

LIAM SINGS
WITH **THE WHO**

+ **ANDY BELL** ON
BEADY EYE's
SPLIT



JULIAN CASABLANCAS + THE VOIDZ

"THEY'RE AN A-TEAM OF
MUSICAL SUPER-NINJAS"

THE STROKES

"WE LOST THE VIBE,
BUT IT'S BACK"

HIS EMPIRE

"CULT RECORDS IS ONLY
THE BEGINNING"

+
TV On The Radio
Mclusky
Mac DeMarco
Mogwai
The Maccabees





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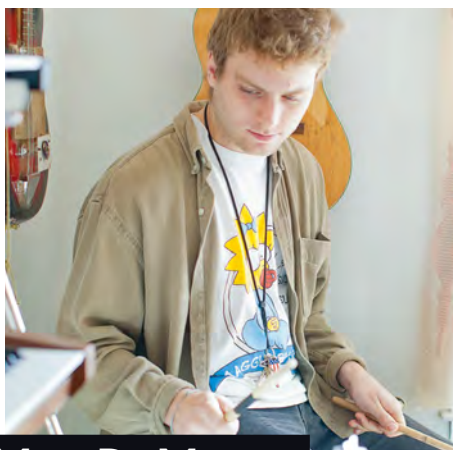
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LETTER OF THE WEEK

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THE MIGHTY JUNGLE

Can I just say how impressed I was to see Jungle play on *Alan Carr: Chatty Man* the other night? It's the first time in a long time I can remember a new band actually breaking through to proper mainstream TV (not Jools), and it was great to see them put so much energy into their performance. Since the summer it seems like people have been in two minds about whether the band were the real deal or not, with practically every interview I read on them attacking them over their past. Performances like that, though, prove that people need to stop being so snide and just focus on the music, which is unarguably great.
Sam Kluiver, via email



Ma and Iceage are doing live at the moment, the fact is that Jungle are properly crossing over. They played huge shows at every festival this summer, they're all over the radio, and as a result they're probably the only new band (Royal Blood aside) who stand a real chance of going supersonic over the next 12 months. It'll be interesting to see what happens when they do.

MW: I can't think of a single band who've polarised opinion in this office in quite the same way as Jungle for a long time. But you can't argue with the facts – and as much as I love what, say, Fat White Family, Pond, Jagwar

are Kasabian? Where's Florence? Jack White? Jake Bugg? Alex Turner? It's just not reflective of music in 2015 at all to stick One Direction and Elbow on it and hope it'll do. As I say, I'm all for charity but can't they at least make it a little bit exciting? It's such a great opportunity to gather the great and good of pop – just as the original version, which featured everyone from Paul Weller to Spandau Ballet, did. Sadly, for me, this version falls very short.
Janice Aimes, via email

MW: I can't argue with your sentiment, Janice, but let's face facts: Jack, Alex and co don't exactly fit the mould for these kind of ventures, do they? I'm all for the charity element too, but let's just leave it to the conveyor belt of preening pop muppets to take care of the job in hand and get the message through to the masses... I mean, you don't actually have to listen to the thing, do you? Just give them your fucking money (etc....).

MORE BOWIE GRIPES

Congratulations on compiling what was a pretty damn good Bowie Top 50. All the classics were there, together with a few curveballs – which is exactly what a good Best Of is all about. However, I can't help thinking that there were some whacking great omissions that most (if not all) Bowie diehards would have in their Top 10, or indeed Top Five: the oh-so-atmospheric 'Sweet Thing'/'Candidate' from 'Diamond Dogs', plus 'Wild Is The Wind' and 'Lady Grinning Soul'. Surely these are contenders for his greatest vocal performance?

Mark Fraser, via email

list worked so well – and why any list works well. The aim of these things is to cause pub arguments, playground discussions and – fuck it – out-and-out fighting if you really feel you have to. Having worked at NME for the past few years, the one thing I've learned about such situations is this: whoever shouts the loudest wins. So I shall leave you with the fact that, yes, 'ROCK'N'ROLL SUICIDE' WAS WELL AND TRULY ROBBED. Ahem.

LIAM: WHAT'S NEXT?

It was with some trepidation that I waited for internet footage to emerge of Liam

Gallagher's performance at The Who's 50th birthday tribute at O2 Shepherd's Bush Empire (see p8). How would he look? How would he sound? It's clear to us all that this has been a terrible year for him – perhaps his worst since getting famous – and really, nobody knows what direction he'll go in next. I watched the videos and one thing was clear to me though, which is how much Liam still belongs on a stage. His performance wasn't technically great, and his voice didn't sound as bright as it once did. But my god, compared to Rizzle Kicks and Tom Odell, Liam stood out a million miles. I for one hope he gets his shit together again.

Jamie Pulis, via email

to judge anybody by what the tabloids are writing about them, the signs don't exactly look great for him right now. But the Shepherd's Bush performance was a step in the right direction. It's clear he misses the adulation that comes with being centre stage, and he's shown that he can still cut the mustard with a band behind him. He needs it, and as you imply, the music world is a much richer place with him in it. Whatever happens next is gonna be crucial.

THE CLANGING CHIMES OF DOOM

I'm writing in disgust about Bob Geldof's new Band Aid record. Not about the charity aspect of it – obviously that's great – but about the new artists Mr Geldof has enlisted for the 2015 version. Where

MW: You're spot on – Liam is having a torrid year. As much as I hate

MW: You see, Mark, this is exactly why the Bowie



LOOK WHO'S STALKING

Here's me with the Royal Blood boys after their wild album release gig at Rough Trade East in London recently.
Charlie Catmull, via email



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NME TRACK OF THE WEEK

**1. Mark Ronson
Daffodils (feat. Kevin Parker)**

Tame Impala's third album ought to sound like this. Taking its cues from 'Thriller' – check those drums! – and all things James Murphy, 'Daffodils' ends up sounding like the younger, more stoned brother of Daft Punk's 'Get Lucky'. Rumour has it Ronson wanted to take Paul McCartney in a more psych direction when the two worked together in 2013. Judging by this, he really should have done.

Matt Wilkinson, New Music Editor

**2. King Tuff
Danger In The Dark**

"God and the Devil actually have very similar interests," said Sub Pop raconteur King Tuff of his spookily titled third album, 'Black Moon Spell'. "They both want you to listen to it and freak the fuck out." This new tune seems caught between those two biblical forces. It's a desert-rock tug-of-war between good and evil, where Tuff looks for "a piece of paradise" but ends up surrounded by "the living dead". Creepy and compelling.

Al Horner, Assistant Editor, NME.COM

**3. Ghostface Killah
Love Don't Live Here No More**

Taken from the Wu-Tang warrior's forthcoming concept album and comic book '36 Seasons' – in which he takes on the role of a hip-hop superhero and vigilante – 'Love Don't Live Here No More' doesn't show any signs of Ghostface in spandex or saving damsels in distress from burning buildings. Instead, it's a sweet love song layered over old soul samples and cooing vocals from emerging Blue Note artist Kandace Springs.

Leonie Cooper, writer

**4. Years & Years
Memo**

On 'Memo', Years & Years come on like The Weeknd if he hung around in a crummy flat in Brixton rather than a plush Montreal duplex. The dance trio's slowest and most maudlin track yet sees frontman Olly Alexander pining over bedtime piano and muffled R&B beats. "If I tried my hardest/Would you look my way?" he asks, offering a teary-eyed introduction to Years & Years' gooeey centre.

Ben Homewood, Reviews Editor

**5. Tobias Jesso Jr
Hollywood**

On this first single proper, Canadian piano man Tobias Jesso Jr is in a state of neurotic introspection. "I was looking forward to seeing where I was going, but I don't know if I can make it", he sings over the sparsest of piano melodies. The story of the singer's failed attempts to make it in LA ends in bleak fashion, as he repeats the loser's mantra "Think I'm going to die in Hollywood". It's bleak but utterly magnetic.

David Renshaw, News Reporter

**6. Emmy The Great
Swimming Pool (feat. Tom Fleming)**

It's been three years since Emmy The Great's last album 'Virtue'. She's filled her time moonlighting in the glamorous music journalism game, but now she's back. This comeback single featuring Wild Beasts' Tom Fleming is a departure from her anti-folk past: she's reinvented herself as a Lana Del Rey-style chanteuse, intoning her words over glacial beats that recall Sigur Rós at their prettiest.

Kevin EG Perry, writer

**7. Noel Gallagher's High Flying Birds
Do The Damage**

The High Flying Birds are far more than just a stopgap for Noel Gallagher, and his dedication shows on 'Do The Damage'. The pounding glam pianos, strident Who brass and general taste of The Jam make this flipside to comeback 'In The Heat Of The Moment' sound like a songwriting legend reborn. During Oasis' early years, it was commonplace for Noel to chuck away globe-straddling crackers as B-sides. He's at it again.

Mark Beaumont, writer

**8. King Gizzard & The Lizard Wizard
Satan Speeds Up**

It's been a while since a band came right out with and gave Satan some props. If ever a fallen angel deserved the title 'criminally underrated', it's him. "Every second every minute every hour every day/ He's watching you and passing judgement too", sings the Melbourne septet's co-frontman Stu Mackenzie over a twangy psych gloop that's so Pond-cum-Unknown Mortal Orchestra it's silly. Both good bands though, so you'd best start praying.

Tom Howard, Assistant Editor

**9. Lorde
Flicker (Kanye West Rework)**

Kanye West's rework of Lorde's 'Yellow Flicker Beat' from the soundtrack of *The Hunger Games: Mockingjay – Part 1* is a reminder that he's a supremely imaginative producer as well as a rap genius with ridiculously expensive clothes. West strips the track of its bouncy pop energy, replacing it with gloomy atmospherics. Intricate details like the echo-laden piano line towards the end elevate the track into the Yeezus universe.

Lucy Jones, Deputy Editor, NME.COM

**10. Daddy
This Charming Man**

Daddy is the project of James Franco and producer Tim O'Keefe. Their third album, 'Let Me Get What I Want', due next year, takes Smiths-inspired poems written by Franco and turns them into songs in their own right. 'This Charming Man' borrows snatches of Moz's original lyrics and melds them into moody, synth-led art-rock that completely disproves the notion that actors dabbling in music is always a terrible idea.

Rhian Daly, Assistant Reviews Editor

ESSENTIAL NEW TRACKS

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11. Eminem Detroit Vs Everybody

While Dave Grohl's doing his best to rep America's musical hotbeds on 'Sonic Highways', Eminem's here to do his bit for Detroit. One of the new tracks on upcoming compilation 'Shady XV', it sees Shady enlist Motor City heavies Big Sean, Danny Brown and Dej Loaf to celebrate their city's edgy reality. "I can never leave this bitch", whoops Slim, tackling the closing verse as his partners woof "DETROIT".

Greg Cochrane, Editor, NME.COM

12. Rick Ross Movin' Bass (feat. Jay-Z)

"Copper tried to knock us off, we still movin' bass. Haters throwin' shots through a nigga's door, we still movin' bass". Jay Z's latest Rick Ross collaboration is a brooding mantra that's as catchy as the norovirus on a cold winter's day. The hypnotic refrain amplifies the track's murky atmosphere, taking full advantage of Timbaland's shadowy, nod-along backing. It features on Ross' second album of the year, 'Hood Billionaire'.

James Bentley, writer

13. California X Nights In The Dark

"I don't wanna be all alone in the dark", sings Lemmy Gurtowsky on Cali X's new single. Their self-titled 2013 debut sounded like a lorry full of Marshall stacks crashing into a Motörhead gig, but 'Nights In The Dark' finds melody beneath the noise. The best bit, though, is the juggernaut groove the Massachusetts band find just over halfway through. It's a space-rock jam that Bill and Ted would have been proud of.

Ben Homewood, Reviews Editor

14. Melody's Echo Chamber Shirim

On her 2012 solo debut, French singer-songwriter Melody Prochet wanted to "destroy everything" she took for granted in music. Now she's taking her distinctive psych-rock in even more kaleidoscopic directions. 'Shirim', the first offering from her forthcoming second album, mashes classic pop with bass fuzz and reggae, creating something that's celestial and authoritative, but also wonderfully unhinged.

Phil Hebblethwaite, writer

15. Slaves The Hunter

The Tunbridge Wells duo's new single is three minutes long – which, for a band known for short, sharp bursts, amounts to their 'Bohemian Rhapsody'. There's a creepy guitar riff, a sinister, whispered chorus and a crescendo of crashing drums, while the lyrics are all about the law of the jungle – albeit with a tangential verse about the melting of the polar ice caps. More proof that for a dumb punk band, Slaves are pretty sharp.

Dan Stubbs, News Editor



16. Christopher Owens America

Musicians, eh. Always moving from Slovenia to America at the age of 16, rejuvenating scuzzed-up alt-folk with the magnificent Girls, going solo, producing two haunted country albums and then throwing out a brand new song about the fragile hope and beauty of relocating to a new country with a plane ticket bought from busking money. This is husky, plaintive and gorgeous.

Mark Beaumont, writer

17. Lxury Pick You Up

Following on from his summer EP 'Playground', Croydon's Lxury (real name Andy Smith) releases this humongous dancefloor troubler just in time for the Christmas party season. It starts with vocal loops and beats, then sinks into oblivion around the 1:45 mark before resurfacing fiercely. "I'll pick you up, I'll pick you up" it goes, over and over, giving you that final burst of energy when all you can think of is mince pies and your parents' couch.

Eve Barlow, Deputy Editor

18. Perfume Genius Thing

"When we gonna do this thing, bitch?" asks Mike Hadreas on this haunting bonus track from his magnificent 'Too Bright' album. It's not obvious what the "thing" he's singing about actually is, but as his sombre piano chords give way to some distorted roars and freaky, alien-like vocals, it's safe to presume that he isn't urging a housemate to help him assemble some flat-pack furniture.

Nick Levine, writer

19. The Smashing Pumpkins One And All

Taken from the first of two forthcoming new albums, 'One And All' finds the Pumpkins on classic form. "Don't you mind if it's me at all?" Billy Corgan asks over crunching guitars that could have slotted in easily among the heavier moments on 'Mellon Collie & The Infinite Sadness'. Corgan has hinted he may dissolve the band after the second record, 'Day For Night', is released next year. On this evidence, that would be a real crime.

Rhian Daly, Assistant Reviews Editor

20. The Amazing Picture You

Not content with typical pop song structures, dreamy Swedes The Amazing have stretched their latest nugget to nine and a half minutes of folkish musings and presented it as comeback single 'Picture You'. The title also serves as the name of their third album, which is due in February. If it's anything like this, expect understated vocals, roomy production and some top-notch guitar noodling by guitarist Reine Fiske.

Hazel Sheffield, writer

TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Liam causes a big sensation


Gallagher Jr returns to the stage for the first time since the Beady
Eye split – performing ‘My Generation’ at a Who tribute night

PHOTO: MICK HUTSON

Less than a month after announcing Beady Eye’s split, Liam Gallagher was back onstage – with The Who. The former Oasis man stepped up for a night celebrating 50 years of the veteran band on November 11 at Shepherd’s Bush Empire in London, where a number of guest vocalists fronted The Who’s backing band in aid of Roger Daltrey’s favourite charity, Teenage Cancer Trust. Swaggering onstage in a parka, Gallagher belted out ‘My Generation’ like he’d been singing the song for years – which, to be fair, he has, as it was a fixture of Oasis’ live sets in the ‘00s. Liam’s performance was the highlight of the all-star evening, which also featured Pearl Jam’s Eddie Vedder, Rush’s Geddy Lee, Ricky Wilson of the Kaiser Chiefs and video tributes from Paul McCartney and Iggy Pop. Another notable appearance was that of guitarist Wilko Johnson, who played ‘The Kids Are Alright’ with The Strypes – his first live performance

since announcing that he has been cured of pancreatic cancer.

After shaking some hands down the front during his performance, Liam buggered off without saying a word and refused to come on for the encore: still every inch the rock’n’roll star. He later said of his love for The Who: “Massive influence. The music, the melodies – sheer power, man. That’s what I’m about.” Indeed, the gig was testament not only to the charity’s pulling power, but also to musicians’ enduring love of The Who. “I remember watching *Quadrophenia* at the Hyde Park Picture House in Leeds wearing a three-button suit and too much eyeliner, thinking life could never get any better than this,” said Ricky Wilson, who performed ‘Bell Boy’ from the classic mod movie alongside its star, Phil Daniels. “The Who are a defining band for Kaiser Chiefs – we spend a lot of time just talking about them. Playing this gig is an honour.” ■ LEONIE COOPER

A full-page photograph of Liam Gallagher performing on stage. He is wearing a dark, long parka and jeans, singing into a microphone. A large red circle is projected on the screen behind him. To the left, another band member is partially visible playing a guitar. The stage is lit with spotlights.

Liam sings 'My Generation' at O2 Shepherd's Bush Empire in London, November 11, 2014



Ticket to Ride

Former Oasis and Beady Eye man Andy Bell reunites pioneering shoegaze band

When Beady Eye broke up, the speculation focused on what Liam Gallagher would do next, but it's bandmate Andy Bell who's first out of the blocks.

Along with Mark Gardener, Loz Colbert and Steve Queralt, he's reforming the much-loved shoegaze band Ride. The Oxford four-piece have announced a run of shows beginning at Glasgow's Barrowland on May 22 and, so far, ending at London's Field Day on June 7. The dates also include a set at Primavera Sound in Barcelona next May.

"It's going to be really cool," says Bell, who formed the group with his schoolfriends in 1988. "As we were all still friends, we always thought when the time was right we'd do it. And now the time is right."

"People bought our records first time around," adds Gardener, "but our music has grown in significance since we've been away."

With Bell's stints in Oasis and Beady Eye complete, the foursome had simply run out of reasons *not* to get Ride back together. There

were no bridges to be rebuilt between band members. Aside from a six-month period of Bell and Gardener not speaking after the band broke up – the result, essentially, of spending too long in each other's company – they say the relationship between them has always been good. Over the past few years, Bell and Gardener have met their former manager each year to discuss the various offers that come their way, and have always turned them down. "Since the Beady Eye announcement I've had a lot of messages on Twitter saying things like 'I hope this means a Ride reunion', so there's an appetite for us to come back," says Bell.

Gardener says the handful of shows will merely test the water, with more gigs very likely to be added soon. "We want to give the people what they want," says Gardener. "We'd be idiots to go out and play a new album, but that's not to say we wouldn't make new music. There are no plans as such, but I'm sure there will be writing because that's what will undoubtedly happen when we rehearse."

Both Gardener and Bell say the reunion could have happened at various points since 2001, when the band briefly reunited to appear on a Channel 4 TV show about Sonic Youth. "Since then it's been individual schedules stopping it," explains Bell. "I don't know how it would've worked, me being in two bands."

Gardener, meanwhile, is three albums into a solo career, and Colbert is part of former Supergrass man Gaz Coombes' band and has played with The Jesus And Mary Chain, among others. Queralt all but retired from music when Ride disbanded in 1996.

"Ride were only together about six years," concludes the guitarist. "There's a feeling of unfinished business. We want to put that right."

■ ANDY WELCH

Ride: (l-r) Loz Colbert, Andy Bell, Mark Gardener and Steve Queralt; (below, left) in 1990

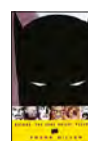
MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Mario Cuomo



The Orwells



BOOK
The Dark Knight Returns by Frank Miller

"It's an '80s comic book by the same guy that wrote *Sin City*. It's the most badass take on Batman."



BOXSET
Eastbound & Down

"I love how the main character that Danny McBride plays is

super-egotistical. It's played out because it's a comedy, but I love overconfidence."

FILM
Sin City

"It's got a bunch of badasses in it like Mickey Rourke, Clive Owen, Bruce Willis. It's a dope movie and I was there at midnight with my popcorn when the sequel came out this year. I love the story and the comic books."



GAME
Drinking

"There's this drinking game called drinking and I think that's probably the game that I enjoy playing the most."

HOME COMFORT
Rosary beads

"My mum always tries to sneak little things like this in my suitcase. When I get home she'll be like, 'You were protected the whole time.' I would probably be fine if she didn't do it, but it's still nice to see."



► The Orwells kick off their latest tour at London's Electric Ballroom on November 20

"LIAM'S HEART WASN'T IN IT"

Andy Bell spills the beans on the Beady Eye split

How did you find out the band was ending?

"Liam had been pretty quiet for a while, and then he just let us know that his heart wasn't really in it any more."

How did you feel about that?

"It ended on good terms and we're all still mates. We wished each other the best of luck and it's all cool."

Was it a surprise to you?

"Yes and no. It just sort of ran its course."

Were the band dropped by Sony?

"No, not that I know of."

What will Liam do next?

"I don't know. I know he sang with The Who (see p8),

but after that I don't know what he has planned."

Does it pave the way for an Oasis reunion?

"I have no idea. It would be great – whether or not I was involved."



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Band: The Mariana Hollow Photo: ©Matt Golowczynski

Maccabees to play Britain's Best Small Venue

Norwich Arts Centre named NME's Britain's Best Small Venue 2014 in association with Jack Daniel's

NME
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JACK DANIEL'S

The votes have been counted and the verdict is in: the winner of this year's search for Britain's Best Small Venue in association with Jack Daniel's is – drum roll – **Norwich Arts Centre**. And to celebrate this momentous occasion, we're sending The Maccabees

to Norfolk to play a very special show at the venue on December 14.

"We're delighted to have won and really excited for The Maccabees," says venue director Pasco-Q Kevlin. "They're an extremely talented band who already have an association with the venue because they've played here before, but they're way out of our league now. So from my perspective it's great to work with a band who are playing at that level. They'll have a great time."

"I often find that bigger bands are anxious to play in intimate spaces. If they're getting good sound and a great audience then that's what matters, and we've got some great engineers here who know the acoustics of this place extremely well. I think that attention to detail is what has helped us win this. It's the artists and the public who've voted for us, and they notice that."

The Maccabees are in good company, as the venue can count Nirvana, Oasis, The Libertines and The Stone Roses among the bands who've packed out the small 290-capacity space when they were starting out. "It's got a great rock'n'roll history," says

Kevlin, "but really a venue like this is about people taking a punt on bands who you don't necessarily know much about. It's about trying things out."

