



Morrissey
Making sense
of his latest
catastrophe

**Brandon
Flowers**
Solo album
announced
Details inside

«READING LEEDS» 2014

EXCLUSIVE ACCESS & INTERVIEWS

Ultra

Violets!

Palma Violets upstage the main stage
Brand new tunes, same old chaos

Jamie T

sparks a riot

**Best new
music**

Rating the fresh
material from

Gerard Way

Peace

SBTRKT

**Pulled Apart
By Horses**

Drenge

Arctic Monkeys

sign off in style

Queens Of The Stone Age

overpower

Paramore

"It was the best of times..." CHARLES DICKENS, A TALE OF TWO CITIES



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Their sparkling V set leaves the Las Vegas boys' future up in the air

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Rob Webb
Writer
Rob reviewed Sziget Festival. "Zipping along the Danube in a motorboat is the closest I'll get to being James Bond, and speeding through Budapest in a tuk-tuk the closest to dying."



Lisa Wright
Writer
Lisa cornered Brandon Flowers at V Festival. "For reasons unknown (geddit?) Jimmy Carr was stood monitoring our whole interview. He did not laugh. Not sure if that's good."



Jenn Five
Photographer
Jenn joined Palmas on their road to Reading and Leeds. "It was amazing to see the guys back in action and right on form for their Reading headline slot. I was proper Palma Violated."

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JABBER-CROCKY OF SHITE

I had bought two Saturday day tickets for Jabberwocky back in February because mine and my girlfriend's two favourite bands were playing; Neutral Milk Hotel and The Growlers. As we're from Birmingham we booked a hotel as well, so we could also go to one of the many after-parties. We later found out that The Growlers had actually pulled out of the festival to play a different show, literally up the road – but All Tomorrow's Parties hadn't told us at all, not even a tweet. Some of the after-parties had actually moved further away from where we were staying as well, meaning we couldn't go any more. But the real shot to the heart was when they cancelled the entire festival just three days before. We still haven't had any information about our refund yet as ATP and Dash Tickets seem to be bickering over who's fronting the cost. I have lost faith in ATP, who seem to put on some pretty cool shows with some of my favourite bands. I will never book tickets for one of their shows again.

Connor Burns, via email

Eve Barlow: Connor, I'm so sorry for your experience. The



fact that so many other now-former ATP fans have suffered similar disappointment likely only offers a degree of solace when you're gutted about missing out on an event you'd been anticipating all year. The level of miscommunication, lack of transparency and childish refusal to take on any responsibility for the fallout by ATP only adds salt to the wound and, as Laura Snapes' opinion piece in last week's issue demonstrated, puts paid to any respect previously held for the organisation.

NME Awards with Austin, Texas, which we're thrilled to announce will return to O2 Academy Brixton on February 18, 2015. Time for a Harry hat-trick?

KILLING IT

The Killers were absolutely amazing at V Festival Weston Park. Brandon, as always the professional showman, commanded the audience. It's great to see how much they've grown and how much they enjoy performing. Having been a Killers fan my whole life it's easy to say that the boys are on top form. Really looking forward to Brandon's new solo album and hopefully some new music from Ronnie's Big Talk. Let's hope for another 10 years of great music and performances!

Niamh Howarth, 17, West Yorkshire

IF AT FIRST YOU DON'T SUCCEED, TRIANGLE AGAIN

Alt-J's new single 'Every Other Freckle' made my week, and sweetened the nerves of the impending exams results day. Even within the first 30 seconds, I knew how much I was going to love this song. I see it as homage to 'An Awesome Wave' that has to be played loud to fully appreciate everything they have going on. I'm now even more excited to be seeing them live. It would be safe to say that the old Alt-J haven't gone anywhere.

Jess Chenery, via email

EB: I like that you're excited about a new Alt-J album, Jess. Keep hold of that honest, brazen enthusiasm. I'll let you in on a little secret about my results day hell, something that in music journalism

is tantamount to cardinal sin. The day I got my exam results I was listening to Red Hot Chili Peppers' 'By The Way', the title track from the album I was most anticipating in 2002. Here's another secret – Alt-J's new album features a recorder solo. In years to come, I'll never breathe a word of this to anyone. For now, I hope 'This Is All Yours' is everything you're longing for and more.

