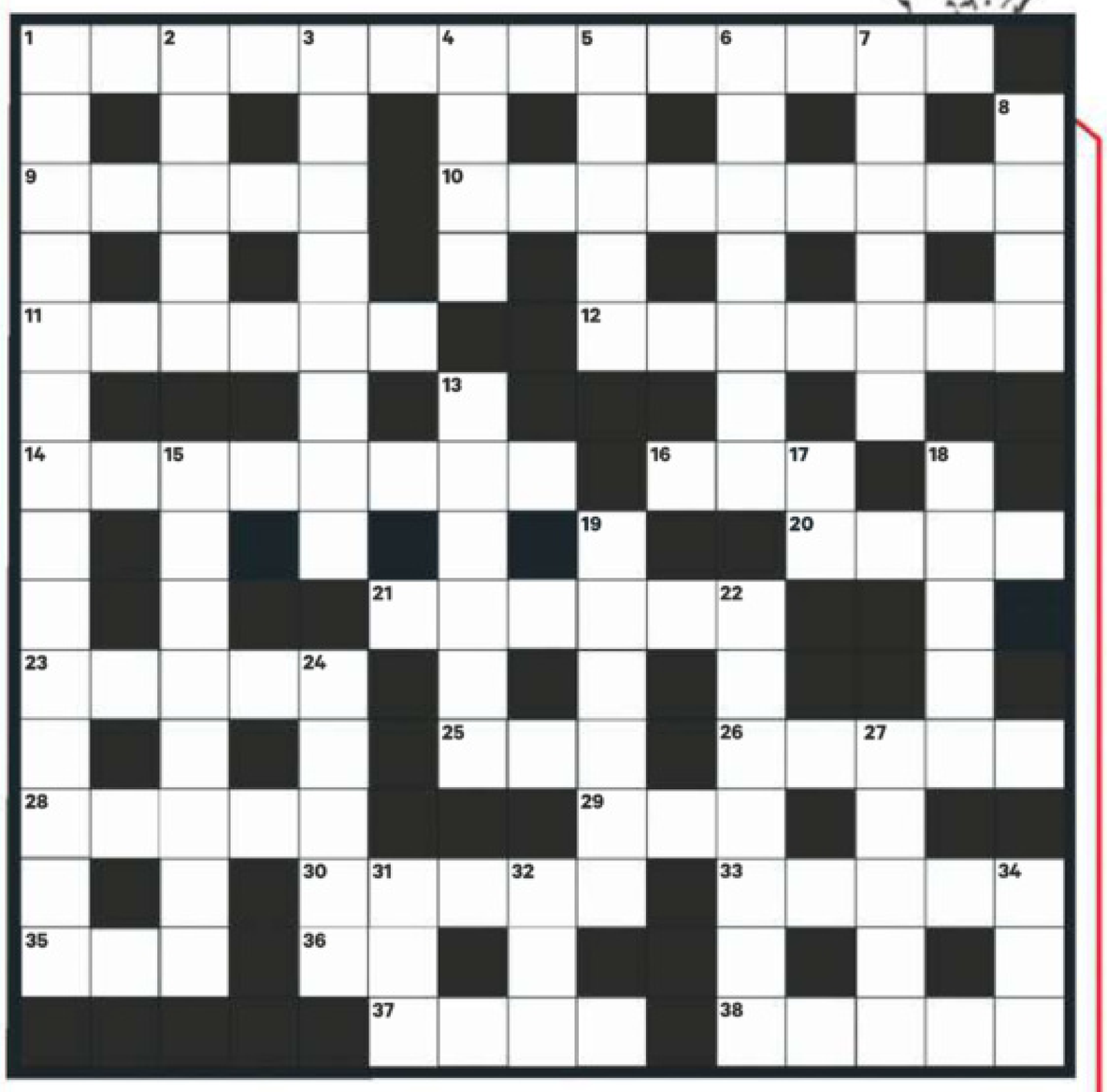
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CLUES ACROSS

1+13D Noel song sparks some interest but it's over in a flash (2-3-4-2-3-6)
9 (See 37 across)
10 Muse's greatest hit (9)
11 (See 24 down)
12 *"I had to phone someone so I picked on you"*, 1972 (7)
14+18D We're in the company of The Enemy (5-3-5)
16 *"Waiting on some beautiful boy to save you from your ___ ways"*, from The Killers' 'When You Were Young' (3)
20 (See 1 down)
21 (See 2 down)
23 Get down and move to the music of Radiohead (5)
25 Member of Green Day appearing in *Coronation Street* (3)
26 (See 4 down)
28 Big _____ Dynamite, formed by ex-Clash guitarist Mick Jones (5)
29 A bit of dreadful folk music for acid house act (3)
30 The La's include first part of a video with drummer from Squeeze (5)
33 Funeral For A Friend hammer out their most recent single (5)
35 *"I love my ___ as much as I love you"*, Cat Stevens on his pet subject (3)
36 No return for this Aphex Twin release (2)
37+9A New album suggests The Datsuns need a wake-up call (4-5)
38 Seminal release from TV On The Radio (5)

CLUES DOWN

1+20A A Top 10 hit for The Rolling Stones' in 1974, but the music didn't mean that much to them (3-4-4-3-4)
2+21A The man in charge of those Nine Inch Nails (5-6)
3 A release that's made These New Puritans get bigger (8)
4+26A Johnny Marr didn't get paid in hard cash for this work (4-5)
5 'The Basement _____', as recorded by Bob Dylan (5)
6+19D Len agrees Fall remix sounds like Ash (4-3-6)
7 *"Can nobody ____ __ / I've got a lot that's on my mind"*, Imagine Dragons (4-2)
8 One of the Jarman brothers from The Cribs (4)
13 (See 1 across)
15 *"Kill me if you dare/Hold my head up everywhere"*, 2009 (8)
17 American Mac Rebennack, better known as __ John (2)
18 (See 14 across)
19 (See 6 down)
22 They were on the 'Road To Ruin' in 1978 (7)
24+11A Glaswegian who started out on 'These Streets' (5-6)
27 Start naturally, then I've got a Kooks number (5)
31 Also an album by John Martyn (3)
32 Tina Turner's one-time partner (3)
34 *"Where are those happy days, they seem so hard to find"*, 1975 (1-1-1)

NOVEMBER 1 ANSWERS

ACROSS 1+29A Something From Nothing, 9 Ari, 10 Love Spreads, 11 New Wave, 13 Epstein, 14+27A+19A Positively Fourth Street, 16 Gus, 17+8D Strange Tidings, 20 Absent, 27 Lamb, 23 OMC, 25 Hai, 26 Iceage, 30 Solid **DOWN** 1 So Long, 2 MBV, 4 Israelites, 5 Graceless, 6 Roses, 7 Maybe, 12 Who, 15 Yardbirds, 16 Guero, 17+3D Station To Station, 18 Respect, 21+24D The In Crowd, 22 Lift, 28 Hal

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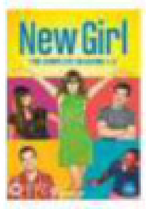


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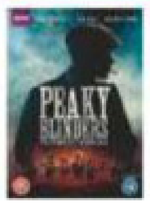
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