Norwich Arts Centre opened as the Premises in 1977, the heyday of punk, and moved to its current location in the renovated St Swithin's Church in 1980. The venue also hosts comedy, art performances and

exhibitions, but it's the music that has a special place in Norwich citizens' hearts. "It's tiny," says Kevlin, "but as a venue it's something that the city loves. Artists love it too, because it's intimate. The stage is almost half the floor space, so it's a real upfront experience for an audience and for a band. It's a bit belt-and-braces, but it's special."

Nowadays the venue employs multiple music programmers to keep abreast of new music, and they've recently put on shows by everyone from The Wytches to Black Lips, Kate Tempest to Tinariwen. Impressively for such a small venue, they can lay claim to having hosted half of this year's Mercury Prize nominees, including the eventual winners, Young Fathers. "One of our programmers, Rosie Arnold, pointed out Young Fathers to me," says Kevlin, "and their show here was definitely a recent standout performance."

In addition to well-chosen bookings and an intimate space, Kevlin says it's the little touches which the organisers try so hard to put in place that have made the venue a worthy winner. "When you walk through the door, that £10 you spend on a ticket with us has



FELIX WHITE ON THE MACCABEES' SPECIAL GIG

"Small venues have always been important to us, but we don't get to play them much any more. We played Norwich Arts Centre on the tour before our first album came out. I remember arguing about whether we were going to do an encore or not, for some reason. We did!

We're really looking forward to playing Norwich Arts Centre again, particularly because we'll have just finished an arena tour with Kasabian and it will be the opposite experience to that. There can be a bit of a disconnect between the band and the audience when you play those bigger shows, which

is something you can't really avoid. At smaller venues, you end up having conversations with people at the front. You have those little moments where someone's singing the song, or someone's involved, and you have 30 seconds where you're communicating with each other – staring straight at each other and singing something – and that's quite an intimate moment to have with a total stranger. You can only do that at small venues, and those are the special moments that you can't really recreate."

to translate into everything we do," he says. "It has to be a cold beer that's not overpriced, great sound onstage, artists who are happy playing because they've been given enough time to soundcheck. The food for the bands is all cooked in-house and we take great pride in it. It's all those layers that I think have helped put us in the position to win an award like this. Music is in the DNA of this organisation, and it's in every single person who works here. We

THREE LEGENDARY NORWICH NIGHTS

Nirvana

October 30, 1989

Two years before 'Smells Like Teen Spirit', Nirvana didn't even top the bill. On a co-headlining tour with fellow Seattle band Tad, it was Kurt and co's turn to go on first. The 200 fans in attendance were in for a treat.

Manic Street Preachers

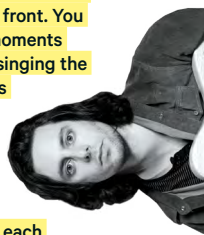
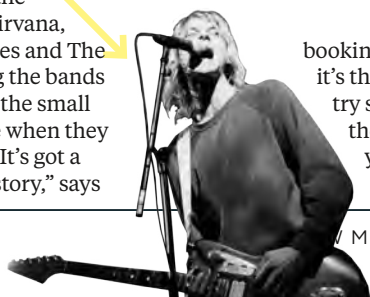
May 15, 1991

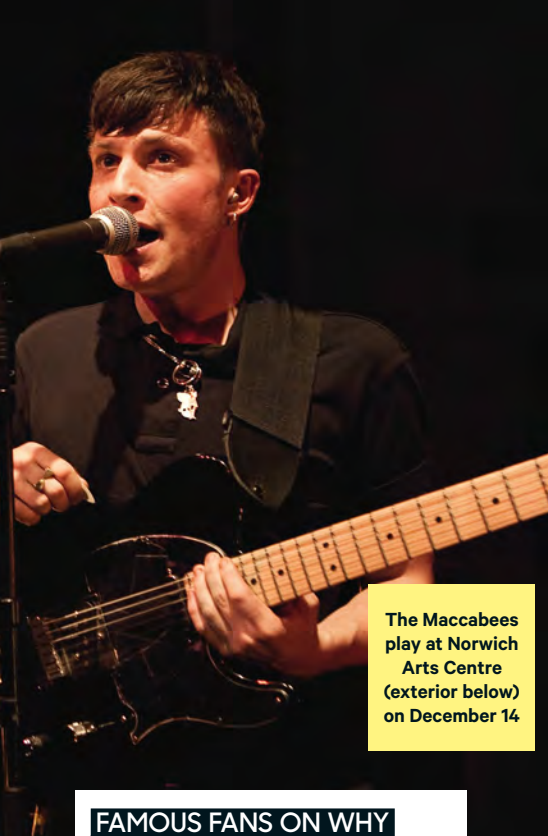
What people really remember is the post-gig interview. Guitarist Richey Edwards invited NME's Steve Lamacq backstage and, while talking, cut "4 REAL" into his arm with a razorblade.

Oasis

June 6, 1994

Two days earlier, Oasis played Creation Records' Undrugged acoustic night at the Royal Albert Hall. Liam looked at the packed crowd and "knew their destiny", according to original drummer Tony McCarroll. Monday night found them plugged back in again.





The Maccabees play at Norwich Arts Centre (exterior below) on December 14

FAMOUS FANS ON WHY THEY LOVE NORWICH ARTS CENTRE

Blaine Harrison, Mystery Jets



"We've played there two or three times, and the energy of the crowd is always joyous."

I have this recording of the guys in the band having a heated two-hour dressing-room discussion on religion and philosophy there, which I really want to release as a B-side some day."

Harry Koisser, Peace



"It is the only venue in the UK that met the Peace Christmas rider in full. This means a lot to us, because when you're touring

through the festive season you find that a lack of cranberry preserves, decorated trees and maids-a-milking can make for a very distressing period. Fortunately, the great people at Norwich Arts Centre went full grotto on the dressing room. Next time we're in Norwich, the nog's on me."

Gruff Rhys



"I love Norwich Arts Centre – people come for the music and are super friendly to an extreme. I've even been given

gifts there – a local jeweller made me a ring and brought it over when I played there to thank me for the music. I felt I was in Abba or something! It's in the heart of the city so people can pop in on a whim – it's not some isolated building on the outskirts."

all talk about music, and everyone here has a story to tell. It's that kind of a gig, and we make sure that everybody has a really good time." ■ KEVIN EG PERRY

► **WIN** The Maccabees play an exclusive show to crown Norwich Arts Centre as Britain's Best Small Venue 2014 on December 14. Tickets can only be won for the show – enter at NME.COM/smallvenues

drinkaware.co.uk for the facts

"It's gonna be unpredictable"

Twin Atlantic are the latest stars

to play Jack Rocks The Macbeth

Glasgow rockers Twin Atlantic have been confirmed as the next big name to play Jack Rocks The Macbeth. They'll play the intimate Shoreditch venue on December 1, less than a month after a huge crowd saw their storming headline show at Camden's Roundhouse.

Singer Sam McTrusty says: "We've got no idea what we're going to do, but we're up for it! We've played a lot of smaller shows in London, but never at The Macbeth. Although we played the Roundhouse recently, playing small venues is how we started as a band – and it wasn't for six months, it was for five years. We learned the hard way, so while going back to playing a small venue will be a challenge, it'll be a good one."

When the four-piece take to the stage at Jack Rocks The Macbeth, they'll be following in the footsteps of La Roux, Only Real and Bloc Party frontman Kele Okereke, among many others. McTrusty says they were keen to get involved because small venues offer a gig experience that bigger places can never match: "I like there to be something unpredictable in a live show. Sometimes you miss out on that in bigger venues, just because you're further away from the crowd."

Twin Atlantic will be delving into their recent third album 'Great Divide', produced by Gil Norton of Pixies fame. They'll be supported by former tourmates Nothing But Thieves, who McTrusty is looking forward to seeing in action again: "They're good guys and their singer Conor has an incredible range. He's fucking unreal. I'd watch them soundcheck and he'd hit all these high, soulful notes. I was jealous!"

► To buy tickets for Twin Atlantic at Jack Rocks The Macbeth, be in with a chance of winning tickets to the show or check out the one-off events at the venue, go to NME.COM/jackrocks

JACK DANIEL'S
JACK ROCKS
THE MACBETH
NME Spotify



THE MINI INTERVIEW



Scott

Devendorf

The National bassist

You play The O2 in London on November 26 – has it always been your dream to be an arena rock band?

"I don't know if it's ever been our ambition, honestly. It's not our goal as a band. But we like to do different things, and this is different."

Do you prepare differently for a show on this sort of scale?

"Yeah, you have to adjust your perspective a little. We're working up something special specifically for this show in terms of the set."

Has spending six hours playing 'Sorrow' at MOMA affected your live sets?

"We had to just put our heads down and do it, so I think it renewed our faith in playing and rehearsing together as a band, away from shows or recording."

What's next for the band?

"We'll take some time off for the holidays, but we've already started talking about writing the next record."

What should we expect? An EDM record?

"I don't think so. The phrase 'back to basics' has been mentioned, so I think it will be more about us just playing as a band. I think the idea is to have less orchestration and use more immediate recording techniques. But that could still go out the window..."

■ KEVIN EG PERRY

Countdown to carnage

Palma Violets, Fat White Family, The Amazing Snakeheads and Slaves to head out on NME Awards Tour 2015 with Austin, Texas

There are only a handful of bands who've proved their live mettle enough to be invited onto an NME tour not once but twice; even fewer who've graduated from the lower half of the bill to headliners in just two years. But next February, following a stint alongside Peace, Miles Kane and Django Django in 2013, Lambeth's premier party starters Palma Violets will nab that honour, topping the bill on the NME Awards Tour 2015 with Austin, Texas. Joining them are London urchins **Fat White Family**, Glasgow gutter-dwellers **The Amazing Snakeheads** and

Tunbridge Wells two-piece **Slaves**. Excited? Chilli Jesson certainly is. "I think this will go down as one of the greatest package tours that NME has had," enthuses the Palmas' bassist. "I'm excited to be going on tour with bands I really respect and listen to in my own time. The Amazing Snakeheads are the best live band I saw all last year, and last time I saw Fat White Family they made the place absolutely light up. They're bands that are giving everything."

On a tour destined to rate as the most high-octane in recent history, Palma Violets' rambunctious live show is guaranteed to go off every night. Not least because they should have album two in the bag by then. "It's all moved on from Reading & Leeds – some of the tracks we played there won't even make the cut," reveals Jesson. "There are

nearly 20 new songs at the moment, but we're narrowing them down and we'll change it up. Of course the new stuff is a step forward, but the main thing I wanted to do is not go too far... There are no eight-minute jams."

And after cementing their reputation as the 2013 tour's naughty kids ("Our mate stole all Miles Kane's booze," Jesson recalls), how do Palma Violets think they'll fare as 2015's head boys? "I've met a few people on the tour already," Chilli chuckles ominously.

"I'm excited to have bands who can get on the level." Dressing rooms of the UK, we can only apologise in advance. ■ LISA WRIGHT



- **Sheffield Leadmill** (February 19)
- **Leeds O2 Academy** (20)
- **Newcastle O2 Academy** (21)
- **Glasgow O2 ABC** (22)
- **Nottingham Rock City** (24)
- **Manchester Ritz** (26)
- **Oxford O2 Academy** (27)
- **Birmingham Institute** (28)
- **Bristol O2 Academy** (March 2)
- **Portsmouth Pyramids** (3)
- **London Forum** (4)

Exclusive ticket pre-sale begins at 9am on Wednesday, November 19 at NME.COM/tickets. Tickets go on general sale at 9am on Friday, November 21



The Amazing Snakeheads' Dale Barclay

Staying beautiful

A new visual biography captures the Manics' early years

Kevin Cummins first saw Manic Street Preachers at "some tiny venue in London" in 1992. "They looked magnificent, all in white jeans," says the NME photographer, known for his work with Joy Division and The Smiths. "Even then they had belief and swagger." He's been taking photos of the Welsh band ever since, and releases *Assassinated Beauty: Photographs Of Manic Street Preachers*, which gathers together images of the group from 1992 to 1994, on December 4.

Some of the most striking images are from a 1994 NME cover shoot in Bangkok. "They didn't really like being there," he says, "and when it came to doing the shoot, we were standing by a river gone putrid from the intense heat. I realised at one point Nicky was nowhere to be seen – he was off throwing up because of the smell. He looks green in half the pictures." Other shots from the same trip show guitarist Richey Edwards as we rarely see him, relaxing backstage. "That was before the gig," explains

Cummins. "I know because I've got photos of him on the same sofa but his chest is slashed."

Cummins says the band understand the power of the photograph and its effect in how they are perceived, and always gave him great access. "They were very into a military look around this time, and they wore this stuff offstage too," he says. "They never had to get 'camera ready'. That's what bands should be like." ■ ANDY WELCH

► **Images from Assassinated Beauty: Photographs Of Manic Street Preachers** start on page 33. An associated exhibition runs at Proud Camden until January 11



STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



Hear Noel Fielding on BBC 6 Music this weekend

Noel Fielding

Mary Anne Hobbs

►LISTEN BBC 6 Music, 7am, November 22–23

The comedian and actor is about to head out on his first tour in six years, but before that he'll join Mary Anne Hobbs in the BBC 6 Music studio this weekend to talk about his TV work, the band he formed with Kasabian's Serge Pizzorno and more.

Green Day Broadway Idiot

►WATCH Sky Arts, 11.45pm, November 20

Green Day frontman Billie Joe Armstrong turned his band's 'American Idiot' album into a Broadway musical in 2009. This documentary follows him as he makes it all happen.

Mick Jagger Screen 6

►LISTEN BBC 6 Music, 1pm, November 23
The Rolling Stones singer

joins Edith Bowman for a special edition of *Screen 6*. Jagger was co-producer on the new James Brown biopic *Get On Up* (see page 55) so he'll discuss that project and how his own music has been used in films.

Karen O X-Posure

►LISTEN XFM, 10pm, November 25
Recorded in New York

for Sofar Sound Sessions, the Yeah Yeah Yeahs frontwoman presents tracks from her debut solo album 'Crush Songs'. Tune in to hear O play the likes of 'NYC Baby' and 'Rapt'.

Sharon Van Etten Marc Riley

►LISTEN BBC 6 Music, 7pm, November 24

The New Jersey singer-songwriter released her latest album 'Are We There' earlier this year. This

week she joins Marc Riley in session to recreate some of its highlights.



Girlpool X-Posure

►LISTEN XFM, 10pm, November
Hotly-tipped new Wichita signings Girlpool – aka Harmony Tividad and Cleo Tucker – make their first trip to the UK this week. They'll squeeze in a visit to XFM between sold-out shows, where they'll chat to John Kennedy about their band's career so far.

Bob Dylan The Folk Years

►WATCH Sky Arts, 4.30pm, November 25
This documentary looks at the factors that influenced Dylan's early years as a folk singer, featuring rare archive footage.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK



The Orwells

Mario Cuomo and his gang of reprobates (above) return to the UK for one last raucous tour this year.

►DATES London Electric Ballroom (November 20), Bristol Fleece (21), Sheffield Leadmill (22), Glasgow Stereo (23), Manchester Academy (24)
►TICKETS £10; London £12.50 from NME.COM/tickets with £1–£1.50 booking fee; Sheffield sold out

Merchandise

The Tampa, Florida band give latest album 'After The End' another airing.

►DATES Bristol Start The Bus (November 20), Birmingham Hare & Hounds (21), Manchester Sound Control (22), Leeds Brudenell Social Club (23), Newcastle Cluny 2 (25)
►TICKETS £9; Bristol £8; Leeds £12 from NME.COM/tickets with 80p–£1.20 booking fee

5 TO SEE FOR FREE

1. Fryars

Rough Trade East, London
►November 20, 7pm

2. Beverly

The Old Blue Last, London
►November 22, 8pm

3. Zinc

The Warehouse, Leeds
►November 22, 10pm

4. Velvet Engine

The Bedford, London
►November 24, 8pm

5. Cheatahs

Start The Bus, Bristol
►November 25, 8pm

Telefonica

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

Text TICKETS to 2020

Terms apply.

PRIORITY

O₂

The remaining Lostprophets plus singer Geoff Rickly put the past behind them for their first album together

No Devotion



Recording at House Under Magic, New York (Lee Gaze and Geoff Rickly, foreground)

Everybody knows what happened to Lostprophets. But the inspiring story that's come from the horrific situation is the way the other members have pulled through it. We now find them, with former Thursday singer Geoff Rickly, recording their first album as No Devotion in New York studio House Under Magic. It seems like an unlikely pairing – the remaining members of a hugely successful Welsh alternative rock/metal group and the vocalist from an underground US post-hardcore group – but everything came together at just the right time. Which, of course, was after everything had gone wrong. “It came out of a pretty dark period in both our lives,” says Rickly, who fronts the band. “We had both lost a lot. Everybody knows what these guys went through. I myself had gone through a really terrible break-up and was lost. My band broke up and I was having some health problems and spent a lot of time in hospital. Both of us really needed something to happen. I don’t think this record would be possible without all the shit that we went through.”

“It’s been totally cathartic,” adds lead guitarist Lee Gaze. “Even now, I’m still finding that this is a really good place to be – in the studio making music that you like, as cheesy

as that sounds. We’re really enjoying it. It feels good to play really miserable music! Although, it’s not that miserable...”

For Rickly and the other members – Gaze, guitarist Mike Lewis, synth/piano/keyboard player Jamie Oliver and bassist Stuart Richardson (drummer Luke Johnson was absent when *NME* visited) – the process of writing their as yet untitled debut has been vastly different from anything they’ve done before. “The five of us had a bunch of songs before Geoff joined,” says Gaze. “Luke was singing on some of them and Stu was singing on others. The music was something that we were into, but it wasn’t quite right. And then our manager hooked us up with Geoff. But the most interesting aspect of writing with this band – and it’s still true now – is that we haven’t gone into a room as a band and set up all our equipment and written a song together.” Instead, Gaze explains, the writing has been done in pieces, with ideas and vocals

emailed between the various members and then recorded at different locations over the course of about a year.

The result sounds unlike anything either of their previous bands have written before – a sumptuous, atmospheric throwback to ’80s British electro-rock. Co-produced by Richardson and New York-based, British-born Alex Newport, the album has been put

together from the initial demo sessions recorded by Richardson in LA, as well as stints at the city’s Big Game Lodge Studios – run by Joby Ford from The Bronx – and in Brooklyn. At the latter, Bloc Party drummer Matt Tong filled in for Luke Johnson, and both will appear on the album.

“It’s been a really fragmented process,” says Gaze. “Me, Geoff and Stu actually lived at the studios. We’d sleep upstairs, get up in the morning, have coffee and work all day. We were just in the moment. We tracked a bunch of songs there, then did five of them with Alex.”

“We needed another three tracks here to finish the album,” chuckles Rickly, “but we’re doing six, it looks like. That’s the big difference for me: it’s so much easier in this band. Nobody’s worried about it. Everybody’s confident about what they’re doing.” ■ MISCHA PEARLMAN

► THE DETAILS

- **TITLE** TBC
- **RELEASE DATE** TBC
- **LABEL** Collect Records
- **RECORDED** Big Game Lodge Studios, LA and House Under Magic Studios, NY
- **TRACKS INCLUDE** Night Drive; Stay; Eyeshadow; 10,000 Summers; I Wanna Be Your God, Grand Central Station
- **GEOFF RICKLY SAYS** “I spent 16 years in a touring band, and I think it’s 17 for these guys. So when things are right, you know. From the very beginning it’s just been a very natural thing and it’s really easy-going. It’s so nice to all be on the same page.”

“THIS RECORD WOULDN’T HAVE BEEN POSSIBLE WITHOUT ALL THE SHIT WE WENT THROUGH”
GEOFF RICKLY, SINGER





Nothing has changed.

ANATOMY OF AN ALBUM



"IT'S THE ALL-PURPOSE ALTERNATIVE ALBUM"

Trent Reznor



STORY BEHIND THE SLEEVE

According to Reznor, the sleeve of 'Pretty Hate Machine' shows the blades of a turbine, "stretched vertically so they would look somewhat like bones or a ribcage". The cover was remade from scratch for the 2010 remaster, as the original artwork by Gary Talpas had been lost.

THIS WEEK...

Nine Inch Nails: Pretty Hate Machine

On the 25th anniversary of its release, we revisit Trent Reznor's debut, melding melodic synthpop with industrial noise

THE BACKGROUND

In 1989, Trent Reznor was waxing floors and cleaning toilets at the Right Track Studio in Cleveland, Ohio. With the blessing of his boss, he started hanging around the facility after dark, self-recording with drum machines, synths, guitars and samplers, inspired by another studio autodidact: Prince. The resulting tracks scored Reznor a deal with TVT Records, but he decided to rework them, reaching out to some of his production heroes: producers Flood, On-U Sound's Adrian Sherwood and John Fryer of This Mortal Coil. The result was an ingenious, aggressive synthesis that fused industrial dissonance with the melodicism and romanticism of electropop. And lo, a star was born.

FIVE FACTS

1 TVT Records may have loved Reznor's demos, but they hated the finished album. Recalls John Fryer: "We thought it sounded brilliant. Then someone from the record company came in – and because the demos were more synth and not as industrial, he said, 'You've ruined this record.'"

2 'Pretty Hate Machine' is packed with samples – 'Ringfinger' includes segments of Prince's 'Alphabet Street' and 'Had A Dad' by Jane's Addiction.

3 Early NIN gigs featured Reznor trashing instruments and assaulting his bandmates. "If the mic's cutting out and you panic, people laugh," he told *Melody Maker*. "But if the mic's in pieces and the drums are all over the stage, it's like, 'Wow.'"

4 Heavy on Biblical allusion, the album is the sound of Reznor questioning his religious upbringing. "I believe there's a god, but I'm not too sure of his relevance," he said.

5 'Pretty Hate Machine' has been covered in full twice – by Ya Baby! String Quartet in 2005, and by chiptune group Inverse Phase in 2012, under the title 'Pretty Eight Machine'.

LYRIC ANALYSIS

"Bow down before the one you serve/ You're going to get what you deserve" – 'Head Like A Hole'

A threat of revenge, directed at the hypocrites of the religious right who preach charity and forgiveness while ignoring the misery of those less fortunate.

"Everywhere I look/ You're all I see/ Just a fading fucking reminder/ Of who I used to be" – 'Something I Can Never Have'

At 24 years old, Trent Reznor already seems to think his life is over. Dejection never sounded darker or deeper.

"You just left me nailed here/ Hanging like Jesus on the cross" – 'Ringfinger'

Reznor airs his messiah complex on a song about debasing yourself in the hope of gaining the approval of the one you love.