HOLY DISCIPLE

I thought Emily Mackay's piece on 'The Holy Bible' completely nailed why it's so important. There's a misconception that it's an encouragement to self-destruction, but I fell in love with it emerging from that catatonic depression. There was nothing else I wanted to listen to, and it wasn't because I wanted to wallow in self-pity. It was because it



was, and is, the most sincere battle cry I've ever heard (musically too). They meant it then and 20 years later, the Manics are still the most sincere band around.

Caitlin Coulson, via email

EB: The thing that really got me about re-exploring 'The Holy Bible' during these hardened times was that it left me wondering how long it takes in the fallout of a recession before the creative world pours its wrath and fury into

something that just really fucking gets it, you know? As Nicky Wire said in our recent interview, "This band... It's a joy, but it's a weight." With great power comes great responsibility. So who's gonna take up the Manics' mantle?

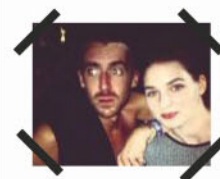
WAH-WAH-WAH DIRECTION

Fuck you. Harry isn't a villain. Why would you think that? He's one of the greatest human beings ever. He could have you all fired quicker than you read this fucking email. Be happy he's one of the sweetest people on Earth, motherfucker.

Tengteng Lin, via email

EB: Tengteng is referring to NME's Villain Of The Year, Mr Styles, who received the title for the second year running back in February. Tengteng, your response is almost in time for the next

EB: Our inbox was flooded this week with letters from Killers fans raving about their V set. Niamh, you can read all about Brandon's solo project on p12. He's working with Vampire Weekend's producer. Will there be yodelling?



LOOK WHO'S STALKING

I was lucky enough to meet Miles Kane and his band at Sziget – they were super-nice.
Veronika Kuka, Budapest

THE ONLY WAY OUT IS DOWN.

AS ABOVE SO BELOW

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IN CINEMAS FRIDAY



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NME TRACK OF THE WEEK

1. Peaking Lights
Breakdown

'Breakdown' is the lead single from 'Cosmic Logic', Peaking Lights' fourth album, in which kraut percussion shuffles and Indra Dunis' playful vocals take centre stage. Skewed sound effects and sampled synth melodies jostle for attention like a group of digital schoolchildren. It all makes for an animated reintroduction to the LA electronic duo's addictive and experimental pop sound.

James Balmont, writer

2. Cyril Hahn
Open (feat. Ryan Ashley)

You may know Cyril Hahn as the remix maestro responsible for a popular Destiny's Child 'Say My Name' rework. Since then, he's moved into producing his own stuff and 'Open', a track from new EP 'Voices', suggests it's a smart swerve. Starting with a stabbing Moroder-esque bassline, washes of fellow PMR labelmate Ryan Ashley's vocals come crashing over his pop-house pulses. "For you to leave my heart wide open", he sings.

Lucy Jones, Deputy Editor, NME.COM

3. Captain Murphy
Cosplay

Send 'Seven Nation Army' on a spooky gallop into a solar system inhabited by blood-splattered rap ghouls and you've got 'Cosplay', the sinister new single from Flying Lotus' cartoon MC alter ego, Captain Murphy. Steven Ellison has been delayed in releasing a full album under his Murphy guise because he reckons Kendrick Lamar "took all my beats" for his second record. On this evidence, it'll be a malevolent jazz-rap trip to remember.

Al Horner, Assistant Editor, NME.COM

4. Kelela
OICU (feat. Le1f)

Both 'Cut 4 Me' singer Kelela and New York rapper Le1f are masters of the art of wrapping their words around supremely zoned-out chunks of sound. On 'OICU', producer P Morris is responsible for the disorientating electronics that the vocalists jump all over to enhance the wired atmosphere. "You lookin' at me lusty now, I wanna see you now", he raps. "Boy, you should be smoking a blunt in the bed next to me", she sings. It's almost too much fun to handle.

Tom Howard, Assistant Editor

5. Charli XCX
Break The Rules

With the school year just around the corner, Charli XCX is getting educators' backs up all over the country – "I don't wanna go to school/I just wanna break the rules... getting high and getting wrecked" is not new education secretary Nicky Morgan's latest policy brief. Still, it's a nihilist anthem that hits the right buttons, framing Charli's snotty rebellion in rave synths and twisted Nirvana guitar.