WHAT WE SAID THEN

"An explosive combination of gridlocked computer noise and rock'n'roll dynamics... It's easy to see Nine Inch Nails on *Top Of The Pops*." – The Stud Brothers, *Melody Maker*, November 1990

WHAT WE SAY NOW

The synthpop moments may sound rudimentary next to Reznor's later work,

but he was always a pop craftsman at heart, and 'Head Like A Hole' and the show-stopping 'Something I Can Never Have' are still highlights in the NIN canon.

FAMOUS FAN

"It was fantastic for me because it was a real door opener. It gave me a kick up the arse and made me get back on it." – **Gary Numan**

IN THEIR OWN WORDS

"It's the all-purpose alternative album. If you want to stage dive to it you can, but if you're a big Depeche Mode fan you can get what you need out of it as well." **Trent Reznor**

THE AFTERMATH

Buoyed by hard touring with Peter Murphy and The Jesus And Mary Chain and a slot on the Lollapalooza tour, 'Pretty Hate Machine' was a huge hit, and one of the first independently released records to attain platinum certification (it's since gone triple platinum). Growing rancour between Reznor and his label saw the album fall out of print between 1997 and 2005, but it's now back out on Rykodisc, and a 2010 remastering job by Reznor himself has done a lot for its reputation. Following 'Pretty Hate Machine', Nine Inch Nails managed to escape their contract with TVT, and signed up to Interscope for their first major-label release, 1992's 'Broken'.

THE DETAILS

► **RECORDED** August–October 1989 ► **RELEASE DATE** October 20, 1989 ► **LENGTH** 48:29 ► **PRODUCERS** Trent Reznor, Flood, Adrian Sherwood, Keith LeBlanc, John Fryer ► **STUDIO** Right Track, Cleveland; Blackwing and Roundhouse, London; Unique, New York City; Synchro Sound, Boston ► **HIGHEST UK CHART POSITION** 67 ► **UK SALES** 200,000 ► **SINGLES** Down In It, Head Like A Hole, Sin ► **TRACKLISTING** ►1. Head Like A Hole ►2. Terrible Lie ►3. Down In It ►4. Sanctified ►5. Something I Can Never Have ►6. Kinda I Want To ►7. Sin ►8. That's What I Get ►9. The Only Time ►10. Ringfinger



The Very Best of David Bowie

TheWeek

NEWSDESK

QUOTE OF THE WEEK

"I listened to it once, but it's so marred by that whole sort of Orwellian, *Nineteen Eighty-Four* extreme that it just kinda sounds like a fart any way you listen to it"

Foo Fighters' **Taylor Hawkins** is not a fan of U2's 'Songs Of Innocence'

THE NUMBERS

£3.7m

What Spotify claim Taylor Swift would have earned with them this year. Her label say she received less than £320,000 before pulling her catalogue

£10,000

Reported cost of a seat in first class booked to fly Queen guitarist Brian May's Red Special guitar to LA for a performance at the Classic Rock Awards



43

Mobile phones believed stolen at The Courteeners' recent gig at O2 Academy Brixton. They were tracked down to a nearby café.

£1m

Money raised within five minutes from sales of Band Aid 30's 'Do They Know It's Christmas', according to Bob Geldof.

WHO THE FUCK IS...



Zoe Fennessy

This is the woman who had a seizure every time she heard a Ne-Yo song, so had part of her brain removed. **Does Ne-Yo have this effect on a lot of people?** Zoe has a rare condition known as "musicogenic seizures". In her case, it's triggered by the R&B singer. In June she underwent a procedure to remove a large portion of her left temporal lobe, where doctors thought the seizures may originate. **So has Ne-Yo got one more listener now?** Nope. Although the operation reduced the symptoms of her condition, it did not eradicate it altogether.

+ GOOD WEEK +



Gotye

Gotye's political party, The Basics Rock'n'roll Party, are now recognised in the state of Victoria, Australia after meeting the minimum 500 registered members quorum. They will put forward two members as candidates in the November 29 election.

- BAD WEEK -



Diplo

The producer tried to get LOLs on Twitter by backing a Kickstarter-style campaign to "get Taylor swift a booty". Swift's friend Lorde then tweeted the Major Lazer producer to ask, "Should we do something about your tiny penis while we're at it?"

IN BRIEF

Aer-Linger

Cranberries singer Dolores O'Riordan was placed under arrest last week after assaulting a female flight attendant. Details of the attack were not revealed, but the cabin crew member reportedly "suffered an injury to her foot".

Cereal thriller

Usher has given away a new song inside boxes of Honey Nut Cheerios, America's best-selling cereal. A download code for the track 'Clueless' appeared in specially marked boxes of the oat-based cereal. Milk Music missed a trick there.

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

This charming man

James Franco's latest project is an album inspired by The Smiths and the actor's poetry about the '80s band. Franco has recruited carefully for the album - Andy Rourke is on board to play bass.

Official RECORD STORE Chart

TOP 40 ALBUMS NOVEMBER 16, 2014



01 Pink Floyd

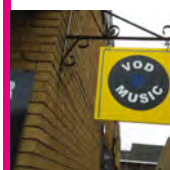
The Endless River PARLOPHONE

The prog-rock band released their 15th and final album last week. 'The Endless River' is largely instrumental and features recordings from the late '60s and mid-'90s.

NEW	2	Sonic Highways Foo Fighters RCA
NEW	3	The Hum Hookworms WEIRD WORLD
NEW	4	Forever Queen VIRGIN
▲	5	X Ed Sheeran ASYLUM
▲	6	In The Lonely Hour Sam Smith CAPITOL
NEW	7	The Other I 02:54 BELLA UNION
▼	8	The Basement Tapes Complete - Vol 11 Bob Dylan & The Band COLUMBIA
▼	9	Love In Venice Andre Rieu DECCA
▼	10	Our Love Caribou CITY SLANG
▲	11	Wanted On Voyage George Ezra COLUMBIA
■	12	1989 Taylor Swift EMI
▼	13	Storytone Neil Young REPRISE
▲	14	Melody Road Neil Diamond CAPITOL
NEW	15	Into Colour Rumer ATLANTIC
▲	16	Royal Blood Royal Blood WARNER BROS
▼	17	Nostalgia Annie Lennox ISLAND
NEW	18	Bloodstone & Diamonds Machine Head NUCLEAR BLAST
NEW	19	A Perfect Contradiction Paloma Faith RCA
▲	20	Partners Barbra Streisand COLUMBIA
NEW	21	Lost Domain Tim Wheeler ATOMIC HEART
▼	22	My Favourite Faded Fantasy Damien Rice ATLANTIC
▼	23	Led Zeppelin IV Led Zeppelin RHINO
NEW	24	Sun Structures Temples HEAVENLY
■	25	This Is All Yours Alt-J INFECTIOUS MUSIC
▼	26	If You Wait London Grammar METAL & DUST
▼	27	I Forget Where We Were Ben Howard ISLAND
▲	28	Popular Problems Leonard Cohen COLUMBIA
NEW	29	Only Human Cheryl POLYDOR
▲	30	No Sound Without Silence Script COLUMBIA
▼	31	Songs Of Innocence U2 ISLAND
NEW	32	Rhubarb Rhubarb The Vöyours HEAVENLY
NEW	33	Syro Aphex Twin WARP
▼	34	AM Arctic Monkeys DOMINO RECORDINGS
▼	35	Houses Of The Holy Led Zeppelin RHINO
NEW	36	Blue Smoke - The Best Of Dolly Parton MASTERWORKS
▼	37	Lullaby And The Ceaseless Roar Robert Plant EAST WEST
▼	38	Who Hits 50 Who POLYDOR/UMC
NEW	39	Alive Glass Caves TRI-TONE
NEW	40	409 Purple PLAY IT AGAIN SAM

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 VOD MUSIC

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SOUNDTRACK OF MY LIFE



Sparks



Irving Berlin

Thurston Moore

Ex-Sonic
Youth
frontman



THE FIRST SONG I REMEMBER HEARING 'Louie Louie' - The Kingsmen

"I must have been all of eight years old. My brother had the seven-inch – it was the first rock'n'roll record he brought into the house. He told me that he made it. I kind of half-believed him because I was so young."

THE FIRST SONG I FELL IN LOVE WITH 'Whole Lotta Love' - Led Zeppelin

"I remember hearing it on a scratchy radio station on the way to school in the back of a car in '72. It just sounded insane to me. The middle was truncated for radio play but it just sounded so cool. I thought, 'If I was given a guitar, some pedals and an amp, I'd make something like this.'"

THE FIRST ALBUM I BOUGHT 'In-A-Gadda-Da- Vida' - Iron Butterfly

"It wasn't with my own

money; I think I had my mother buy it for me. I never listened to the record that much but I did appreciate the side-long title track, which had this really long drum solo and a really long organ solo."

"BONGOS MAKE ME DO A SORT OF LOVE DANCE"

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Beat On The Brat' - The Ramones

"I bought that Ramones album [their self-titled debut, released in 1976] when it came out and by the time it got to this song I had a complete realisation that I needed to move to New York and be in a band immediately, like right now. I could relate to their sense of focus, leather jackets, ripped jeans and T-shirts. The singer of the band was as tall and geeky as I was."

THE SONG I CAN NO LONGER LISTEN TO 'God Bless America' - Irving Berlin

"There are a lot of songs that I can no longer listen to but you've definitely heard of this one. I'm afraid can't really go into my reasons for fear of incarceration..."

THE SONG THAT MAKES ME WANT TO DANCE 'Edges' - Ian A Anderson

"You don't wanna see me dance! But if I had to choose one it would be a song by an English folk singer named Ian A Anderson – not to be confused with the Jethro Tull leader. There's just something in the rhythm of this song, between the guitar, the flute and the bongos, that makes me get up and do a sort of Indian love dance."

THE SONG I DO AT KARAOKE 'Immigrant Song' - Led Zeppelin

"I did this in front of my

but I'll go for this one as it's kind of meditational. The way Sade looks in that video, in the nightclub with that monied audience, it kind of calms me down."

THE SONG I WISH I'D WRITTEN 'Little Johnny Jewel' - Television

"It exemplifies everything I was going for as far as an aesthetic of urban rock music. It's startling, naked and bare; so different from what was going on in the music world at the time. It was on a seven-inch and it continued on the flipside – I just thought that was the coolest idea."

THE SONG I WANT PLAYED AT MY FUNERAL '(I'm Always Touched By Your) Presence, Dear' - Blondie

"Blondie are really significant as a band. Debbie Harry comes from a place that straddles avant-garde and pop really successfully. They were really important to me when they first started playing in New York."

THE SONG THAT REMINDS ME OF MOVING TO LONDON Sparks - 'This Town Ain't Big Enough For The Both Of Us'

"I'd have to choose a song by an American group who also have a strong connection to London, so that would be Sparks. When I first moved here they were playing the Union Chapel and I called up to see if I could get on the guest list. They found out and called me back and asked me to play guitar on this song at that show. So not only did I get to go to the gig, but I also got to play guitar with these heroes of mine."



Blondie

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NME
NEW
BAND
OF THE WEEK



Viet Cong

From tragedy to triumph for Calgary's caustic post-punk obsessives

Listening to the dark debut album by Canada's Viet Cong, you could begin to worry about singer and bassist Matt Flegel. But fear not: writing songs like 'Pointless Experience' – grinding post-punk with a chorus of "If we're lucky we'll get old and die" – allows him to exorcise his frustrations. "Everything's been great for us, for sure," he laughs. "I like to joke around. I'm alive in this shit world, and you have to deal with things appropriately."

Flegel's had a fair bit to deal with in recent years. Namely, the disintegration of Women, the group he formed alongside his guitarist brother Patrick, drummer Mike Wallace (now also in Viet Cong) and guitarist Christopher Reimer. After two albums that saw the band fêted as underground alt-rock saviours, they went on hiatus following an

onstage meltdown in British Columbia in October 2010, before, heartbreakingly, Reimer passed away in his sleep in early 2012. As tragic and messy as their end was, Flegel reckons he's learnt some valuable lessons from his time in Women: not having a family member in the band, for example. "It's a terrible thing," he explains. "You know the one word to say that's gonna ruin them for the day. We try to not take things too seriously now, and have fun. You might as well..."

Viet Cong's debut album backs up this notion, sharing the same caustic guitars as Women's best work, but with more immediacy. Matt cites This Heat, Wire's '154', early Cure and Swans as his current obsessions, while 'Continental Shelf' comes on like an Orient-inspired Sonic Youth. In preparation for a busy 2015, the band have much of their second album already written. "We bought some vintage drum machines and synths. So I'll write something on acoustic guitar and it turns into a New Order dance epic! It's going good." As far as direction goes? "I always want to keep it open," says Matt. ■ **TOM PINNOCK**

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► THE DETAILS

- **BASED** Calgary, Canada
- **FOR FANS OF** Deerhunter, Liars
- **SOCIAL** vietcong.bandcamp.com
- **SEE THEM LIVE** Manchester Deaf Institute (February 5, 2015), Glasgow Broadcast (6), Leeds Brudenell Social (7), Brighton Green Door Store (8)
- **BUY IT** Debut album 'Viet Cong' is out on January 20 via Jagjaguwar
- **BELIEVE IT OR NOT** After Women split up, Flegel, Wallace and guitarist Danny Christiansen formed a short-lived Black Sabbath tribute group. "It was the funnest time I've ever had playing music, ever!" says Matt

MORE NEW MUSIC

Låpsley

The fact she's just signed to XL Recordings is sure to pique interest in Liverpool-based Låpsley, but her icy, soul-soaked compositions are the real story. The most recent track 'Falling Short' is a heart-crushing encapsulation of her talents – it's completely uncluttered, leaving room for Låpsley's pristine voice to bloom and envelop you like a rush of freezing air. Considering she's just turned 18, her potential is full-on dizzying.

► **SOCIAL** facebook.com/lapsleymusic
► **HEAR HER** soundcloud.com/hollylapsleyfletcher
► **SEE HER** London The ICA (November 26)

NME BUZZ BAND OF THE WEEK

The Symposium

Mates with fellow local bands The Orwells and Twin Peaks, this Chicago five-piece are like the soundtrack to the aftermath of those two bands storming through town. 'Bad Directions', from their recent double EP 'Drugs', is a Strokes-indebted, artfully lethargic comedown tune, and last year's 'Brain Jail' EP is packed with bitesize, lo-fi indie waltzes. Keep an eye on their Bandcamp for new tunes before the year is out.

► **SOCIAL** facebook.com/thesymposium.band
► **HEAR THEM** thesymposium.bandcamp.com

The Scenes

Describing themselves as "crazily energetic", this Finnish six-piece combine crunching, muscular riffs with a furious pace on recent single 'City Of White Blankets'. Coming on like a mix of The Mars Volta and The Hives, the group's new album 'Beige' is out now.

► **SOCIAL** twitter.com/the_scenes
► **HEAR THEM** soundcloud.com/the-scenes
► **SEE THEM** London Old Blue Last (November 19)



Kikagaku
Moyo

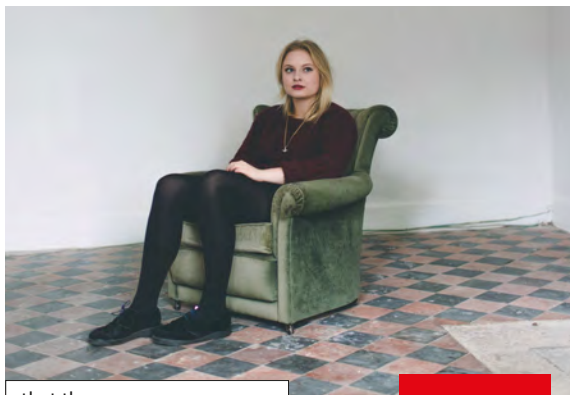
Meatbodies

That Meatbodies' Chad Ubovich has played with both Mikal Cronin and Ty Segall (in Fuzz) should come as little surprise after hearing their self-titled debut album. Standout tracks 'Tremmors' and 'Disorder' pack all the punch you'd expect from a man of his credentials. The former is braced by a gnarly and stomping fuzz riff, while the latter is a flippant Californian take on the Buzzcocks.

► **SOCIAL** facebook.com/meatbodies
► **HEAR THEM** soundcloud.com/blankfrank13

Jib Kidder

Dreamy psych-pop "acid country" artist Sean Schuster-Craig, aka Jib Kidder, has just signed to Domino imprint Weird World and has an album due out in January. On lead track 'Dozens', a uniquely mellow atmosphere is created by Schuster-Craig's lullaby vocals and fill-heavy drums, but the most interesting aspect is the whirring guitars, apparently influenced by Vietnamese slide-guitar music. The track's gorgeous guitar-solo outro is a sign



Låpsley

that there are many more delicious sounds to come from the American.

► **SOCIAL** facebook.com/jibkidder
► **HEAR HIM** jibkidder.bandcamp.com

Kikagaku Moyo

This Tokyo collective recently wrapped up their first ever UK tour with one of the most intensely psychedelic performances that London's Shacklwell Arms has seen in some time. Perhaps 'Pond', from their EP 'Mammatus Clouds' best sums up their sound – it's 28 minutes of sitars, guitars and percussion that recalls the extended tracks of '60s icons like The Velvet Underground. Fittingly, their name translates as 'Geometric Patterns'.

► **SOCIAL** facebook.com/kikagakumoyo
► **HEAR THEM** geometricpatterns.bandcamp.com

RongoRongo

Liverpool's musical purple patch continues in the form of dreamy psych newcomers RongoRongo. 'Shiver' is a pretty irresistible introduction, packed with spiralling psych tones and a hazy wash of vocals. 'Slice Of Heart' is more mind-bending, stretching their template out into eight languid minutes of buzzsaw guitars and menacing, Nick Cave-esque vocals. Imagine The Brian Jonestown Massacre →

BAND CRUSH

Matt Mondanile

Real Estate



Itasca

"Itasca is a great folk singer from Los Angeles. Her real name is Kayla Cohen, and she makes really nice songs, all recorded at home so there's a very intimate feel. She has a beautiful voice."

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playing Beach House covers and you're not far off.

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

► **SEE THEM** Liverpool Kitchen Street (November 28)

Belle Ghou

Belle Ghou formed in 2012, so it's taken them a while to release debut mini-album 'Rabbit's Moon & Doomsday'. The project features Christopher Tait (aka Tait Nucleus? from Electric Six) and Jessie Paris Smith (Patti Smith's daughter). First taster 'Around For The Weekend' is the stuff that feelgood indie is made of, packed with staccato guitar chords, twee piano lines and irresistibly sweet-toothed melodies.

► **SOCIAL** facebook.com/belleghoul

► **HEAR THEM** soundcloud.com/belle-ghoul

Goodbye Chanel

Leeds isn't exactly the epicentre of tropical surf pop, but local outfit Goodbye Chanel might just change that. With enough warm calypso guitar tones to provide an alternative to the winter fuel allowance, plus the breathy, earnest vocals and cultish yowls of new track 'Maman', it's not hard to see why they're picking up praise.

Belle Ghou



► **SOCIAL** facebook.com/goodbyechannel

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

Mont Oliver

Every sinew in your body should scream at you that a melange of trip-hop, pop and hip-hop is less compatible than smothering broccoli in chocolate and shower gel, but Copenhagen-based trio Mont Oliver have somehow made it work on new single '19'. The track is tied down by a metallic hip-hop beat while eerie synths hang overhead, but it's frontman Jakob Hammershøj's taut but unhinged falsetto that makes this a bit special.

► **SOCIAL** facebook.com/montoliver

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

Vatican Cameos

It's still early days for the Merseyside four-piece, but there's undoubtedly promise in their Arctic Monkeys and Daria-influenced indie. Jokingly self-described as "four professional scumbags from the UK", they've already



Mont Oliver

Mont Oliver have somehow made a mix of trip-hop, pop and hip-hop work



Panes

notched up a support with fellow Wirral up'n'comers Who Brought The Bear?.

► **SOCIAL** facebook.com/vaticancameosband

► **SEE THEM LIVE** Liverpool East Village Arts Club (December 12), Liverpool O2 Academy 2 (20), Liverpool Zanzibar (29)

Panes

Panes' new track 'Stills' is something special, coming across like Daniel Avery if he'd added some pulsating production to the back of a melodic FKA Twigs track. It's as individual as it is irrepressible; the sample that introduces the track comes across like a strangled scream that slowly morphs into the enormous bass rumble framing Tyson McVey's crystalline vocals.

► **SOCIAL** facebook.com/panesinternet

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

Radar NEWS ROUND UP

THERAPY GOES OVERGROUND

New internet label Therapy has announced itself online with a bass-heavy number entitled 'Not Enough', a collaboration between Ezra, Dunlop and Tyson. The label intends to create a "musical dialogue" between artists, and this debut track suggests the results will be fruitful.

KATE GETS LOYLE

Rapper Loyle Carner – one of London's brightest new talents – has teamed up with Kate Tempest on a new track for producer Dan Carey's Speedy Wunderground project. The song, called 'Guts', plays to the strengths of both artists, and was recorded by the duo at Carey's south London studio in one day.



Kate Tempest



Meat Wave

TEI SHI MOMENTUM SNOWBALLS

After the internet-rupturing success of 'Bassically' last month, New York-based future-pop chanteuse Tei Shi has unveiled new track 'See Me' following a string of rave CMJ reviews. On production duties are Glass Animals' Dave Bayley alongside Luca Bucchellati and Tei Shi herself.

MEAT WAVE'S UK PLANS

Chicago's Meat Wave have announced details of their new EP, 'Brother'. Out on January 19, the release is the first by London PR company Brace Yourself, who have now expanded to become a record label. The band are planning to hit the road for a UK tour coinciding with the release.

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All We Are: (l-r)
Rich O'Flynn,
Guro Gikling
and Luis Santos

All We Are get emotional

The Liverpool trio decamped to Wales to vibe up the atmosphere on their debut album

In the seven months since *Radar* caught up with Liverpool trio All We Are, bassist Guro Gikling, drummer Rich O'Flynn and guitarist Luis Santos have racked up some important notches on their musical bedpost. They've played venues large and larger as tour supports to London Grammar and Warpaint, gaining confidence in the power of their harmony-driven psych-pop along the way. They've sparked off the industry rumour mill, too, with whispers that they're set to work with members of Warpaint on a new project, although at present the band stress that this is just "jamming with friends", and nothing more. We shall see. Most excitingly, though,

they've comprehensively sealed a deal with Domino imprint Double Six, signing to the label to release their forthcoming self-titled debut album on January 5.