Matthew Horton, writer

6. Taylor Swift
Shake It Off

Take a well-earned break from Gaza, Ferguson, ISIS etc, and consider the huge problem caused by Swift's new single 'Shake It Off'. It cannot be shaken off. I forced myself to break to listen to Caribou, else the horn parps become fixed to my eardrums forever. And as far as Taylor's twerking goes? Why write a 9,000-word blog when you could be getting down to THIS... SICK... BEAT.

Eve Barlow, Deputy Editor

7. Kele
Doubt

With Bloc Party on another hiatus, Kele is going solo again – and hitting the dancefloor. This taster from his forthcoming album 'Trick' is no Calvin Harris ladbanger though. It's a downtempo electro-house shuffle that begins with Kele spilling his insecurities over beats and synth squiggles before he pleads: "With your love I'm confident, help me get back to my home". The sound of a 3am crisis of faith, then – we've all been there.

Nick Levine, writer

8. Dirty Beaches
Displaced

Alex Zhang Hungtai is known for taking a sledgehammer to conventional ideas regarding song structure. Accordingly, 'Displaced', the first track to appear from his 'Stateless' album due November, shows him in drone mode, agitated saxophones honking over a single synthesized chord while a viola, played by composer Vittorio Demarin, carries a mournful melody. The result sounds like an elevator carrying a swarm of bees.

Hazel Sheffield, writer

9. Darkside
Gone Too Soon

Electronic wunderkind Nicolas Jaar and multi-instrumentalist Dave Harrington follow their exploratory ventures into dance-prog fusion on last year's 'Psychic' EP with a brooding disco stomper. Again, it calls on a disorientating multitude of genres – complete with the kind of tumbling bass intro that Nile Rodgers would be proud of, drivetime guitar licks, whirring synths and a series of Robocop vocals.

Jenny Stevens, Deputy News Editor

10. Leonard Cohen
Almost Like The Blues

"There's torture, and there's killing, and there's all my bad reviews..." sings Leonard Cohen on his new single, proving that even as he approaches his 80th birthday his sense of humour is still so dark you'd need the light of a thousand suns to see your own hands in it. Musically he employs the same halting style he's often returned to since the '80s, but, as ever with Laughing Len, this is all about the bleak wit of his poetry.

Kevin EG Perry, writer

ESSENTIAL NEW TRACKS

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

11. Katy B Red Light

Katy B adds to her canon of indisputable pop bangers with this dancehall gem released just in time for the end of the summer. The song comes laced with misery though, as Katy realises her boyfriend isn't as committed to her any more as his BlackBerry flashes with messages from other girls: "Now I'm feeling all alone, you're in the bedroom on your phone", she sings.

David Renshaw, News Reporter

12. King Tuff Black Moon Spell

King Tuff has said that 'Black Moon Spell' will "fuck you wickedly in the ear". As chat-up lines go, it's pretty forward, but hell, we'd definitely swipe right on this outrageously sexy tune. The title track from Kyle Thomas' forthcoming third album is a beastly mix of demonically fuzzed riffs, sleazin' glam rock vox, California basement blues and old school gospel, like The Black Keys before they sanded down their raw edges. Huge.

Leonie Cooper, writer

13. Ming City Rockers Get Outta Your Head

Up until now, teen urchins Ming City Rockers have flourished purely as a Brit concern – patronage from Palma Violets, gigs in every spit'n'sawdust venue the UK has to offer and songs that sound like the bastard son of Pete Doherty and Steve Jones. New track 'Get Outta Your Head' bucks that trend and crosses the Atlantic. It's got a touch of Kings Of Leon's early southern drawl about it, and shitloads of New York Dolls-style attitude.

Matt Wilkinson, New Music Editor

14. Sinkane New Name

Sinkane (aka former Yeasayer collaborator Ahmed Gallab) heads for the Amazon on his latest track, 'New Name' – at least that's where you'll think you are as jungle drums and barely there, tropical synth whirrs weave in and out of each other. Sinkane himself, meanwhile, pours his soulful vocals over interjecting trumpets until a glorious climax in which he sings, "You want to hear it said out loud/A name that I don't know".