Written primarily in the band's adopted home of Liverpool (but with a brief sojourn to Wales playing an integral part), it's a record that prioritises emotion over all else. "The lyrics are very personal to all of us," stresses Gikling. "You need to feel it when you're performing it, because if you're not then no-one else will. The lyrics aren't necessarily stories, but [they're] episodes that we've all experienced and

taken from our lives." O'Flynn adds: "When we write lyrics, we've always said that even though they're quite personal we wanted to leave them relatively ambiguous. There are underlying emotive themes, but hopefully people can connect to anything within them."

The slinking, falsetto groove of previous single 'I Wear You', with its subtly

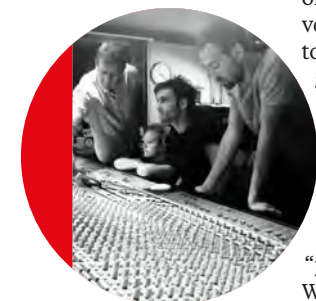
sexy messages concerning a burgeoning relationship ("what does it matter if it comes to nothing?"), and the band's striking breakout track 'Utmost Good' – now universally noted as sounding like The Bee Gees on diazepam – already give a strong idea of the ground that the band are treading. However, though O'Flynn maintains that the record shouldn't be "too surprising" for established fans of the band, their two-week Welsh wander back in December 2013 did produce some new angles. "The tunes we came up with there had a different vibe. They're really atmospheric, whereas the ones we did in Liverpool are more direct," states Santos. Next single 'Keep Me Alive' is one of the tracks written in Wales and is, Santos says, "a bit less boogie and a bit more psychedelic".

Upping the psych angle even further, meanwhile, the band enlisted known vibe-master Dan Carey (Childhood, Toy, Bat For Lashes) on production duties after the two parties first worked together on early track 'Feel Safe'. "Dan understood us as humans and musicians and really made the tracks come alive. The way he set up the room and made us experience it was really good," says Gikling. "He's really into vibes and atmosphere, and that's a big thing with our tunes; there's a psych element there, and he really captured that and brought it into the recording. He'll just fill the room with smoke and lasers."

They've always been a band who thrive on the doominess of the night, Gikling says, so Carey's relaxed attitude worked wonders. "For us, it was perfect to be in the middle of the night, but in the middle of the day..." ■ LISA WRIGHT

► SEE THEM LIVE FOR FREE!

You can catch All We Are live on Monday (November 24), when Rich, Guro and Luis take to the stage in London for an exclusive Jack Rocks The Macbeth gig. The show will see the band play tracks from their forthcoming debut album 'All We Are', and takes place at The Macbeth in Hoxton, east London. Tickets aren't on general sale, but you can be in with a chance of winning entry to the show at NME.COM/jackrocks



"The next single is a bit less boogie and a bit more psychedelic"



"I've always wanted that kind of 'gang together' thing"

For Julian Casablancas, 2014 has been all about launching new band The Voidz and running his label, Cult Records. But as he tells Gavin Haynes, The Strokes will return in 2015 – they're headlining Primavera and there may be new music "if the vibe is right"

PHOTOS: BRINSON + BANKS

"mean, if you were interviewing Godspeed You! Black Emperor, would you say to their faces: 'So, you guys make messy music?' Maybe you would. In which case, I apologise for questioning your question..." Julian Casablancas doesn't agree with the widely held opinion, just put to him, that his latest album 'Tyranny' – credited to him and his new band, The Voidz – is, y'know, a bit messy. Messy-good, of course, not messy-bad: a fine sprawling space-junk carousel of a thing. But he doesn't much fancy that line of questioning. And in the company of his Voidz, all clustered round a phone in LA, he's not going to take it. "It wasn't like we were trying to make something offensive to the ear, it's just that... Maybe we set our time machine dials a little too far into the future for some."

If you'd dialled up in a time machine from 2010, this isn't quite the future you'd have predicted for JC. Certainly, nothing on the likeable, efficiently melodic 'Phrazes For The Young' – his 2009 solo debut – suggested that Casablancas was going to throw off his cassocks to reveal a whole other guy stood there, barking and slurring about politics over fat waves of static, Afrobeat, metal solos, jumbled-up double-tracked bedroom production. And nothing on the last Strokes album, 2013's 'Comedown Machine', suggested he'd return as Kurt Russell with the cast of *The Warriors* as his backing band: five men with '80s perms, VHS-age ripped jeans, pencil-line moustaches and the general air of having recently shot a laser gun into the thigh of a cyborg. ➡➡

Julian Casablancas
+ The Voidz in
West Hollywood,
November 6, 2014

Casablancas initially comes down the line with all the Voidz – interviewed together at their request. Crackling down a speakerphone from The Wiltern in LA, where they are about to play, they're jocular bordering on jock-ish. Two members – keyboardist Jeff Kite and drummer Alex Carapetis – came in via the 'Phrazes For The Young' touring band, Sick Six. The other three – guitarists Jeremy 'Beardo' Gritter and Amir Yaghmai and bassist Jake Bercovici – were cobbled together by Casablancas over a number of years: a group of ace musicians that he will later describe as an "A-team of musical super-ninjas". They say many things. Carapetis saw Russell Brand at a kundalini yoga class recently. Their favourite tyrant is Louis XIV. They like Sunday roasts. They dislike Coca-Cola. They're excited to play the UK. What unites them is that they're "all into weird kinds of music", and if the point of interviewing the group together was to reinforce the sense of the Voidz as a gang – a real rock'n'roll unit who hunt together and play together and giggle at each other's gags – that's certainly achieved.

Then, 49 minutes into the scheduled 20, the rest of the Voidz depart for soundcheck, leaving Casablancas to pick up the receiver. On his own, the guy who comes down the line has shed any cockiness, and is simply quite sweet and slightly goofy. He rambles, of course. That's just how he talks. And he overthinks some questions, leading him into spasms of indecision. But as always, he's also capable of being disarmingly honest.

With 'Tyranny', Casablancas has thrown us a curveball, and not just with the way the album sounds. After years of just mumbling wry ennui into his studded jacket, the most reluctant voice of his generation has discovered politics.

A GQ journalist recently observed that Casablancas in conversation is "constantly wondering what Julian Casablancas might say, or should say". That's true – there's something about him that is still guarded.

Part of his arch-cool is a talent for deflecting the bits of himself he doesn't want discussed. Yet, despite this lifelong habit, it seems now that Casablancas is sticking his neck on the line with an album full of slightly more than his usual sly-funny rich-boy shrugs. The man who gave every critic the stick with which to beat him when he wrote an entire chorus about how he had "nothing to say" (on 'Ask Me Anything' from 2006's 'First Impressions Of Earth') is now suddenly saying *something*.

'Tyranny' is about many things, mainly how we're all failing to relate to each other or solve our collective problems. How we've retreated behind our white picket fences. How a sullen anti-politics mood the world over is ratcheting our democracy into more of a shallow puppet

show than it's ever been. 'Dare I Care' is written in quarter-tone Arabic scales, and it's like MIA got bitter: "*That wasn't fun/The bricks and the gravel and the mud and the blood/Another wild teenager in search of success, welcome to the jewel of the modified west*". 'Take Me In Your Army' deals with the never-ending military-industrial hard-on; 'Off To War...' is similarly bleak; 'Johan Von Bronx' gives cheers on cynical outsourcing like: "*It's part of the show/It saves me two dollars if kids do the work*".

But it's not Frank Turner yawping on about Tories eating babies; Casablancas couldn't uncoil his scepticism or undo his weary air

of ambiguity that easily. His 'Tyranny' is an oblique critique of the state of things as they are now, not a tub-thumping one. It's not Jonathan Franzen in his 2010 novel *Freedom*, or Dave Eggers in his 2012 book *A Hologram For The King*, or Owen Jones' study of the ruling class, *The Establishment*, or Michael Moore-like in any way.

Which isn't to say that just because it doesn't court radicalism it isn't radically fed up at the world. Casablancas didn't vote in America's mid-term elections earlier this month, which worked as a kind of referendum on President Obama's administration. The voice of JC was not heard and it barely mattered – the election wasn't settled by a single vote, but by millions of them battering down the Democrats to 40-year lows. But Casablancas has got that fever where he starts talking about how

"I listen to Russian folk music, Romanian techno from the '90s and new indie bands"

Julian Casablancas





so it can only be the sense of artistic mission inspiring him. He's put out a fair number of records – mainly by mates. He's got Cerebral Ballzy, with whom he appeared on his last *NME* cover in March this year and whose second album, 'Jaded & Faded', he released in June. And he scooped up Har Mar Superstar, putting out his 'Bye Bye 17' album in 2013, as well as Karen O's solo debut, 'Crush Songs' this September and Strokes bandmate Albert Hammond Jr's 'AHJ' EP last year. Although he's losing money, he talks nobly of this being "only the beginning".

How deep in the red are you? "I knew what I was getting myself into. Using money you make from synchs – songs to commercials. Trying not to flush money down the toilet, but being aware that it was going to take some cash from that. So far, so good. It's still early..."

It's strange to think that Mr NYC has moved out of NYC. But there you go. "I've always wanted to move out," he says. "It's cool. Since I was 16, it's been my dream to live in a place with nature all around." As of late, Casablancas has decamped himself, his wife and new baby to a small town on the fringes of the city. He doesn't want it named. He can confirm that his house is not quite the rock star pile in the country that

"there's only one party that is comprised of both the Democrats and the Republicans". He says he's a big fan of revolution-lover Russell Brand, but stops short of endorsing his "don't vote" platform.

"I'm not into anarchism and I'm not into libertarianism," he says. "I think Occupy Wall Street was a good thing, but having no leadership made it too easy for the people who wanted to destroy it... I think [capitalism]'s been totally kidnapped and hijacked. It's not real any more; it's much more like a modern version – much more comfortable, much more wealthy – of how things were 200 or 300 years ago."

There is, though, the argument that capitalism isn't good or bad in itself, it's a question of how you use it. "Yeah, but that's like saying, 'Why do we have a law against murder?' Society needs to set those rules. We need to agree that murder is wrong, because, hey, I wouldn't like that to happen to me. It's when things start to get more complex and subtle

that the analogy starts to break down. Most people can't tell what's happening. They're not informed." So there needs to be a step-change? "Humanity needs to make a leap, yes."

Not only does Casablancas talk the talk, he's also trying to be the change he wants to see in the world. You may recently have purchased a download of 'Tyranny' for £2.28 and wondered why it was precisely that price – \$3.87.

It was because it's being put out on Casablancas' own label, Cult Records, and he decided to set a price he thought was decent, rather than one he could make more money on. He explains: "I'm trying to do things honourably. Say you wanna set a fair price on the record: I think three dollars, four dollars is a fair price for the record. And everyone on the business side is looking at me and saying: 'You're gonna lose a lot of money.'" Are you losing a lot of money? "Ha ha. I would call it an 'arts funding project' at this stage..."

Cult takes up a lot of his time, and he's quite hands-on. Clearly, he doesn't need the kudos,

normally accompanies mid-life breakdowns, and he assures us he doesn't yet go for long rambling walks in the hills. But certainly, there's more space out there to feel free. And yes, he's friendly with his new neighbours. It is, he says, "a little slice of '50s America. There's a little ice cream shop, a movie theatre... I still drive into the city two or three times a week. It's not like I just sit on my porch and smoke a pipe and think about the old days. If anything, I feel like an old-school New Yorker now – part of that bohemian gentrification-migration cycle – and I'm cool with that. But now that the city's so changed, I probably feel the way that some guy who'd lived in Alphabet City their whole life did when we started hanging around the East Village. It's different."

He has a big practice-cum-art space up there that he uses for label business and to bring interesting friends up to work on things. He drives himself around in his 1986 Chevrolet Monte Carlo – a chunky "personal luxury coupé" that he bought off Craigslist and ➔

TOUCHING THE VOIDZ

Julian calls them “elite musical ninjas”.
But who are they?

Amir Yaghami

► **MUSIC** Was once in Jogger – a bizarre and often entertaining blend of ambient, folk, hip-hop, and electronica. A prolific session man, he’s worked with Kool Keith, Ry Cooder, Daedelus, Scarlett Johansson and Gaslamp Killer.
► **WHEELS** 1979 Chevrolet El Camino

Jeff Kite

► **MUSIC** Keyboardist and vocalist in Beat Club, who sound a bit like The Virgins or How To Loot Brazil. Under his own name he has released EPs of Tangerine Dream-style symphonic retro-electronica. Kite, along with Carapetis, played in Casablancas’ previous touring band, Sick Six.
► **WHEELS** 1994 Toyota Camry

Alex Carapetis

► **MUSIC** Was in a band called Free Hand when he was 11. Since that early low, he has since been in Teenager with Nick from Empire Of The Sun and Ladyhawke, and was recruited by Trent Reznor to drum for Nine Inch Nails.
► **WHEELS** 1985 DeLorean

Jeremy Gritter

► **MUSIC** Was in an indie band called Whitestarr with Roy Orbison’s son. The band once featured in their own VH1 reality series. He also did the lo-fi jangle of Minus Light with Maxeene Davlin and, as Beardo, released albums of amusing no-fi Cali garage punk. Owns three cats, according to his bandmates.
► **WHEELS** 1972 Dodge Demon

Jake Bercovici

► **MUSIC** Was in the sweet soft-folk outfit Wyoming – very woolly hats and Iron & Wine on speed dial. According to his bandmates, he is “an amazing painter”. He also co-wrote a comedy pilot called *Just Us Girls*, and was once on US gameshow *Wheel Of Fortune*.
► **WHEELS** 2009 Honda CRB

adores because he likes slightly gawky old cars. “I feel like in the ’90s, car design started to go downhill. Nowadays, they’re just round, chubby aerodynamic things. I don’t get it.” The commute to New York is no bother to him because he loves to drive. “I was always the guy who got his learner’s permit the day after his birthday.”

While he’s chunking through the hours trekking in and out of the city, he listens to the radio, scanning the dial and Shazam-ing the tracks he likes. “I have a formula, which is to only listen to things below 92 on the dial. There are so many weird stations where you don’t know what you’re listening to: Russian folk music, Romanian techno from the ’90s or new indie bands you’ve never heard of.”

That’s how he absorbs new music in the 21st century. “That’s almost how you get the most plugged in,” he says. “The guys on college radio are really digging for the good stuff. If anything, I feel like people who pay attention to iTunes and popular radio stations are completely trend-hypnotised.”

This autumn, Julian Casablancas + The Voidz are touring America and Europe, and winding up in London in early December for their first ever UK shows. After that he’ll meet up with The Strokes again – sometime in 2015, before they headline the 15th anniversary of Primavera Sound in May – to, he says, “see if the vibe is right”. That idea of “the vibe” always seems to take on a strangely mystical air when it comes to The Strokes. What is it between them that requires the planets to align so exactly? “I think it’s less mystical,” he says. “I think you have good work chemistry if you are just honest with each other and you just wanna do something good, and you just wanna put in all of your magic, and create something cool with other people’s magic, with friends... I think ‘the vibe’ in the recent past was lost, but I think we learned how to work together better. More professionally. But I think now we’re looking to combine those things. If we’re arguing about what studio we wanna be in, the vibe won’t be there.”

What was ‘the vibe’ like in the bad years, then? You were all just really defensive? “I think we were in the past.”

You just weren’t very good at taking criticism? “In the past we often didn’t give it out well, but we’re talking 10 years ago. We’ve hung out even non-musically, and I think we’ve turned a page. I think we have some magic left. But creatively, there’s magic in many different for me places right now...”

After many years of coyness, it’s now widely known that Casablancas wrote the first two

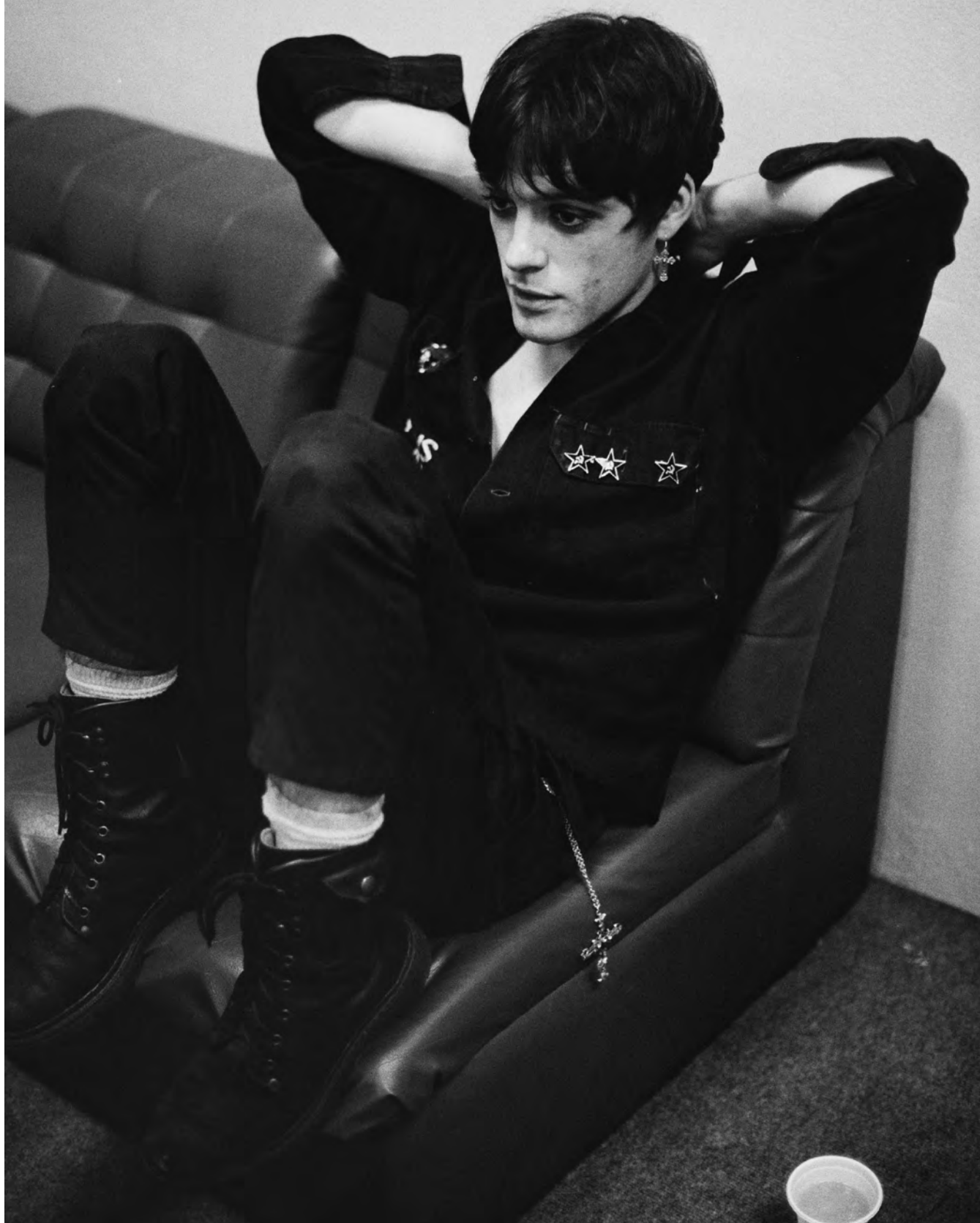


Continued on page 37 ➔

NME

**Manic Street
Preachers**

PHOTO: KEVIN CUMMINS



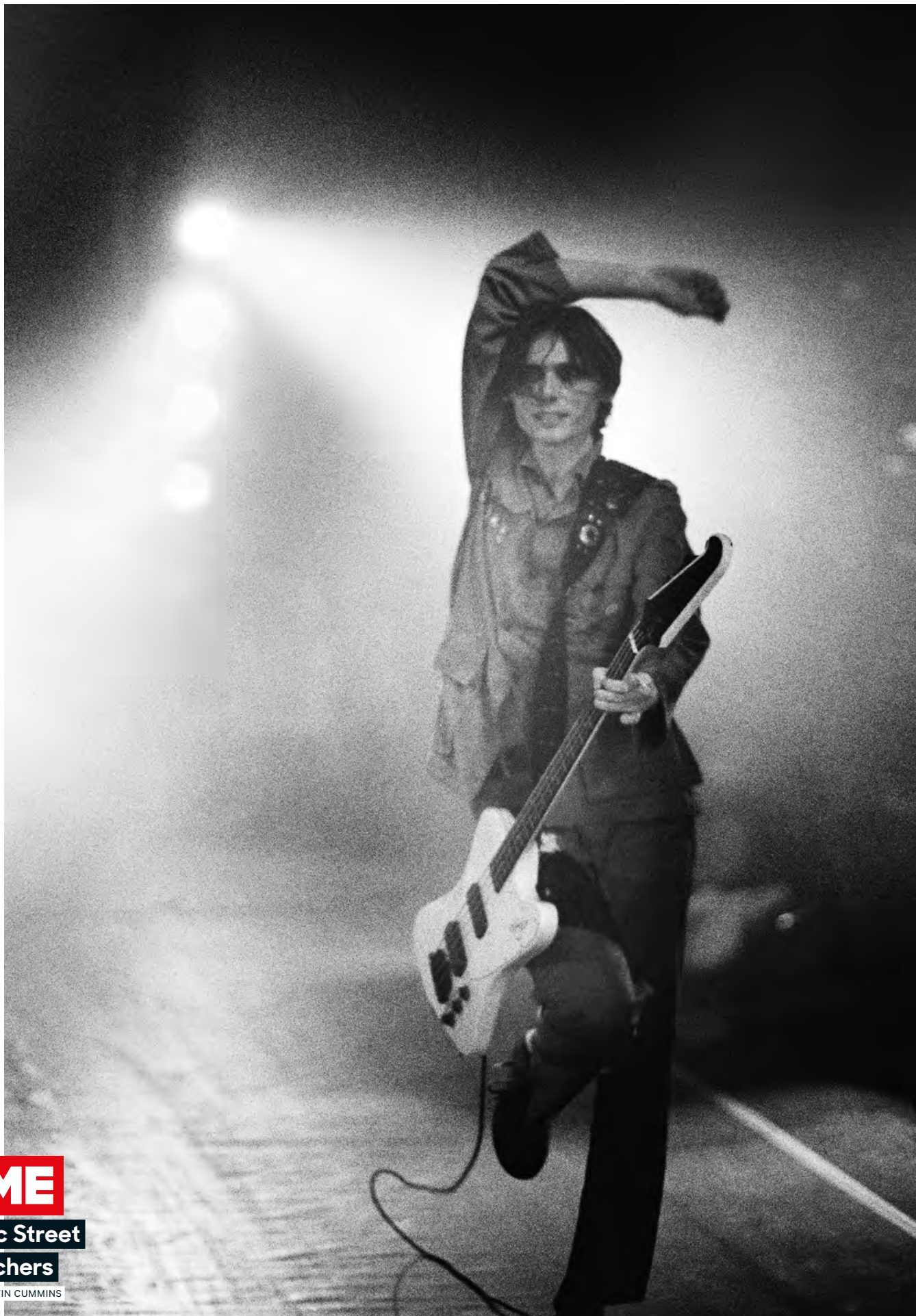




NME

**Manic Street
Preachers**

PHOTO: KEVIN CUMMINS



NME

**Manic Street
Preachers**

PHOTO: KEVIN CUMMINS

"I always wanted more democracy in The Strokes"

Julian Casablancas

Strokes albums on his own – not just the words and melodies, but every guitar lick, every drum break, the bass parts, everything. The idea of The Strokes as a gang was true in one sense – they'd go out, drink heavily, punch someone, be as much the classic rock'n'roll unit as they were painted – but when they got into the studio, it was Julian Time. He was, in his own words, a "dictator"; a 6ft 2in tyrant in Converse. Things worked swimmingly. Indeed, it was only when democracy came to The Strokes that things began to head south. The cloud of "vibe" began to hang around the band, through the slightly awkward gestation of their 2006 third album, 'First Impressions Of Earth', into the car-crash gestation of its follow-up, 'Angles', an album whose birth involved Casablancas not being present in the studio when his bandmates were, and whose fractiousness can be best summed up by what Nick Valensi said "the vibe" was when asked why the band had got back together to make it: "We gotta pay our mortgage, so may as well get this going." Since then, they've stepped back from any brink. 'Comedown Machine', made simply and barely promoted, seems to have channelled the enthusiasm of all of them, and reunified them.