Rhian Daly, Assistant Reviews Editor

15. Caribou Our Love

The release of Caribou's fifth album, also titled 'Our Love', is nearing closer with every waking moment, which for anybody who has been stuck in a loop of 'Can't Do Without You' for most of the summer is excellent news. Canadian electro wizard Dan Snaith follows up that massive tune with this climactic ode to dancing lovers, which at 2:30 seconds descends into shape-pulling bass beats and a warm, lovey dovey rapture.

Eve Barlow, Deputy Editor



16. Institute Salt

Institute come from a dingy corner of Austin, Texas. Newly signed to New York label Sacred Bones, they've toured with Destruction Unit and released a seven-inch on Katorga Works, the label responsible for Merchandise's early records. 'Salt', the title-track on their new EP due in October, is belligerent and exciting. Throaty vocals puncture a needly, repetitive punk riff and drums that land like bullets.

Ben Homewood, writer

17. Only Real Pass The Pain

Like nearly everything Only Real (aka west Londoner Niall Galvin) has done so far, new track 'Pass The Pain' is as vibrant, colourful and youthful as something off an '80s children's TV show. "I spun the plan and I made it here in my underpants", he raps over a rippling azure guitar line that brings a sun-kissed edge to his inherently London sound. All signs point to his forthcoming debut album being equally fun and lush.

Rhian Daly, Assistant Reviews Editor

18. The Killers Fancy

Of all the odd things to happen at V Festival (in a year that saw '90s MOR specialists Embrace headline the Futures Stage), The Killers' cover of 'Fancy' was definitely the oddest. Taking to the piano, Brandon Flowers emotes Charli XCX's ballsy, bratty lyrics like he's singing 'Candle In The Wind' as drummer Ronnie Vannucci busts some serious interpretive dance shapes. WTF at its finest.

Lisa Wright, writer

19. Joanna Gruesome Psykick Espionage

The long-time-coming split seven-inch between Cardiff's Joanna Gruesome and New York State's Perfect Pussy – transatlantic kindred spirits, if ever there were two – looks set to be a banger. JG's 'Psykick Espionage' might be their finest two-and-a-bit minutes to date, both poppier and punker than anything on 'Weird Sister': the verses are hollered and bassline-driven, while the chorus is sung with textbook jangle-pop blitheness.

Noel Gardner, writer

20. Nicki Minaj Anaconda

YouTube offered me London Grammar's 'Sights' after I finished watching 'Anaconda', presumably aware that a lukewarm sluicing-down would be in order. The rapper's latest is candy-bright, kinetically deranged and takes the now-officially-one-year-old twerking rumpus further than anyone else dared, extolling ample arses and rim-jobs. Seems appropriate to return to one of Minaj's finest cusses: she just "shitted on 'em".

Laura Snapes, Features Editor

The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS



The nasty party

Three of 2014's wildest bands
head out on the road together –
after signing damage waivers

PHOTOS BY JENN FIVE

There was something rotten in the town of Brighton last week. Away from the seafront, the ice-cream vendors and the volleyball players, Concorde 2 bore witness to rock 'n' roll chaos. There, three of 2014's most unpredictable, visceral and exciting bands were plying their wares: south London's Fat White Family, California's The Growlers and Brighton's own The Wytches.

We found them hunched together for the nightly ritual – the coin toss that decides whether Fat Whites or Growlers will headline each day. The former won the toss in Liverpool, The Growlers took Bristol, and Brighton goes to Fat White Family once again. Their set later that night was like the initiation ceremony for a particularly filthy cult. Taking in the seedy lurch of 'Touch The Leather' and unashamedly Fall-like new track 'I Am Mark E Smith', it saw frontman Lias Saoudi half-naked and screaming as if exorcising a demon. At one point, a friend joined them onstage, lifted up keyboard player Nathan Saoudi's hat, poured a beer on his