CULT HEROES

A glance at the wild sounds on Julian's label

Rey Pila

Mexico City musician Diego Solórzano and friends write jazzy West Coast acid-fuzz pop somewhere between Coconut Records and Tame Impala. **▶OUT ON CULT** A single, 'Alexander', in 2013, which included a cover of Chris De Burgh's timeless 'Lady In Red' on the B-side.

Color

Passion Pit-like, hyper-colourful and highly textured synth megadrive from Los Angeleno Nelson London, who came of age musically playing gigs on the warehouse scene and has brought his rave kaleidoscope to Cult. **▶OUT ON CULT** Only one single so far, 2013's 'Time'.

Reputante

James Levy, ex-singer in cult NYC artists Levy, released his debut EP for the label in 2013, with production from Ash's Tim Wheeler. Sounds like OMD playing Strokes covers with Scott Walker on vocals – glassy, arch and quite beautiful. **▶OUT ON CULT** The EP 'Oceanside' came out last year.

Exclamation Pony

Ryan Jarman from The Crips goes off to make banging choons with Here We Go Magic's Jen Turner in an '80s synth style. Like The Crips playing Bangles covers in a broom cupboard. **▶OUT ON CULT** Debut single 'Pseudo Individual'/'Mazes' came out in September.



this record, for my parts I wanted to focus my attention on melodies and lyrics, and then I always wanted to be in a band where I was with the best drummer in the world, the best bassist. But it's different – it's gotta be friends, it's gotta be people who're servicing the song."

It feels like a real band? "It does, and the thing is, I always wanted more democracy in The Strokes. It was me pushing for that, not them demanding it. I always wanted that kind of 'gang together' thing; I always wanted it to be that there was no ego; that whoever came up with the best bass part, the best guitar solo, the best ideas would win out."

Eventually, he too gets the call for soundcheck. It is now over an hour and a half since the interview began. "Is that all ya got?" he gags. Then, in passing, he asks about the NME 6/10 review of

'Tyranny'. Turns out he's one of those artists that seldom reads reviews but secretly gets bummed out by negative comments. His sensitivity is understandable. For years, Casablancas has been under pressure to live up to the superhuman standard he set himself in his early twenties. I ask him about how he deals with pressure. He says he was never that great at sport: "My personality didn't mesh with that." But he did when it came to music: "That was always my thing. I think if you know a particular arena really well, then it becomes much easier."

When he was making The Strokes' 2003 second album, 'Room On Fire', Casablancas used to ask producer Gordon Raphael to "make the drums sound like they're from 2012". That's the past now, but he's still pushing things forward. The Strokes may not have fulfilled

all our wilder expectations, but take a moment to think about where Casablancas' talents and questing spirit have taken us. Turns out that had you got in your time machine in 2001 and set the dials for 2014, you'd have ended up in the best of all possible Julian universes. ■

Reality blights

38



Mac DeMarco at
home in Far
Rockaway, NY



Mac DeMarco's 2014 has been bookended by existential funks – triggered first by the process of making his excellent third album and then by the bittersweet effects of its success. Jazz Monroe finds him wrestling with fame and public perceptions

PHOTOS: MATT SALACUSE



Something must be up with Mac DeMarco, because sometime between the heartily acclaimed '2' and its follow-up 'Salad Days' – the year's loneliest, loveliest indie-rock LP – he started to fret about reality. "There've been times where I'm like, 'Fuck, what the hell am I doing?'" he admits over the phone one Sunday evening in early November. "The lines get blurred between fantasy and reality. My relationship is based on this weird fucking farce that I've created on music blogs."

That relationship – namely a public romance with his childhood sweetheart Kiera – barely scratches the surface of the widely beloved malcontent. All summer he charmed photographers throughout the world, mugging toothily from magazine covers. His unhinged shows, once underground secrets, became the stuff of cult legend, with Mac moving beyond drumstick-up-arse pranksterism to spin a goofy twist on the gig-as-bacchanal. His schedule bulged, and fawning festivals bombarded him with luxury VIP treatment. And it was there, sat in "trailers with fake astroturf out front", that Mac realised something had changed. Nowadays, most fans would sooner take photos than talk music. And while he's reluctant to admit it, that troubles him. It throws off his realness quota. "It's selfie culture," he explains, sighing. "They don't really wanna have a conversation. I don't mind. But," he chuckles, "it's just strange as fuck, you know?"

Strange as fuck is fast becoming a way of life for the 24-year-old Canadian. On the surface it's been a banner year, but for a guy for whom community, not fame, is rock music's high purpose, that success has been double-edged. Recently Mac took measures to preserve his sanity, first giving up alcohol and then ditching the Brooklyn apartment where he recorded 'Salad Days'. "It's like a fucking zoo over there," he says of the borough. "I miss living in a neighbourhood where there's a real history, and there's normal people. [Where] you feel like you're living life instead of this hipster dream, fancy little coffee shops and shit."

Mac now rents with two musician friends in Far Rockaway, a beachside neighbourhood in Queens that's been haemorrhaging residents since the 1950s. In its heyday it offered a summer getaway for New York A-listers, but it last graced headlines amid safety concerns that sinkholes would start devouring bungalows. "It's a little bit rough," he concedes of the area, "but it's a real neighbourhood. I have a house and a big yard and I live right beside the water. It's good for the brain, I think."

Mac's downbeat demeanour is cause for concern, but the change of scene is his lifeline. With a UK tour starting this week and Asian and Australian dates in the new year, he's vowed to knuckle down and make a new LP this December. "It's kind of my last chunk of time to do anything," he says, "so I'll work at it." After dragging bummed-out 'Salad Days' tunes across 2014, Mac pictures "a new vibe – maybe playing with another bass instrument, or trying things a little more uptempo". He pauses. "Then again, I bought, like, \$5,000 worth of synthesizers this year, so I should probably use those as well..."

Earlier this year, Mac took time out to attend to personal matters, finally obtaining a US visa for fellow Canadian Kiera, who was sharing his tiny Brooklyn flat. Although she isn't joining him in Far Rockaway, Mac still sees her every day, while their relationship comes under increasing scrutiny. A Tumblr search for 'Mac and Kiki' generates a photobook of snapshots cutely documenting the pair's relationship, often accompanied by all-caps declarations of love. But there's a fine line between intrigue and invasion.

"Kids asking about Kiera, it's kind of like, 'It's none of your business,'" he sighs. "But I wrote all my songs about

my girlfriend, so it becomes their business." Does he regret involving her? "Yeah, I think so. You don't wanna have to act out this character for the public in your relationship. It's fucked up to have that many people in your personal relationship, because what you actually want can get blurred. Not that anything's wrong, but it's a weird strain." How does Kiera feel? "I think she likes it, sort of. I mean, having kids on the internet be like, 'Hiiii, how you doing?' It's just kind of fucked up."

Lately, Mac admits, he's been in "a bit of a slump". He became disillusioned with the lucrative festival circuit, to the point that "even getting up in the morning was just like, 'Ah, for god's sake.'" Does he have everyday mood pick-ups? "Yeah, sure," he mumbles. What sort of thing? "Just thinking about... oh, fuck. I don't know." He hums intensely, before something clicks and he lights up. "Y'know, for some reason it's all-ages shows. Not the kids that want the selfie, not the kids that only listen to me because Tyler, The Creator told them to. It's the kids that are like, 'This is sweet, you're helping me out.' That makes me happy."

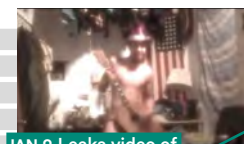
Most fans suspect that beneath Mac's jester's hat exists a disarmingly conscientious mind, which he seems shy about revealing. "I do

Mac in his back yard overlooking the bay, and (above, left) in his Far Rockaway neighbourhood



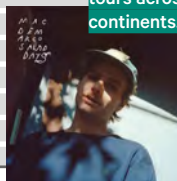
CHAMBER OF REFLECTION

The highs and lows of Mac DeMarco's 2014



JAN 9 Leaks video of a naked man repeating the phrase "Gimme pussy/A little bit of pussy", claiming it's the title track from his new LP.

JAN 21 Releases the resplendent 'Passing Out Pieces' and announces that the album is actually called 'Salad Days'.



APRIL 1 'Salad Days' becomes Mac's most acclaimed album to date, capped with triumphant tours across three continents.



APRIL 15 Cements prankster status with online game Squish 'Em, in which users play as Mac and stub out bugs with Viceroy cigarettes.

think about being a role model,” he muses of his jockish persona. “I’m always making lewd jokes, saying goofy shit, but behind all that, I don’t ever wanna hurt anybody.” Sometimes, though, he’s straight-up offensive, like when he uses aggressive, sexually explicit humour onstage. Are people just taking his jokes too seriously? “No, I guess we should be held accountable,” he concedes. “In the past we were saying, like, ‘Suck my dad’s dick’ into the microphone and shit. I don’t do that as much any more, probably because I haven’t been drinking as much. But I think people know to take it with a grain of salt.”

I ask if he’d ever speak publicly about an issue close to his heart. He pauses, and speaks reluctantly. “I mean, the public statement thing is fucking ridiculous,” he says. “I don’t wanna be like fucking Grimes or Sky Ferreira or something. They’re always like, ‘Oh my gaaad,’ then Pitchfork puts their tweet up. Y’know, who gives a *fuck* if you didn’t do the ice bucket challenge? I like to get personal with my fans, but doing it on social media? I feel like a weirdo posting that shit.”

Fair enough, mind your own social media business, but Grimes and Sky Ferreira’s best-documented statements eloquently highlight industry sexism. Why pick on them? “If somebody’s passionate about something and they feel the need to make a public address about it, that’s fine,” he clarifies. “But when things get put on the internet they get blown all out of proportion. Look, Claire [Boucher] is

“Who gives a fuck if you didn’t do the ice bucket challenge?”

Mac DeMarco

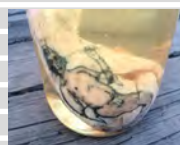
a friend of mine. And Sky’s a friend of mine as well. They do their thing. I really have no idea what they go through, especially being women in the music industry, even if it’s on an indie level. It’s probably pretty weird. And I’m like, chubby, white, mid-twenties. So I’m not a sex object. So yeah, [their experience] is totally different.” He thinks a moment, and offers an analogy. “I’m just not trying to save the whales, y’know? I’m not *opposed* to saving the whales – it’s just not really on the docket.”

Although Mac denies using irony to build a persona, his comedy shorts on YouTube, for example, tap into the slacker humour that characterises disenchanted young Americans with more brains than prospects. “I guess it’s kind of a defence built into me,” he admits. “Something about the idea of getting up onstage and being like, ‘(adopts an effeminate mewl) This next song is about when I was feeling sad.’ That’s not entertaining.”

This insecurity in balancing romance and masculinity is textbook Mac. But that stubborn nonchalance, which parodies male vulnerability while secretly indulging it, is also part of the reason he’s so loved, so human. “I’m kind of girly, even though everybody thinks I’m a frat boy,” he admits at one point, and you see where he’s coming from. As much as the goof in baggy dungarees, Mac DeMarco will always be the sad clown, self-loathing yet cocksure, the 20-a-day tearaway with stories of depression and familial substance abuse buried beneath those melodies.

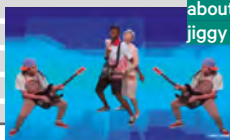
Raised by his single mother in Edmonton, Mac says he flourished early as a “little jackass”. But close inspection suggests a trickier tale, that of a falteringly ambitious misfit who chased school-of-life adventures and male role models to lead them. Describing the pre-guitar years, his younger brother Hank tells me by email of a lonelier Mac, one sequestered away hooked on video games. “In grade seven or eight, he pretty much just sat in his underwear playing *Final Fantasy XI* for hours on end,” Hank recalls. “He even got hold of a cubicle wall and made his own little private space for his computer in the corner of his room.”

Asked about his own role models, Mac identifies himself as “a pupil” who “always had this sensei to follow round”. He recently found his latest, Michael Collins of LA band Silk Rhodes, and considered uprooting to join his West Coast crew. “I’m the leader of the band, all this shit, but I don’t feel satisfied,” Mac admits. “I’m looking for something else, something weird – those people that are really true to themselves.” He pauses. “Not to say I’m not, but sometimes you find people with that quality that draws you to them. You’re like, ‘This is what you are. You’re fucking real.’” ■



JULY 12 Fan surprises Mac with gift of pickled, tattooed pig fetus at 4Knots festival.

JULY 15 ‘Salad Days’ makes the Polaris Prize shortlist (Canada’s Mercury Prize), later won by throat singer Tanya Tagaq.



JULY 18 Joins Tyler, The Creator to make *Granny, Tyler, More*, a short film about – of course – getting jiggy with grandmas.

SEPT 12 Andy White replaces Peter Sagar as Mac’s tour guitarist. Hilarious intro video breaks internet.



OCT 27 Plays Dave Fuck in goofy video sketch *Backer*, about a grunting doofus who helps drivers back into parking lots.



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Growing

NEW MUSICAL EXPRESS | 22 NOVEMBER 2014



After years of misery, TV On The Radio are back with 'Seeds', "1,000 per cent the best thing we've ever done". Kevin EG Perry meets a band who are learning to laugh again

PHOTOS: JUCO

Back in July, when TV On The Radio singer Tunde Adebimpe announced his band's fifth album, 'Seeds', he said: "We've been through a lot of stuff in the past few years that could have stopped the band cold..."

Despite the critical acclaim heaped on 2006's 'Return To Cookie Mountain' and 2008's 'Dear Science' (second in *NME*'s albums of the year list, behind MGMT's 'Oracular Spectacular'), by the time 2011's 'Nine Types Of Light' came along TVOTR seemed to be falling apart. They spoke openly about their unhappiness on the 18-month-long 'Dear Science' tour, with bearded multi-instrumentalist and songwriter Kyp Malone comparing it to "going to war. Or being in prison." They parted ways with their label, Interscope, and guitarist/producer Dave Sitek left the band's Brooklyn home to move into a studio in LA, where he became better known as the producer of records like Bat For Lashes' 'The Haunted Man', Yeah Yeah Yeahs' 'Mosquito' and Beady Eye's 'BE'. But then, to throw all their other troubles into sharp relief, on April 20, 2011, bassist Gerard Smith died from lung cancer at the age of 36, just nine days after the release of 'Nine Types Of Light'.

It's no surprise that Adebimpe, Sitek, Malone and fourth member Jaleel Bunton

felt that they needed to slowly feel their way back into being a band. Their most high-profile engagement in the last few years was as curators of ATP in May 2013, where they were asked whether they would be recording together again. "We're trying to approach it as casually as possible so as not to scare it away," said Malone. "It's like trying to catch a rabbit without a net or a weapon. We're just trying to sneak up on whatever happens next."

Now that they've caught the rabbit, Sitek points out that TV On The Radio are the sort of band whose status is always hard to confirm unless you're directly observing them – like Schrödinger's cat. When I meet the band in west London and ask whether the band ever came close to breaking up, he says, "I personally feel like there's a perpetual question of, should we do it? Or should we not do it? Our band is constantly in a state where we're not sure what will happen. We all accept that we're on this giant rock flying through space and that none of us are in control, and that permeates everything that I do. We'll do it until we just don't do it any more. We've never anticipated stopping, but if we stopped we wouldn't be shocked. We'd just go, 'Oh, this is the part where we stop.' We're healthily in the present."

He stops and thinks for a second. "Until one of us gets a crippling gambling addiction and we have to come back..."

They laugh, and Adebimpe chips in: "We each have a red button in a case that we can press and it says: 'I need this money.'" ➔

pains

TV On The Radio:
(l-r) Tunde Adebimpe,
Jaleel Buntun, Kyp
Malone, Dave Sitek

Over their decade-long

career, TV On The Radio have built an enviable reputation as some of rock music's most lucid and eloquent commentators on politics, and they've been particularly outspoken on our culture's disastrous impact on the planet's ecology. Unsurprisingly, given the circumstances of its creation, 'Seeds' turns the band's forensic gaze inwards.

Sitek says it's TVOTR's most introspective work to date. "With '...Cookie Mountain' there was a lot of reconciling of how to be human within this giant mix-up, and although nowadays there's as many or more mix-ups to try to reconcile, I think the broad stroke [on 'Seeds'] was to deal with the personal with the same fervour: let me unpeel the onion of my mind, even though it's going to make me cry."

That idea of knowing yourself and how your own brain ticks is central to the record, particularly when it comes to how we deal with trauma and bereavement.

Lead single 'Happy Idiot' discusses shutting out pain to enjoy the bliss of ignorance, while the refrain of standout track 'Trouble' runs: "Everything's going to be OK/I keep telling myself/Don't worry be happy/You keep telling yourself".

Sitek says the song is about the self-delusion that is sometimes necessary for surviving modern life. "The 'I keep telling myself...' line means that it might not be true," he says. "Everyone goes through that, on multiple levels. There's a lot of doubt floating around. What has modern living and its aspirations led to? 'Trouble', at least for me, is about putting your helmet on. Light bulbs were invented to be perfect and last forever. It was only when they realised that they couldn't keep selling them they made them only last for so long.

"As a species, making the conscious decision to support that, and to forget that it used to be different, has set us up for a new paradigm. We're realising where all this convenience has led. Being in touch all the time has led to an underlying anxiety, because we're not supposed to be in touch all the time." He grins. "We're not supposed to be connected to all of the filth at one time."

Adebimpe adds that the idea of how we mentally adapt to modernity is one that's

Dave Sitek on...

His fucked-up productions

"I'm the antidote for 'demo-itis'. If you're too attached to your demo, come to me. Most of the time when I hear a song I want to fuck it up. It's about being reckless, not out of certainty but out of curiosity. That's hard for a lot of artists. I say: 'I know you made boat payments off this last song, but let's see if we can make Eiffel Tower payments. Or sink it.'"

Why TVOTR is easier than producing

"Sometimes my other job takes a lot of explaining, whereas these guys already know that I'm a pain in the ass and that ultimately I just want to make the speakers knock. I don't have to justify it."

His next project

"I'm working with Sam Dew and he's the motherfucking truth. You can quote me on that. That guy is phenomenal. His voice is unreal."

fascinated him since he was a child: "I grew up around people who were experiencing a lot of mental health issues and anxiety, because my father was a psychologist and a social worker. I'd go with him to work and I'd see people

who'd had a psychotic breakdown and they just weren't present in the way that we are. Their reality is not the same. I saw all of that stuff pre-internet, and I wonder how much the internet has affected that.

"I feel like if I'd had this much connection to strangers as a teenager, I don't think I would have made anything. I know people are still making things, but I think about how much alone time I had and how formative that was. There's that quote about how all of man's misfortune in life stems from not being able to sit in a room quietly by themselves. I can see that, but the other part of that is there's so much room to destroy your mind. People are very sensitive, and if you have that sensitivity then technology is like falling into a portal. You just need to flick your thumb. It's the easiest thing in the world."

"Who knew your thumb could drive you mad?" chips in Sitek. "Wi-fi can stop a plane, your thumb can stop your brain."

Back when the band announced 'Seeds', saying they almost "stopped cold", Adebimpe added that the record is "1,000 per cent, without a doubt, the best thing we've ever done". The rest of

the band are more circumspect, but Malone does say that the singer's passion is catching: "I don't have favourites, but Tunde's excitement about it is exciting to me. If any of us are standing on a chair and shouting that this is the best, then that kind of enthusiasm is very valuable, and very contagious."

As for Adebimpe himself, he seems particularly proud that the band are

"There's so much room to destroy your mind"

Tunde Adebimpe

continuing to forge their own path. Although musically they've softened their harder edges since last time around, creating a polished, synth-laden record that's far more upbeat and accessible than 'Nine Types Of Light', it's clear the changes they've made have been on their own terms. "Figuring out how to make work without compromising, and to do it for this long with my friends – it's an intensely special and rare thing. Especially in our arena, you're always making concessions to go forward or 'keep up with the times' or whatever, and we haven't had to do that."

He shrugs. "I mean, we were going to make an EDM record, but then it just fell through... we couldn't find the drop..."

Beside him, Sitek mimes knocking over a glass. "Spillex... oh shit!"

Adebimpe cracks up: "Oh, there's the drop." "We don't drop beats," grins Sitek, "we just drop drinks."

For a band that a few years ago were showing stress fractures, TV On The Radio find themselves in a position to crack jokes as they launch an album that sets to music Italian Marxist theorist Antonio Gramsci's definition of the challenge of modernity: "To live without illusions without becoming disillusioned." Somehow they've ended up about as well adjusted as anyone could hope to be after what they've been through. For Sitek, that's all down to throwing away their old templates and starting anew. "Commercial success has eluded this band from the start, but it was never our goal," he says. "There's still varying degrees of shock when we're playing in front of 30,000 people. Why do 30,000 people know this band? It's beyond me, but the only reason we got here is because we've been reckless. So let's stay reckless." ■

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"TURNING DOWN WAS THE DECISION WE'VE

46

Mogwai are a band with few regrets. And, as **Barry Nicolson** finds out, after almost 20 years together they're on a career high, with a Top 10 album, a thriving label and even their own whisky

PHOTOS BY ANDY FORD

Stuart Braithwaite tells a bittersweet story about the last conversation he ever had with John Peel, Mogwai's most vocal champion from their early gigs at Glasgow's 13th Note Café right up to the DJ's death in 2004. "I remember him telling me that he couldn't believe we'd become popular – or relatively popular, at least. He thought we'd be one of those bands he played on his show who'd wind up playing gigs to 20 people and a dog. I mean, he was happy that we weren't! But he was definitely surprised by it."

He wasn't the only one. When they formed in 1995, Mogwai were a band of modest ambitions. As guitarist/vocalist Braithwaite recalls, "All we wanted was for John Peel to play our record and to maybe do a gig at the Barrowlands." Next year, they'll celebrate their 20th anniversary – a significant



LOU REED MOST IDIOTIC E EVER MADE"



47

"NOT BEING SELF-CONGRATUL IS JUST PART OF THE GLASGOW PSYCHE"

STUART BRAITHWAITE

milestone in any band's life, but one that sees Mogwai at the top of their game after a year of massive festival shows and the remarkable chart success of 'Rave Tapes', their eighth LP and their first to go Top 10 in the UK. On December 1 they release a new EP, 'Music Industry 3. Fitness Industry 1.', comprising three new songs from the 'Rave Tapes' sessions. If Peel was pleasantly surprised by Mogwai's success 10 years ago, he'd look on in astonishment at everything they've managed to achieve since.

Over the last two decades, Mogwai have become grand masters of the indie-rock long game, going from "a bunch of wee guys who didn't know what we were doing" to a thriving, fiercely independent cottage industry. These days they release their music on their own label, Rock Action, which also houses some of the best leftfield music being made in Scotland and beyond ("If there's an ethos, it's that we won't sign any band who sound like they're part of a scene," says multi-



Stuart Braithwaite
onstage in Paris,
October 31

instrumentalist Barry Burns in a rare moment of unsarcastic candour). When they're not doing that, they moonlight as sought-after soundtrack composers, most recently for the French undead drama *Les Revenants*, but also for *Zidane: A 21st Century Portrait* and Darren Aronofsky's *The Fountain*. To mark the release of 'Rave Tapes', they even branched out into the whisky business, putting their name to a nine-year-old, limited-edition single malt that bassist Dominic Aitchison proudly describes as "real blackout material. Normally whisky is filtered, but this one wasn't, so it properly kicked the fuck out of you. The hangovers were brutal."

Like any group of self-respecting artisans, everything they do has to meet certain standards. After tonight's show at the Pitchfork Music Festival in Paris, guitarist John Cummings lets us sample a trial batch of Mogwai-brand gin that will never reach the shelves because it's been aged – whether by accident or design no-one's really sure – in rum casks. "You couldn't sell this stuff to people," he says of the potent, ochre-hued spirit, but they'll happily distribute it around the dressing room.

Mogwai's recent success is notable for a couple of reasons. The first, and most obvious, is that they've never gone looking for it:

they make challenging, resolutely uncompromising music, played live at a volume that can cause actual physical discomfort for those in attendance – audiences have been known to vomit, faint or even attack the soundman during their shows. (Even the band are pleasantly surprised by the volume they get away with tonight, in a city known for its noise restrictions on live music.) Secondly, they are an 'albums band' who are enjoying their biggest success at a time when we're being told that the album, as a concept, is dead. While that prognosis may be accurate for prospective million-sellers, for bands like Mogwai, the diversifying effect of the internet has exposed them to a far wider audience than they ever could have dreamed. "It's given people complete access to every type of music," says Braithwaite, who winces at the distant memory of an early DJ gig "where someone came up and asked me and Dominic if we were in some kind of 'society' – because we weren't playing chart music or [songs by] big famous rock bands, this guy thought we were members of a fucking cult!"

The irony is that Mogwai were quietly (or not so quietly, as the case may be) leading one all along. In the early days, they could often be found sporting Kappa tracksuits – the Glasgow ned regalia of the time – and scowling like a young team on the lookout for their next square go. In interviews, they would namecheck then-obscure post-rock groups like Slint and Codeine and became a reliably catty bulwark against the pomposity of Britpop's big beasts. (I meet the band the day after Young

Fathers win the Mercury; I suspect our chat may have taken a very different turn had their old nemesis Damon Albarn taken it home instead.) Most importantly, before signing to Matador or starting Rock Action, they were part of that early wave of Chemical Underground bands, alongside Arab Strap, Bis and The Delgados, who seemed to bring Scottish music out of its shell in the mid-'90s. "It was a very exciting time," says Braithwaite, choosing his words carefully lest he come off sounding like a 'bawbag', "but there's always been a lot of amazing music from Glasgow – not just from our generation, but the ones before and after it – and I don't



TWENTY YEARS OF FEARS

A trawl through Mogwai's impressive back catalogue

Mogwai Young Team

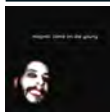


Chemikal
Underground, 1997

Their debut, on which the 'quiet, loud, quiet again,

OH JESUS FUCK' dynamic of their early singles was perfected. In a career of great albums, 'Young Team' is still among the best. It was given a deluxe reissue in 2008.

Come On Die Young



Chemikal
Underground, 1999

It may be too long for Stuart Braithwaite's

tastes, but 'CODY' has become one of the band's most beloved albums, and is a landmark of late-'90s post-rock (even if they can't stand that label).

Rock Action



PIAS/Matador, 2001
Their shortest album to date, and their first after leaving

Chemikal Underground, 'Rock Action' isn't vintage 'gwei, but it does feature some choice cuts in the shape of 'Sine Wave' and 'Dial: Revenge'

Mogwai: (l-r) Martin Bulloch, Barry Burns, Stuart Braithwaite, Dominic Aitchison, John Cummings



of what the success of 'Rave Tapes' means for the label than for Mogwai themselves.

"I've seen bands put their own records out and make a fucking arse of it, and for us there was a lot of ignorance, a lot of groundwork, and a lot of playing catch-up to learn how to put out a record and support it properly," he says. "Because we run the label and we'd done our sums, we knew the Top 10 was possible, but it was still a surprise. We have a good friend at Matador who was analysing the sales all that week; we spoke to her on the Thursday and she said she thought it'd stay in there, but it was gonna be close. She'd even looked at how many copies our previous albums had sold on the Friday and Saturday!"

At the very least, Rock Action breaks even, says Braithwaite. "We made a few mistakes early on, where we spent more on a record than we could ever hope to make back, and we've slept on a few great records that we could've put out if we hadn't been away doing Mogwai stuff, but I'm really excited by what we do. We still offer 50/50 deals, which aren't that common any more. We've got our own label, our own studio, our own publishing company... We've

built a self-sufficient model that allows us to stand on our own two feet and help other bands out at the same time."

It goes without saying that constant care and commitment is required to keep that model viable. As the band start emptying the contents of the dressing-room fridge into carrier bags in preparation for the seven-hour drive to the next show in Toulouse, their contracts for the second series of *Les Revenants* – they expect to record the soundtrack in March – arrive from the production company. John Cummings insists that he won't sign anything until he's personally read through every clause, and dutifully heads back to the tourbus to get on with it. Barry Burns simply laughs. "Poring over legal contracts," he grins. "Just another string to our stupid fucking bow." ■

know if we have that tradition of patting ourselves on the back in the way that other cities do. Not being too self-congratulatory is just part of the Glasgow psyche."

As you'd expect, then, Mogwai have always been critical of their own albums (even 1999's august 'Come On Die Young' is, in Braithwaite's view, "a few songs too long"), but their determination to keep moving on to the next one means that they never dwell on their disappointments. Nor are they bothered by a longstanding lack of recognition from the musical establishment; when I bring up the fact that they've never even been nominated for the Mercury – a prize they could've justifiably won on at least a couple of occasions – Braithwaite scoffs that "the only thing that annoys me about that is wasting the £200 it

costs to put the albums forward." They're not a band given to reminiscence, much less regret – with one exception.

"A few years ago, Lou Reed was doing a residency at the Sydney Opera House and wanted us to play as his jam band," laments Braithwaite. "You know why we said no? Because we were about to do [2008 LP] 'The Hawk Is Howling'. Think about that: we said no to Lou Reed because we were going to record a fucking album in Blantyre. It was the most idiotic decision we've ever made."

What bothers him most about it is that the band rarely turn *anything* down. They're constantly working, whether on tour (this year alone they've played over 100 shows in 23 countries), on their next album, on another soundtrack or running Rock Action; indeed, Braithwaite almost seems prouder

Happy Songs For Happy People

PIAS/Matador, 2003

The title may be ironic, but it's not entirely undeserved: this is a collection of songs that – while still pretty foreboding by any normal standards – was more melodic and less oppressive than their usual fare.

Mr Beast

PIAS/Matador, 2006

Hyped by then-manager Alan McGee as "possibly better than 'Loveless'", 'Mr Beast' may not quite live up to that billing, but it was certainly the band's most consistently satisfying effort since 'CODY'.

The Hawk Is Howling

Wall Of Sound, 2008

They may have rebuffed Lou Reed, but this reunion with 'Young Team' producer Andy Miller was worth it in the long run. And getting to work with Texan psych legend Roky Erickson on 'Devil Rides' was its own reward.

Hardcore Will Never Die, But You Will

Rock Action, 2011

Subtler and less expansive than its immediate predecessor, 'Hardcore...' marked a return to the focus and clarity of the band's early sound.

Rave Tapes

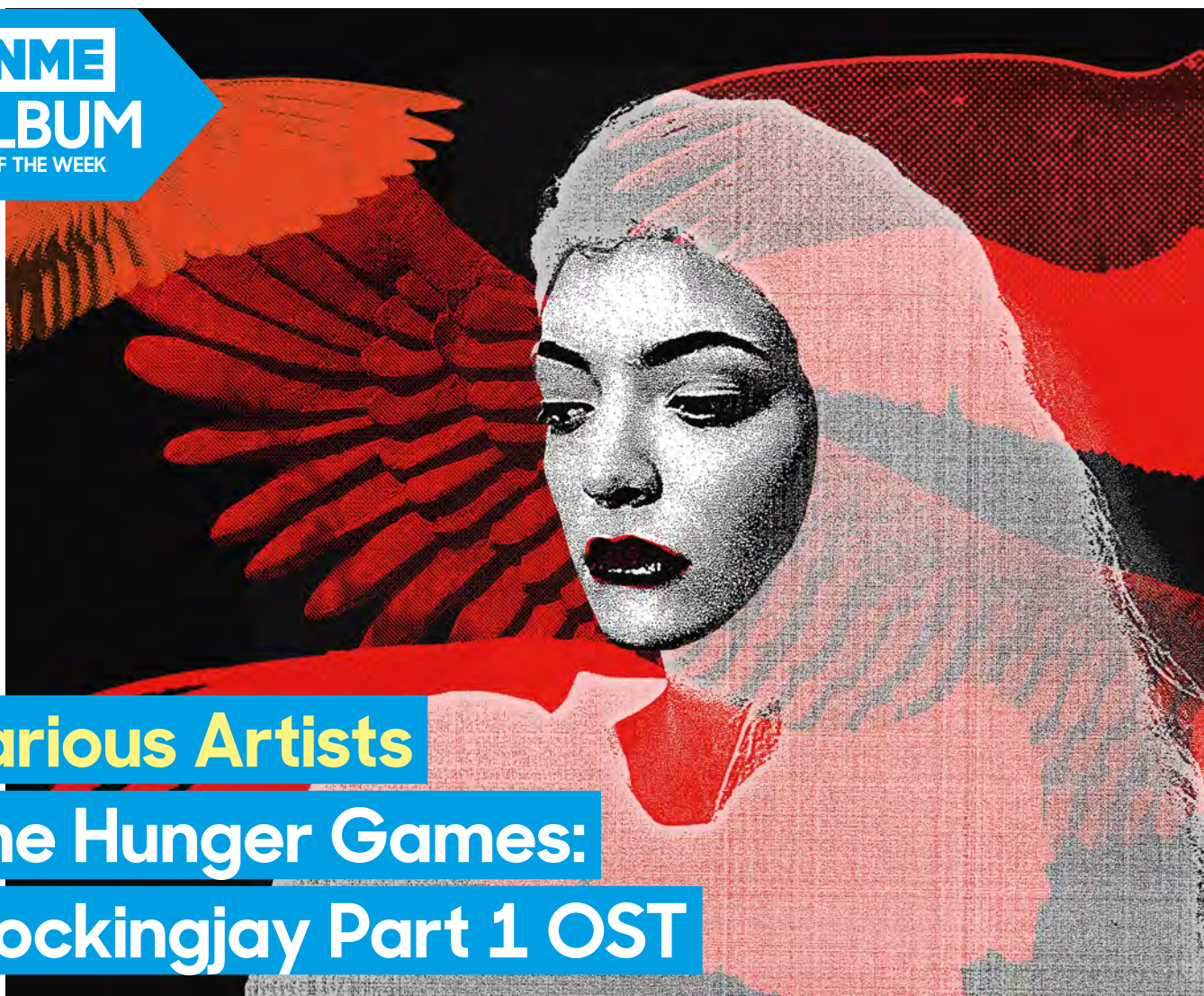
Rock Action, 2014

A surprise hit buoyed by the success of their *Les Revenants* soundtrack, the band's most recent effort takes its cues from krautrock as well as old Giallo horror and John Carpenter soundtracks.

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

NME
ALBUM
OF THE WEEK



Various Artists The Hunger Games: Mockingjay Part 1 OST

**Lorde showcases her
adventurous approach to pop
with Kanye, Haim and more on
a blockbuster soundtrack**



At the beginning of this month, Ella Yelich-O'Connor, the girl from an Auckland suburb who is known to millions as Lorde, celebrated her 18th birthday. While others before her have topped the charts before they could legally buy a round, Lorde is surely the first to be given control of a major movie soundtrack too. And *Mockingjay Part 1* really is major. The previous two *Hunger Games* films gave teenagers too young for *Twilight* a phenomenon to obsess over, and this third instalment is the most hyped yet. Even Lorde – who in January was included in *Forbes* magazine's '30 Under 30' list of people "who are changing our world" – must have freaked out when she was asked to curate the soundtrack. If she did, this impressive and surprisingly cohesive 14-track compilation doesn't give her away. Thanks to

a huge hit single in 'Royals' and last year's debut album 'Pure Heroine', Lorde has some serious pulling power. She's used it to assemble a cast list that includes hip pop acts (Chvrches, Haim, Charli XCX), emerging talents (Atlanta rapper Raury and R&B singer Tinashe) and 1980s legends (Grace Jones, Duran Duran's Simon Le Bon), plus unlikely collaborations uniting LA R&B singer Miguel with The Chemical Brothers and electronic collective Major Lazer with 21-year-old pop sensation Ariana Grande. Even Kanye West has pitched in.

Lorde's approach to curation is hands on, so this album feels like more than a well-connected teenager's mixtape. In addition to a luxurious, Paul Epworth-produced new song 'Yellow Flicker Beat', she provides a creepy cover of 'Ladder Song' by Bright Eyes and croons the chorus on 'Meltedown', a bombastic electro stomp from Belgian producer Stromae that also features Haim on backing vocals and raps from Q-Tip and Pusha T.

ILLUSTRATION: JIMMY TURRELL

Her contribution to 'This Is Not A Game' is simply a three-word refrain, but drawled by Lorde, "there it is" somehow binds Miguel's soulful verses and The Chemical Brothers' buzzing synth hooks. Even when Lorde doesn't actually appear on a track, her string-pulling impresses: Simon Le Bon turning up on Charli

Good Lorde

Behind Lorde's own appearances on the *Mockingjay* OST

'Meltdown'

Lorde croons the chorus on Belgian producer Stromae's banging beat.

'Yellow Flicker Beat'

Lorde's first collaboration with Paul Epworth could be a pointer towards the sound of her next LP: it's like 'Pure Heroine' on protein shakes.

'Flicker' (Kanye West Rework)

By stripping things down and shrouding Lorde's voice with ghostly backing vocals, Kanye highlights powerful melodies and lyrics like "My blood is a flood of rubies".

'This Is Not A Game'

Though Lorde's contribution to this Chemical Brothers/Miguel hook-up is just a three-word refrain, her charisma makes its mark.

'Ladder Song'

Lorde turns Bright Eyes' tune from 2011 album 'The People's Key' into a creepy nursery rhyme.

Lorde might say the same about herself. This is more than just a superior soundtrack album, and for the 18-year-old it's another job expertly done. Her approach to alternative pop music is frighteningly adventurous. ■ NICK LEVINE

8

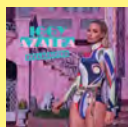
► THE DETAILS

► **RELEASE DATE** November 17 ► **LABEL** Virgin/EMI ► **PRODUCERS** Various ► **LENGTH** 50:18 ► **TRACKLISTING** ►1. Meltdown – Stromae feat. Lorde, Pusha T, Q-Tip & Haim ►2. Dead Air – Chvrches ►3. Scream My Name – Tove Lo ►4. Kingdom – Charli XCX feat. Simon Le Bon ►5. All My Love – Major Lazer feat. Ariana Grande ►6. Lost Souls – Rauri ►7. Yellow Flicker Beat – Lorde ►8. The Leap – Tinashe ►9. Plan The Escape – Bat For Lashes ►10. Original Beast – Grace Jones ►11. Flicker (Kanye West Rework) – Lorde ►12. Animal – XOVI ►13. This Is Not A Game – The Chemical Brothers feat. Miguel ►14. Ladder Song – Lorde ► **BEST TRACK** Meltdown – Stromae feat. Lorde, Pusha T, Q-Tip & Haim

MORE ALBUMS

Iggy Azalea Reclassified

Virgin/EMI



Australian rapper Iggy Azalea is back with a rework of April's debut album 'The New Classic', a record big on chart impact but short on critical respect. Out go the more 'who dat?' guest spots, and in come five new tracks to prop up the inspired struggle rap 'Work', the infectious 'Bounce' and the songs with Charli XCX ('Fancy'), TI ('Change Your Life') and Rita Ora (sex-rave sizzler 'Black Widow'). The new tracks have star power too: MØ's glacial chorus hook offsets the menace of 'Beg For It', actress Jennifer Hudson brings soulful sass to the piano-led 'Trouble' and Ellie Goulding makes the reedy electronica of 'Heavy Crown' sound even more like it's been shat out by angry androids. A mild improvement.

■ MARK BEAUMONT

6

Cult Of Youth Final Days

Sacred Bones



Cult Of Youth's third album for Brooklyn label Sacred Bones is brutal. Sean Ragon remains the gothic punks' central figure, but here he is part of a five-piece band. On opener 'Todestriebe', strings creak over hollow drums and a frightening whipping sound, while 'Dragon Rouge' refers to "angels calling" as an acoustic riff is butchered by distant shouting and dissonant feedback. The guitar on 'Roses' suffers a similar fate, but there is variation elsewhere: 'Empty Faction's jittery motorik sounds like Can on fast-forward and 'Of Amber' offers seven minutes of hazy respite. 'Sanctuary' sums up 'Final Days' best, a nine-minute odyssey of guttural vocals, noise and melody.

■ BEN HOMEWOOD

7



Savages & Bo Ningen

Words To The Blind

Anglo-French post-punk clashes with Japanese acid rock in Dada-inspired musical maelstrom

► This 37-minute recording was committed to tape live in concert in May last year, but the roots of 'Words To The Blind' go back far beyond the 2012 origins of the alliance between London-based punk artists Savages and Bo Ningen. This blazing composition takes inspiration from Dadaist 'simultaneous poetry' performances at Zurich's Cabaret Voltaire club in 1916, where the conflicting voices of multilingual participants reflected the Great War raging across Europe. Adopting the same technique, Savages singer Jehnny Beth speaks softly in French, while Bo Ningen's Taigen Kawabe mutters in Japanese. Gradually, inevitably, all hell breaks loose, guitars and drums raging and subsiding as Beth sings words of conflict ("The beautiful song of the night/Is a song of war"). The maelstrom here falls within Bo Ningen's



freak-psych territory, but for Savages it represents another stride beyond 2013's 'Silence Yourself' debut. They might be reaching into the past for inspiration, but Savages are pushing restlessly forward. ■ STUART HUGGETT

8

► THE DETAILS

► **RELEASE DATE** November 17 ► **LABEL** Stolen Recordings/Pop Noire ► **PRODUCERS** Bo Ningen, Savages, Johnny Hostile ► **LENGTH** 37:33 ► **TRACKLISTING** ►1. Words To The Blind ► **BEST MOMENT** The freakout at 19:40

Lee Ranaldo And The Dust Acoustic Dust

El Segeli Del Primavera



After Sonic Youth split in 2011, Lee Ranaldo crawled away from the wreckage of the Thurston Moore-Kim Gordon marriage with a thirst for simplicity. He released two albums of straightforward guitar pop that matched up to Kim or

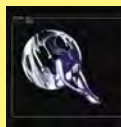
Thurston's post-Youth projects. Recorded live in Barcelona, 'Acoustic Dust' is a one-guitar strumalong that compiles the best of those LPs – giving an earnest man a platform to turn up the earnestness. Constant jangle blurs the songs, and a cover of Neil Young's 'Revolution Blues' only emphasises Ranaldo's newfound likeness to the Canadian in one of his dirgier moods. ■ GAVIN HAYNES

6

Reviews

September Girls Veneer EP

Fortuna Pop!



Where September Girls' debut earmarked them as the

latest addition to the Dum Dum Girls/Vivian Girls school of Phil Spector worship, 'Veneer' finds the Irish quintet throwing off the '60s girl-group coyness in favour of something fiercer. The title track prowls along on a grinding bassline, and the distorted thrum and spoken-word vocals on 'Black Oil' recall 'Excellent Choice' from The Horrors' 'Strange House', minus the cartoonish element.

'Butterflies' takes The Cure at their most abrasive and adds lush harmonies, and the imposing 'Melatonin' continues the reverb-laden Jesus And Mary Chain-isms that peppered their debut. Embittered and angry definitely suits September Girls.

■ LISA WRIGHT

8

Ekkah

Last Chance To Dance Year One



The debut EP from Birmingham newcomers Ekkah

– comprising and named after two mates called Rebecca and Rebekah – is packed with sleek rhythms and smooth R&B grooves. In London, all-girl trio Juice are doing a similar thing, but Ekkah's songs are dusky rather than sassy. There are pop hooks lurking beneath the breathy vocals and dancing bass on 'Last Chance To Dance', while the industrial percussion and murky production of 'Holiday Blues' evoke comparison with Madonna's 'Holiday'. Clocking in at under 12 minutes, this four-track sample of the duo's sedated style is all too brief, but it captures the attention. Ekkah should have ample opportunity to build on a vibrant start.

■ JAMES BENTLEY

7

Frank Turner The Third Three Years

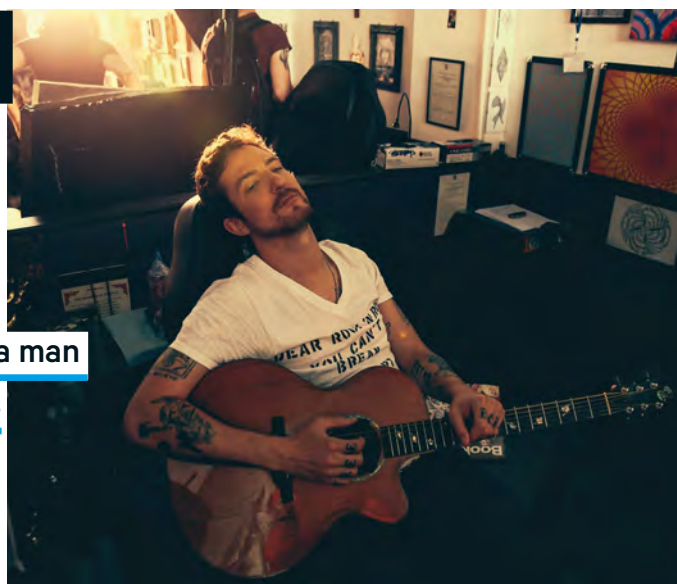
Bumper rarities collection from a man who knows how to spoil his fans

Fans of Frank Turner are frequently rewarded. When he's not gigging, the 32-year-old is doing DJ sets, playing toilet-circuit venues with lesser-known collaborators such as Billy The Kid and Beans On Toast or busking with famous friends like Billy Bragg. Then there are the endless EPs, the tour diaries set for publication early next year, January's appearance on *Celebrity Mastermind* and jam-packed compilations like this. 'The Third Three Years' is the latest in Turner's Black Flag-inspired B-sides and rarities collection series. It's a comprehensive dip into the hard-touring, hard-recording musician's past 36 months, which have seen him headline arenas, play the



► THE DETAILS

► **RELEASE DATE** November 24 ► **LABEL** Xtra Mile Recordings ► **PRODUCERS** Frank Turner and various ► **LENGTH** 69:03 ► **TRACKLISTING** ►1. Somebody To Love (Queen cover – RSD seven-inch) ►2. Hits & Mrs (Losing Days EP) ►3. Sweet Albion Blues (Polaroid Picture EP) ►4. Riot Song (Fuck The Fire EP) ►5. Something Of Freedom (demo) ►6. Fields Of June (w/ Emily Barker/Red Clay Halo) ►7. Happy New Year (w/ Jon Snodgrass) ►8. American Girl (Tom Petty cover – home demo) ►9. There Are Bad Times Just Around the Corner (Noel Coward cover – Franz Nicolay split EP) ►10. Pancho & Lefty (Townes Van Zandt cover – Spotify Session EP w/ Jim Eno) ►11. Big Foot (The Weakerthans cover – home demo) ►12. Live And Let Die (Paul McCartney & Wings cover – iTunes Sessions) ►13. The Corner (Cory Branan cover) ►14. Keira (Tony Sly cover) ►15. Plain Sailing Weather (w/Matt Nasir – The Cutting Room Sessions) ►16. Tell Tale Signs (w/Matt Nasir – iTunes Sessions) ►17. The Way I Tend To Be (w/Matt Nasir – iTunes Sessions) ►18. The Ballad Of Me And My Friends (live from Twin Cities, Minnesota) ►19. Broken Piano (home demo) ►20. Born To Run (Bruce Springsteen cover – The Cutting Room Sessions) ►21. Dan's Song (live) ► **BEST TRACK** The Ballad Of Me And My Friends



Olympic Games opening ceremony and thrash John Cooper Clarke in a televised general knowledge battle.

With 21 songs, it's a hefty package, the bulk of which is made up of covers – starting with a bombastic take on Queen's 'Somebody To Love'. But Turner is much more effective when he strips songs back to their bare bones. His acoustic version of Tom Petty's 'American Girl' is sad and unnerving, and Bruce Springsteen's 'Born To Run' is rendered with a similarly despondent beauty. Less impressive is the inclusion of a jaunty run through Noel Coward's 'There Are Bad Times Just Around The Corner'. A reminder of the guitarist's punk roots comes with a tender 'Kiera', a track originally by Tony Sly, the

late frontman of Californian pop punks No Use For A Name.

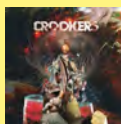
Elsewhere, alongside a clutch of material from last year's 'Tape Deck Heart' rendered in folksier, mandolin-accompanied incarnations, we get 'Riot Song', Turner's fizzing take on the London unrest of 2011. The real standout, though, is a live recording of 'The Ballad Of Me And My Friends' from Twin Cities, Minnesota. Capturing the energy of his shows but also the passion of his dedicated, roaring audience, it shows that spoiling your fans never hurt anyone.

■ LEONIE COOPER

7

Crookers Sixteen Chapel

Ciao



In 2008, Italian duo Francesco 'Phra' Barbaglia and Andrea 'Bot' Fratangelo were among the hottest names in dance music thanks to rowdy house bangers such as 'Knobbers' and their remix of 'Day 'N' Nite' by Cleveland rapper Kid Cudi. Bot left Crookers in 2012, meaning it's now Phra's solo concern, but

his departure has had little impact on the Crookers sound. Take 'Ghetto Guetta', for example. Thudding kick drums and a dopey synth loop build and build before snarling digital fuzz rips you apart. It's the kind of thing that, at 4am, with sweat dripping from the ceiling, would send you popping across the dancefloor like a bouncy ball. It doesn't work quite so well in daylight, but it has its place.

■ CHRIS COTTINGHAM

6

Kid Wave Gloom EP

Heavenly



Londoners Kid Wave may be one of the Heavenly label's latest acquisitions, but they're less inclined towards mind-altering swathes of psychedelic noise than the majority of the label's roster (see: Toy, Temples, King Gizzard & The Lizard Wizard). There are vague flashes of that lysergic approach on this

debut EP, but for the most part it's made up of bright, jangly indie pop that's sweet enough to give you toothache. 'All I Want' bursts with Mattias Bhatt's sonorous guitar, and the title track boasts an almighty chorus delivered in frontwoman Lea Emmery's aloof, husky tone. The foursome really excel on the Garbage-esque 'Young Blood' – it's sweet but there's enough lingering attitude to give it welcome extra bite.

■ RHIAN DALY

7

Reviews

Trent Reznor & Atticus Ross

Gone Girl OST Columbia



This is Reznor's third soundtrack for director

David Fincher, and *Gone Girl*'s narrative is matched perfectly by the Nine Inch Nails man and his regular collaborator Atticus Ross. The seemingly idyllic life of a married couple (played

by Rosamund Pike and Ben Affleck) is translated into docile ambient textures. But when Pike's character Amy goes missing and the finger of blame is pointed at her husband, things get darker. When it comes to intense soundscapes, Reznor has few peers. The fragile piano melody of 'Just Like You' stands out, but this 90-minute piece is best digested whole, as another accomplished Reznor score.

DAVID RENSHAW

8

Kelis

Concert Live



Released in April, 'Food' – Kelis' full-band, indie-soul

album – was never going to deliver a smash like 2003's 'Milkshake', but it was a wonderful record, expertly produced by TV On The Radio's Dave Sitek and ripe for playing live. The 35-year-old was terrific at Glastonbury and here we find her at London's

Somerset House in July, playing 'Food' material and hits from throughout her career ('Trick Me', 'Got Your Money', 'Milkshake'). It's good fun, but that there aren't more 'Food' tracks (two of its best – 'Jerk Ribs' and 'Hooch' – are absent) becomes the album's downfall. Rearranged for brass, her classics can't help but feel like cabaret – and the musicians playing here have less punch than the band that rocked the album.

PHIL HEBBLETHWAITE

5

Gala Drop

II Golf Channel Recordings



The Balearic Islands meet Detroit on Gala Drop's first album

in six years, after a chance meeting in Lisbon between the Portuguese collective and Motor City expat Jerrald James, aka Jerry The Cat. Primarily a percussionist, the some-time Parliament collaborator leaps into the record's web of spaced-out afrobeat and disco as a singer. His beaten vocal casts melancholy over the dubby 'All Things', but 'Big City' is more explicit in expressing his hometown's rich/poor divide, with a refusal to "be a victim" of controlling powers with "too much money on the brain". It adds a steely intent to the humidity of instrumental jams 'Monad' and 'Samba da Maconha', giving 'II' a narrative beyond simple groove addiction.

SIMON JAY CATLING

8

Sleaford Mods

Tiswas EP

More foul-mouthed social commentary from the angry Notts duo

Despite being the mouthpiece for one of the most talked-about British acts of 2014, Sleaford Mods frontman Jason Williamson only packed in his day job last month. For the foreseeable future, then, 'Tiswas' will be the Nottingham duo's last release created under the cosh of mind-numbing office-bound labour.

While Williamson's lyrics have mined lyrical gold from this drudgery with rare shrewdness, the closest thing he and backing-track maestro Andrew Fearn currently have to an 'orrible boss is Invada Records' Geoff Barrow (also of Portishead) – with whom he shares an interest in being rude in public about crap bands. This EP's title cut, taken from the brilliant 'Divide & Exit' album, indiscriminately pokes fun at guitar-shop retro-rock chumps: "The dinosaurs are stuck on Denmark Street/The boots of Hendrix lick my feet", Williamson speak-sings over a catchy post-punk rhythm.



Anyone concerned that the increasing bankability of Sleaford Mods might inspire a more polished approach has little to fear, based on this record's four new songs. Fearn's beats are still skeletal and rudimentary. 'Bunch Of Cunts'

is an endlessly repeated two-second drum loop and a repository for Williamson to collect unconnected thoughts. Dr Dre ("them headphones are shit") gets caught in the crossfire, but the Beats billionaire lucks out compared to Johnny Borrell: '6 Horsemen (The Brixtons)' interrupts its funky grumble about, possibly, south London punk poseurs to call the erstwhile Razorlight singer a "thick cunt".

'The Demon' and 'The Mail Don't Fail' are shuffling bedroom hip-hop over which the vocalist throws darts at, respectively, the modern war industry and a daily newspaper of note. In the hands of almost anyone else, these subjects would spell disaster. Williamson, savvy enough to realise this, uses them as jumping-off points for dense thickets of lyrical free association, and confirms that no-one else in the game says "fuck all" or "mate" with such exacting relish. There's no reason why escaping the rat race should quell Sleaford Mods' sparkling form in this field, either.

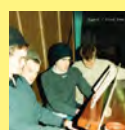
NOEL GARDNER

8

Fugazi

First Demo

Dischord



For a certain generation of punk rock fans, Fugazi weren't so

much a band as a belief system. The Washington DC band's lean, righteous rocking was bound inextricably to their ethical stance, which preached social justice, sobriety and independence. Since going on hiatus in 2003, frontman Ian MacKaye has disinterred some 900 Fugazi live sets, but 'First Demo' is the first archival release to turn to the band's studio stash. These 11 tracks largely consist of vestigial takes on material from '13 Songs' and 'Repeater'. The fidelity is satisfyingly chunky, though, and while you'll find better takes on, say, 1988's 'Fugazi' EP, the unreleased 'Turn Off Your Guns' perfectly encapsulates their unique blend of wiry funk and firecracker dynamics.

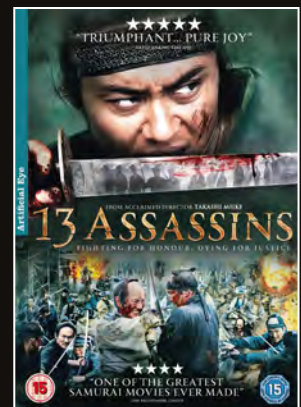
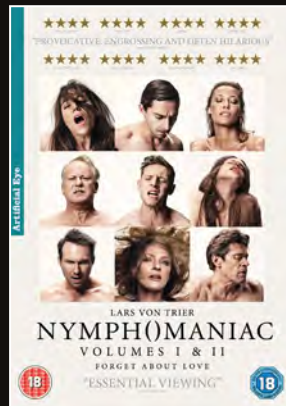
LOUIS PATTISON

7

THE DETAILS

▶ **RELEASE DATE** November 24 ▶ **LABEL** Invada ▶ **PRODUCER** Andrew Fearn
▶ **LENGTH** 14:27 ▶ **TRACKLISTING** ▶ 1. Tiswas ▶ 2. Bunch Of Cunts ▶ 3. The Demon
▶ 4. The Mail Don't Fail ▶ 5. 6 Horsemen (The Brixtons) ▶ **BEST TRACK** Tiswas

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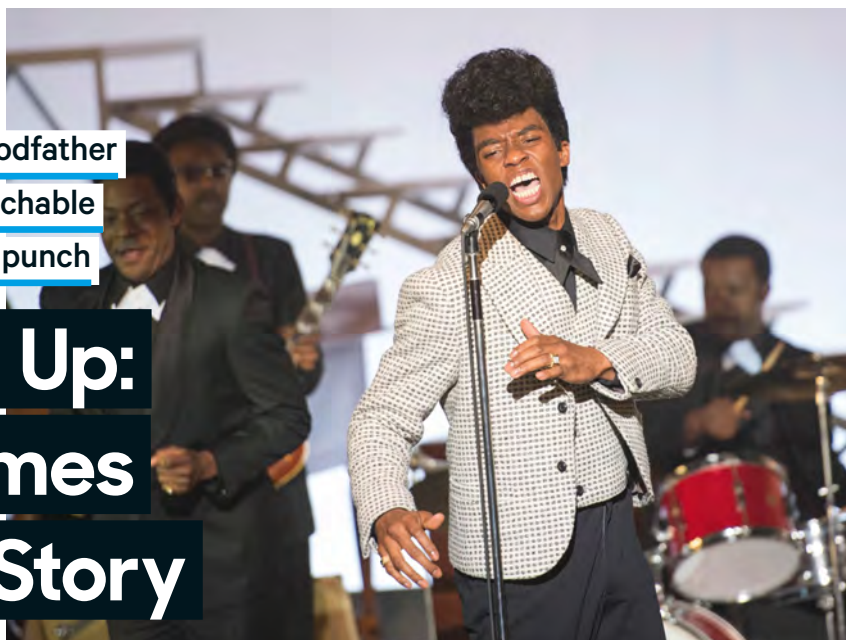
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FILM

Jagger-produced Godfather
of Soul biopic is watchable
but lacks emotional punch

Get On Up: The James Brown Story



This biopic was once meant to be a Spike Lee joint starring Wesley Snipes as James Brown.

It's ended up as a vehicle for the lesser-known actor Chadwick Boseman, co-produced by Mick Jagger, scripted by two English brothers with the particularly unsouful names of Jez and John-Henry Butterworth and directed by Tate Taylor, whose only previous film of note was 2011's *The Help*, described by online mag *Slate* as "one of the most patronising and old-fashioned movies about racism Hollywood has lately produced". Inevitably, perhaps, the guns were out for *Get On Up* before its US release in August, and it arrives in the UK accused of sanitising Brown's story, possibly at the request of his estate, who permitted the use of his music.

There's some truth in that accusation. Brown's legendary drug use in the 1980s, which he coupled with frequent bursts of savage domestic violence, are barely touched on in *Get On Up*, although they are there in passing, and it's noticeable that the narrative begins with Brown at his nadir – in 1988, right before he's arrested, high on PCP (although it looks like a plain old joint here), for accidentally firing a shotgun in a mall he owns. Boseman also plays Brown as a bully throughout – divinely talented and charismatic, but brutal and beholden to no-one.

Somewhere in that dichotomy lies the strength of *Get On Up*: it does a good job of making Brown out to be a man destined to be alone in the world – ever since his mother left him as a child – but who's ferociously ambitious and needy.

Boseman is superb playing Brown the performer – easily the best and most cinematic scenes here, although he is lip-synching to existing recordings that have been cleaned up – but he comes a cropper trying to convey the complexities of Brown's offstage character. Rarely do you sense emotional power in his performance, and perhaps he never stood a chance: *Get On Up* is a biopic in the truest sense, covering almost all of Brown's 73 years, meaning that key scenes – particularly when Brown is reunited with his mother in the 1960s – are rushed to suit a narrative that manically flips around in time. It's a strange decision that

doesn't exactly fail – it offers pace – but suggests a lack of directorial confidence. Brown's extraordinary life story ought to be able to tell itself, with natural punch, and although *Get On Up* is very watchable (Nelsan Ellis is excellent as Bobby Byrd and old hand Dan Ackroyd as Brown's agent brings the best out of Boseman), you can't help but feel Spike Lee would have done a tougher, more fitting job.

■ PHIL HEBBLETHWAITE



► **DIRECTOR**
Tate Taylor
► **IN CINEMAS**
November 23

CINEMA

The Homesman



Tommy Lee Jones writes, directs and stars in this touching western

set in mid-19th-century Nebraska. Hilary Swank – winner of Best Actress Oscars for *Boys Don't Cry* (1999) and *Million Dollar Baby* (2004) – excels as Mary Bee Cuddy, a resourceful woman living in a desert community, in a story based on the 1988 novel by Glendon Swarthout. Volunteering to transport three mentally ill women into the care of a minister's wife (played in cameo by Meryl Streep), Swank's spinster boards a wagon for a five-week trek over the Missouri river and back east to Ohio. Cuddy meets an army deserter, Briggs (Lee Jones) and the unlikely pair cross paths criminal drifters in an engaging prairie story tinged with black humour.

■ DAN BRIGHTMORE

8

55

CINEMA

What We Do In the Shadows



This horror mockumentary follows

a brood of grumpy vampires who share a flat in New Zealand's capital Wellington. *Flight Of The Conchords'* Jemaine Clement and *Eagle Vs Shark's* Taika Waititi play centuries-old bloodsuckers Vladislav and Viago, who are struggling to live in the city. Their feud with a local gang of werewolves brings about moments of *Spinal Tap*-style comedy and plenty of gruesome gore. The pair argue about housework, rent and their thirst for human blood, serve virgin flesh at a dinner party and go on a pub crawl wearing yak-hair coats and leather trousers. It's all knowingly low-budget and leftfield; fans of kitsch comedy will find plenty to sink their teeth into.

■ DAN BRIGHTMORE

7

DVD

Coldplay - Ghost Stories Live 2014



Instead of heavily touring their sixth album 'Ghost Stories', Coldplay staged

a one-off show for the cameras on a custom-built LA set. The resulting film combines the songs in which Chris Martin dissected his split from Gwyneth Paltrow with his band's nous for spectacle. Martin lifts off from the

stage during the first song; a piano plays itself on 'Magic'. Even the tender moments are startling: he relocates via taxi to the beach for 'Oceans', and during 'Sky Of Stars' the aurora borealis explodes across overhead screens and star confetti fills the air. But alongside the ambitious visuals, Martin's intense performance invites empathy with his garbled mix of emotions and the effect is engaging.

■ MARK BEAUMONT

7

CINEMA

Concerning Violence



Swedish documentary Göran Hugo Olsson's fourth feature is not an easy watch. Over recently rediscovered footage of 1960s and 1970s Africa, the words of psychologist and revolutionary Frantz Fanon are read by Lauryn Hill. Fanon's 1961 book *The Wretched Of The Earth* argued that the structures and mindsets that underpin

colonialism can only be changed through all-out violence. We see uniformed paramilitaries shooting cattle from a helicopter, a white Rhodesian belittling a black waiter, a one-armed mother breastfeeding her child. A preface in which an American academic tells us what to think about the film, and Fanon's arguments, is an unnecessary misstep: these often disturbing and indelible images speak for themselves.

■ ANGUS BATEY

8

Superfood

Honeyblood

Dingwalls, London

The Haunt, Brighton

Tuesday-Wednesday, November 11-12

56



Circle pits, flying limbs
and brutal hangovers at
the gloriously messy finale
of the NME New Breed tour

PHOTOS BY JENN FIVE

Burly security guards, venue managers and an assortment of other panicked authority figures line the front of the stage at London's Dingwalls. In front of them, rowdy teenagers fall to the beer-slick floor. The penultimate night of NME's New Breed tour has just erupted in a gloriously chaotic finale, and bedraggled Superfood frontman Dom Ganderton is still trying to locate his microphone to bellow out the last lines of 'Superfood', his band's ➡

Honeyblood's Stina Tweeddale and (right) Cat Myers at Dingwalls

HONEYBLOOD SETLIST

- Fall Forever
- Biro
- (I'd Rather Be) Anywhere But Here
- Bud
- Choker
- No Spare Key
- All Dragged Up
- Super Rat
- Killer Bangs

eponymous rabble-rouser.

Rewind a few hours, and fans are rushing through the doors of the canalside Camden venue to catch two new bands that thrill in very different ways. Glasgow duo **Honeyblood** may not be as ecstatic as the Birmingham quartet they're touring with, but their moody punk – full of extra attitude and vigour tonight – is exhilarating because of its emotional edge. As the pair – Stina Tweeddale and drummer Cat Myers – fly through the firecracker hooks of 'Choker', 'Bud' and serrated closer 'Killer Bangs', it's impossible to tell that Myers is a relatively new addition, signed up to replace the departed Shona McVicar, who decided to call it quits in September.

Honeyblood's squall leaves the crowd's ears ringing, and half an hour later the air is heavy with anticipation for **Superfood**. They don't disappoint, ripping into the loose and ragged 'Bubbles' and prompting immediate crowdsurfing. Ganderton and his band maintain the blistering pace and the floor soon turns into a pogoing, headbanging scramble. 'Houses On The Plain', from 2013's 'MAM' EP, provides a breather, but 'Melting' ratchets up the pace again. The show whizzes by in a blur and suddenly, as Superfood are preparing to say goodbye, bodies rush the stage, staff go into freakout mode and things skid to a close.

Moments later, outside in the rain, bassist Emily Baker is sipping a mug of gin. The departing fans can't believe it's her. One boy stops

and proudly declares, "I held the door open for you in Guildford once!", while others request high-fives and autographs.

By the sea in Brighton 24 hours later, the effects of a valiant attempt

to drink north London dry mean that hangovers are obvious, but spirits are high. "It's so sad that it's the end of the tour tonight," sighs Stina midway through another noisy bludgeoning from Honeyblood. Cat Myers' drums sound punishing once again, but initially the Brighton crowd appears tamer than London's. Once Honeyblood kick into the gnarly punk bounce of 'All Dragged Up', though, limbs begin to fly.

Backstage before Superfood's set, Emily balances a wedge of watermelon on her head and poses for *NME*'s camera. She carries the fruit onstage in her hands, places it carefully on the amp behind her and begins the difficult task of not letting her hangover affect the show. She manages well,

SUPERFOOD SETLIST

- Bubbles
- TV
- Pallasades
- Melting
- Like A Daisy
- You Can Believe
- Don't Say That
- Houses On The Plain
- Mood Bomb
- Right On Satellite
- Superfood

Superfood bassist

Emily Baker in Brighton



THE VIEW FROM THE CROWD



Charlie, 18, London
"I think you can see from how fucked up the stage was that it

was pretty mental. I came for Superfood, but Honeyblood were good too."



Matt, 18, London
"Stina and Cat of Honeyblood are really good.

Superfood were good too, but I don't know as many of their songs. I lost my shit to [support band] Bad Sounds, too!"



Georgia, 19, Worthing
"It was really great. I've seen Superfood

a few times, so it was nice to see the crowd getting involved, really heartwarming. I feel like a proud fan."



Harry Koisser, 23, London
"Without doubt,

it was the best time I've seen Superfood. The sound is serious and the lyrics are fun. It's a juxtaposition that everyone can enjoy. I was thinking they are so much better than us when I was watching them. Something's gone wrong here."

her funky bassline the effortless focal point of a sparse 'Don't Say That'. At the song's climax, the fans in front of her tussle boisterously. Then, as the fuzzy pop of 'Mood Bomb' blasts from the PA, members of local newcomers The Magic Gang – who are fast becoming renowned for crazy shows of their own – orchestrate a circle pit. The crowd continue to tumble over one another as 'Right On Satellite' bangs and crashes, but once again it's 'Superfood' that's the highlight. During it, Dom Ganderton once again launches himself into the audience and Emily chucks her now-mangled watermelon at guitarist Ryan Malcolm.

Afterwards, the bassist tells Stina that she nearly threw up onstage, but Honeyblood don't stick around long enough to risk having to hold her

hair back. Superfood, meanwhile, go on the hunt for somewhere to get drunk. Both bands depart knowing that they've spent two sozzled weeks proving that new British music is full of potential, character and sheer fucking excitement. ■ RHIAN DALY



Mclusky/Jarcrew

Le Pub, Newport, Saturday, November 8

Veins pop and crowdsurfers tumble as two legendary acts reunite for a Newport fundraiser

“It’s never funny when someone dies and you shouldn’t laugh,” says Andy Falkous (above). “Just like it wasn’t funny when Thatcher died.”

The Future Of The Left frontman is responding to giggles in the crowd prompted by his mention of an (untrue) internet rumour about the death of Macaulay Culkin. He’s onstage with a makeshift line-up of his old band Mclusky – original bassist Jon Chapple has lived in Australia since their 2005 split – at a gig to raise cash for Newport venue Le Pub, which is threatened with closure.

This is the first of two fundraising shows with also-reunited cult prog band Jarcrew, who broke up the same year. It’s still puzzling how the quintet didn’t take off before their demise. Their electro-prog is staggering. ‘Defacto Symphony’, ‘Into The Joyous Garden’ and ‘Sad French Death Metal’ clunk, wriggle and crunch, but wonky closer ‘Paris And The New Math’ is, as it always was, the highlight. Frontman Kelson Mathias makes frequent visits to the moshpit throughout, sometimes

diving right in, sometimes dangling precariously over it.

Mclusky harness the bristling atmosphere left behind by opening with their quietest song: ‘Fuck This Band’ from 2002’s ‘Mclusky Do Dallas’. It’s inspired. This moment of spite-tinged balladry is followed by over an hour of eardrum-busting rage, during which the veins in Falkous’ neck bulge like sausages. ‘Gareth Brown Says’ and ‘To Hell With Good Intentions’ batter the crowd, inciting rowdy scream-alongs.

Bassist Julia Ruzicka and drummer Jack Egglestone churn out dirty rhythms while Damien Sayell (from Bristol’s The St Pierre Snake Invasion) owns the stage when taking over vocal duties on ‘Rice Is Nice’ and ‘Chases’. He crowdsurfs too, his face covered by his matted hair. Judging by the reaction, Sayell replacing Chapple as co-vocalist in a reunited Mclusky would go down very well.

This might not be the classic Mclusky line-up, but it doesn’t need to be. This is a Mclusky greatest hits set and it’s blistering. ■ BEN GALLIVAN

8

SETLIST

- Fuck This Band
- Dethink To Survive
- Without MSG I Am Nothing
- Collagen Rock
- What We’ve Learned
- Rice Is Nice
- 1956 And All That
- Lightsabre Cocksucking Blues
- Alan Is A Cowboy Killer
- That Man Will Not Hang
- Gareth Brown Says
- You Should Be Ashamed, Seamus
- Falco Vs The Young Canoeist
- Chases
- Whoyouknow
- She Will Only Bring You Happiness
- To Hell With Good Intentions

Spoon

**O2 Shepherd’s Bush Empire, London
Friday, November 7**

The hardy US indie rockers play the biggest London show of their 20-year career

Talk about clawing your way to the middle. Twenty years on from their debut EP ‘Nefarious’ – and having reached only Number 194 with their most chart-crushing UK ‘hit’ since, 2005’s ‘I Turn My Camera On’ – Spoon play their biggest-ever headline show in London. Airing songs from their eighth album, ‘They Want My Soul’, it quickly becomes clear why they’ve spent decades hacking their way out of the indie-rock wilderness.

The Austin band’s songs are immediate but tough to grasp, scruffy-smart singer Britt Daniel’s frail, gravelly melodies often lost beneath his band’s honed and angular alt-rock.

The band switch from dark-hearted bar-room rock on ‘The Beast And Dragon, Adored’ to cool carnival pop on ‘The Underdog’ to a 25-stone version of Elvis Costello’s ‘Pump It Up’ on ‘Back To The Life’. Whether tackling synthpop, blues, top-down freeway rock or the bit of ‘Small Stakes’ that sounds like The Who’s ‘Baba O’Riley’ on crystal meth, they’re consummate shapeshifters. There’s still no crossover smash, but having cracked the US

Top Five with their last two albums, Spoon are American indie’s hardest plodders finally coming good. ■ MARK BEAUMONT

SETLIST

- Rainy Taxi
- Rent I Pay
- Don’t You Evah
- Who Makes Your Money
- Knock Knock Knock
- The Ghost Of You Lingers
- The Beast And Dragon, Adored
- The Underdog
- Back To The Life
- Do You
- New York Kiss
- I Summon You
- Small Stakes
- Don’t Make Me A Target
- Inside Out
- Turn My Camera On
- Black Like Me
- Outlier
- The Way We Get By
- Rhythm and Soul
- You Got Yr Cherry Bomb
- Got Nuffin



Fun Fun Fun Fest

Auditorium Shores, Austin, Texas
Friday–Sunday, November 7–9

From Flying Lotus to Courtney Barnett, Nas to Modest Mouse, this Texan festival is curated with care

Fun Fun Fun is a festival that spills from its park location into the streets of downtown

Austin, with many bands playing after-hours shows across town as well as main stage slots. From Judas Priest to Fat White Family and Nas to Courtney Barnett, its line-up has the same curated-with-care feel of Primavera and Field Day. The extracurriculars are just as considered: there's a Taco Finder on its smartphone app.

Jello Biafra And The Guantanamo School Of Medicine are an eccentric start to Friday afternoon. The former Dead Kennedys vocalist is wearing a T-shirt bearing the words 'FUCK THE TEA PARTY', a reference to the right-wing American political movement. The 56-year-old's pontificating makes for a stodgy set, until a raucous mosh pit forms for Dead Kennedys' classic 'California Über Alles'. Then, Biafra dresses up in glasses and a jacket to mock



Texas Governor Rick Perry – who in August was indicted for abuse of power – for 'Kill The Poor', which ensures the shoving continues.

Run The Jewels' Blue Stage show, by contrast, is a straight-up party. El-P and Killer Mike walk onstage to Queen's 'We Are The Champions' and both pound the stage during opener 'Run The Jewels'. Fired with restless energy, 'Lie, Cheat, Steal' from this year's 'RTJ2' is best, Mike sweating into his giant T-shirt and spitting his lines like tobacco. At the end, El-P fires tacos into the crowd from a giant cannon – an advertising gimmick.

Nas' set the next day is a smoother ride. The 41-year-old rapper prowls around the stage in front of his beat man, DJ Beatbox. 'Illmatic' cuts 'Life's A Bitch' and 'The World Is Yours' sound predictably huge, but Nas shows his soft side before 'NY State Of Mind'. Spotting someone holding his record in the crowd, he has it passed forward, waits for a marker pen and signs it.

Modest Mouse inspire similar affection. Brought in after Death Cab For Cutie cancelled, the Washington band's 'Tiny Cities Made Of Ashes' proves they're an excellent stand-in – not even a passing meteor can distract the crowd. Elsewhere, **Iceage** and **Courtney Barnett** turn in sets that suit the sunshine to differing degrees. The Danish punks deploy spidery

RUN THE JEWELS FIRE TACOS INTO THE CROWD FROM A GIANT CANNON

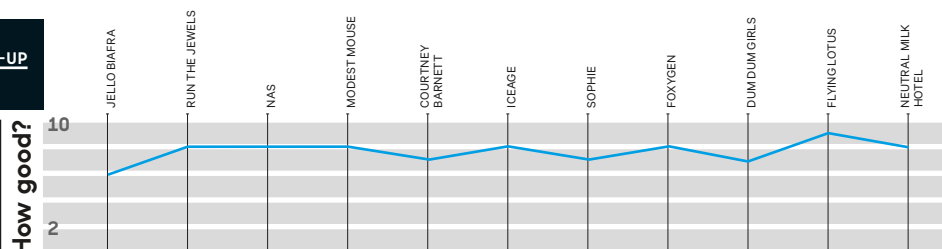
rhythms and doomy guitars on 'How Many' as frontman Elias Bender Rønnenfelt bullies the front rows with strangled vocals. Courtney Barnett is more unassuming. 'Scotty Says' and 'Are You Looking After Yourself?' sound tighter after a year on the road, and closer 'Depreston' brings a tiny corner of Australia to Texas.

On Sunday, the future collides with the past. **Flying Lotus** leads a Blue Stage bill that includes some cartoon house from Glasgow producer **Sophie**. On the Orange Stage, Jeff Mangum's **Neutral Milk Hotel** play after a shirtless Sam France leads **Foxygen** through 'Shuggie's' '60s shuffle, and **Dum Dum Girls** create a haze of reverb with 'Rimbaud Eyes'.

Flylo appears sandwiched between screens bordered by flashing LED lights, floating in a three-dimensional mass of mind-boggling visuals. In neon glasses, Stephen Ellison powers into the wiggly jazz of his latest album 'You're Dead!'. Soon after the freeform 'Tesla', he steps from behind the screens in a suit to rap through 'Dead Man's Tetris' as alter ego Captain Murphy.

With his cap jammed down over his eyes, Jeff Mangum is far removed from all that futuristic flash, his band deliver 17 wispy, understated songs, with 1993's 'Engine' the one-track encore. Before that, a solo version of 'I Will Bury You In Time' and patient performances of 'King Of The Carrot Flowers Part 1&2', 'Two Headed Boy' and a dreamy 'In The Aeroplane Over The Sea' close Fun Fun Fun in resplendent style. ■ GREG ACKERMAN

LINE-UP





(Clockwise from top left) Run The Jewels, Iceage and Courtney Barnett



MORE GIGS

Sebadoh

The Haunt, Brighton

Wednesday, November 5
Sebadoh have spent 12 months touring comeback album 'Defend Yourself', and the road comes to an end in Brighton. "This might be the last show we ever play," ponders bassist Jason Loewenstein. "I hope not," worries guitarist Lou Barlow. If this is an obituary, the unassuming likes of 'Skull', 'Soul And Fire' and 'Beauty Of The Ride' are a reminder that the trio were one of the great US lo-fi singles bands of the '90s. Loving to the last, Sebadoh rock gently through a soul-baring catalogue, and Barlow exits to hugs and handshakes.

■ STUART HUGGETT

8

Communiuns

Sebright Arms, London

Monday, November 10
Communiuns' first UK show is a mess. The Danish quartet arrive in a blur of floppy hair and cheekbones as lads in Harrington jackets spill beer and shout. The pretty melody of 'Summer's Oath' is chased by menacing percussion, a mark of their noisy Copenhagen band network, led by Iceage and Lower. Frontman Martin Rehof shares a kiss with someone at the front, before Stone Roses-smeared single 'So Long Sun' shows that Communiuns' mess is an artful one.

■ BEN HOMEWOOD

7

THE VIEW FROM THE CROWD



Adi Anand, 37

"I just love the way multiple genres are represented at this festival. Also, it's so well organised, too. Fun Fun Fun is pretty special."



Nathan Lankford, 34

"As far as Austin festivals go, this is probably one of the most relaxed we have in the city. All the bands are great, there's no fighting, there's no drunk people falling all over one another."



Daniel Cavazos, 35

"I feel like Fun Fun Fun is a festival for me and my peers. People like me come here."

The Knife



O2 Academy Brixton, London Thursday, November 6

The Swedish duo's last ever UK show is a euphoric and subversive spectacle

Brixton Academy is packed to the brim for the penultimate performance of The Knife's career. After this, they'll fly to Reykjavik for their final ever show at Iceland Airwaves. Karin Dreijer Andersson and Olof Dreijer's UK send-off is a thrilling, playful and subversive spectacle. Whatever they do next, they'll have to go some way to top this.

SETLIST

- ▶ Wrap Your Arms Around Me
- ▶ Raging Lung
- ▶ We Share Our Mothers' Health
- ▶ Bird
- ▶ Without You
- ▶ My Life Would Be Boring
- ▶ A Tooth for an Eye
- ▶ One Hit
- ▶ Full Of Fire
- ▶ Collective Body Possum
- ▶ Ready To Lose
- ▶ Pass This On
- ▶ Stay Out Here
- ▶ Silent Shout

When they first brought what has turned out to be their last album – 2013's 'Shaking The Habitual' – to the stage, some questioned whether they were even putting on a 'gig' at all. The pretence that anyone here is actually playing their instruments is dropped as early as fourth song 'Bird', clearing the way for a night of tightly choreographed dance routines, oversized

props and fluid role-swapping. By the end, pretty much all of the 11 people

onstage have lip-synched to Karin's vocals at some point.

This being The Knife, they're not only concerned with subverting your expectations of what a band's live show should be about – they also want to fold in some politics. The night's most direct engagement with the LGBT theme that runs through their work is the recital of Jess Arndt's poem *Collective Body Possum*. A defiant call for gender equality, it speaks of the desire for "a body that nobody can kick out of bathrooms, and then I want no bathrooms".

That moment of direct emotion gives way to an ecstatic finish, with standout 'Pass This On' running into 'Stay Out Here' and closer 'Silent Shout'. Presented with Corona's 'Rhythm Of The Night' as an intro, it ensures that the evening ends with a rave. As euphoria bounces round the room at The Knife's demise, you find their purpose. They're the band who, more than any other, have followed Talking Heads' entreaty to 'stop making sense'. "Without you my life would be boring," someone shouted from the stage earlier on. Life will certainly be duller without The Knife. ■ KEVIN EG PERRY

9

61

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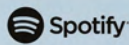
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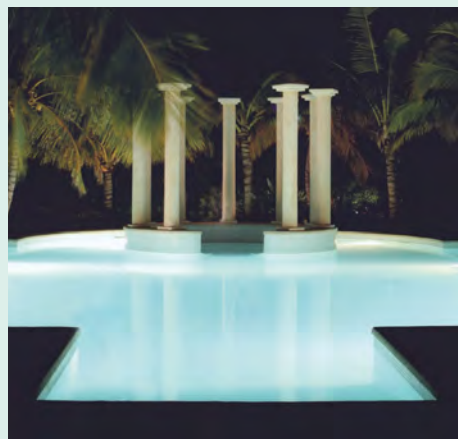
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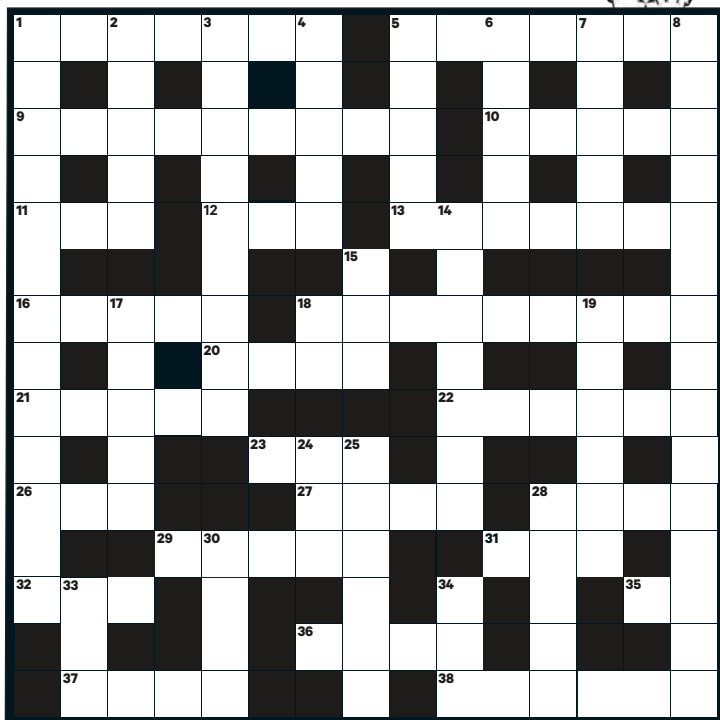
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CLUES ACROSS

- 1-9A** 'Sunday Bloody Sunday' – not guilty. 'Pride' – not guilty (5-2-9)
5 Goes round and round to Kate Tempest music (7)
9 (See 1 across)
10 Tim Wheeler keeps a purposeful watch over his latest work (5)
11+18A See you in Wham! reformation with a female singer (3-9)
12 (See 25 down)
13 A race for The Delgados to finish this album, but they all got on their bikes together (7)
16 A feeling that this PJ Harvey single was a disgrace (5)
18 (See 11 across)
20 ____ Lake, was part of '70s 'supergroup' with Keith Emerson and Carl Palmer (4)
21 Swervedriver got an increase in pay for this work (5)
22 Orgies arranged within Kasabian (6)
23+31A "I'm beginning to feel like a ____", Eminem (3-3)
26 A number on a Pearl Jam album (3)
27 (See 4 down)
28 Coming out of gigantic

- lorries with some 'Good Stuff' (4)
29 "But you know there's something wrong, waiting for an ____", Thin Lizzy (5)
31 (See 23 across)
32 Culture Club member on the grass? It's cut and dried (3)
35 Beady Eye not in existence, as it happens (2)
36 Fronted by Arthur Lee, they recorded the classic album 'Forever Changes' (4)
37 (See 18 down)
38+30D "Here comes Johnny singing oldies, goldies/ 'Be-Bop-A-Lula', baby 'What I Say'", Dire Straits (4-2-4)

CLUES DOWN

- 1** The Buzzcocks made a mark going around with this EP (6-7)
2 ____ Sinatra, daughter of Frank, who went to 'Jackson' with Lee Hazlewood (5)
3 Relics age in a terrible way with Yeah Yeah Yeahs (9)
4+27A Both Lipps Inc and Pseudo Echo played in this soulful location (5-4)
5 "You float like a feather in a beautiful world", 1993 (5)
6 Manic Street Preachers'

- record completes just half a revolution (5)
7+19D Illuminate the precious material of Parquet Courts (5-2-4)
8 I'll go quiet when Savages play (7-8)
14 Former Underworld person makes REM's one seem different (7)
15 Producer for Nirvana, Garbage and Sonic Youth (3)
17 Singles '____ Days' by MGMT or 'Loving The ____' by David Bowie (5)
18+37A Hut label band Whale tell us of their concerns with an album (2-4)
19 (See 7 down)
24 Act that had Number One hit with '9PM (Till I Come)' are into beatboxing (3)
25+12A Cramps member who could grow on you in a dangerous way (6-3)
28 Their singles include 'Secret Kiss' and 'Dreaming Of You' (5)
30 (See 38 across)
33 They shot their 'Poison Arrow' into 'All Of My Heart' (3)
34 Paul McCartney sounding groundbreaking on his most recent album (3)

NOVEMBER 8 ANSWERS

ACROSS 1 This Is All Yours, 8 Rango, 9+18A Hesitant Alien, 10+12D New Boots And Panties, 12+20D Afghan Whigs, 15+25A Your Lucky Day In Hell, 17+7D Dude Ranch, 21+34A Pardon Me, 23 OK, 27+21D That Kiss, 28 dB's, 30 Guitar, 36 Omega **DOWN** 1 Tyranny, 2 I Know, 31 Go To Sleep, 4 Ash, 5 Lost, 6+32A Out Of The Woods, 11 Tucker, 13 Guy, 14+35A Ain't No Easy Way, 16 Old, 19 In A Room, 22 Andrew, 26 Laika, 29 Stay, 31 Amy, 33 Dig

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