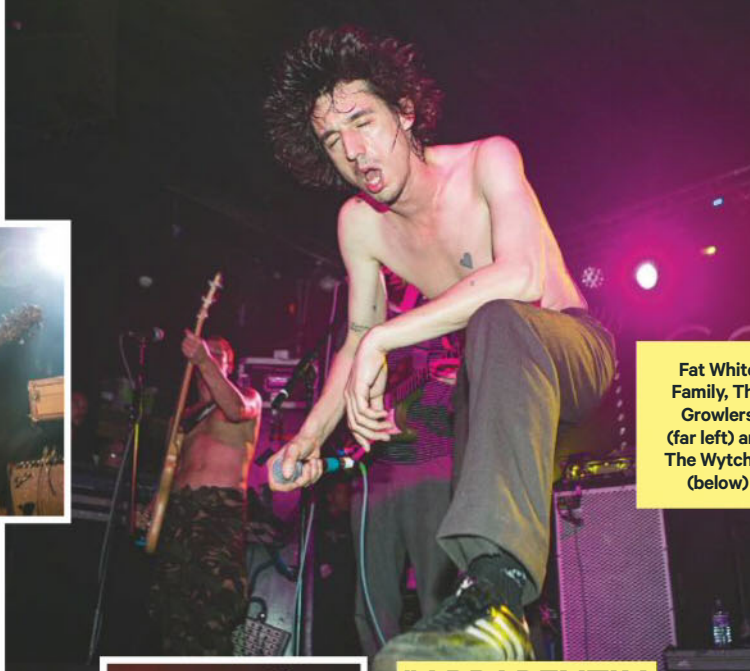
The Growlers and Fat White Family await the results of their nightly coin-toss, Concorde 2, Brighton, August 19



head and neatly replaced it before mooning the crowd.

It's not just the people of Brighton that Fat White Family have been terrorising – they've made a fair fist at destroying their own ranks too. Shortly before the tour, drummer Dan Lyons was fired, and they've been playing with a stand-in until a new permanent member joins them at Reading and Leeds. "Dan's a sociopath," railed guitarist Saul Adamczewski, who looks like the last time he had a good nap was around 1995. "He's dead to us. He might actually be dead. He's a social-climbing rat and we couldn't stand him any longer." Adamczewski hasn't exactly been toeing the line himself – at the Liverpool show, he failed to turn up. "Er... I can't remember why it was," he mumbled. "Wait, no, I was sick". His doctor's note is still yet to materialise.

Perhaps surprisingly, The Growlers and The Wytches had nothing but kind words for their touring partners. "Fat Whites are in their own league of not giving a fuck, but in terms of respecting each other it's been great," said Wytches frontman Kristian Bell. "No-one's a dick." Growlers main man Brooks Nielsen's in agreement: "We're all getting along," he said. But then, everything seems cheery in The Growlers' world. Purveyors of sun-drenched garage-pop, they're the light to their fellow bands' darkness, a good-time gang of merry men – in every sense. "You have to know how drunk to get before a show," noted keyboard player Kyle Straka, sagely. "It's about two cups before blackout." Even when they're in



Fat White Family, The Growlers (far left) and The Wytches (below)



"APPARENTLY WE DID £10,000 OF DAMAGE" Brookes Nielsen, The Growlers

trouble, they still have fun.

"Apparently we did £10,000-worth of damage at one of the venues. We stole £10,000-worth of beers. We fucked shit up," grinned Nielsen. The next venue, we're told, made them sign a disclaimer promising to behave.

Winning best in class are The Wytches. With debut album 'Annabel Dream Reader' nearing release, their howling garage-surf noise made for the most dark-hearted set, and during closer 'Crying Clown', the most violent moshpit. Offstage, they were the nice guys, lending their gear and proclaiming their love of The Growlers at every opportunity. "This is the first tour I've enjoyed in half a year," Bell said. "I get to watch The Growlers every night and they're my favourite not-big band."

The night ended with various members of the touring party milling around, cries of "Anyone got any weed?" ringing out for the hundredth time. They may have lost band members, money and a small portion of their minds, but at least – as the joint tour comes to an end – they're all still standing. ■ LISA WRIGHT

WHAT GOES ON TOUR...

The terrible threesome spill the beans on each other

The Growlers ON Fat White Family

Brooks Nielsen: "We keep seeing the security guards freaking out because Fat White Family are here. It's cool that they always have their shirts off; it's their signature move. You never know what's gonna happen with them."

The Wytches ON The Growlers

Kristian Bell: "The Growlers are one of my favourite bands. They've been around for about seven years now. It's a great time for us just being able to watch them; the recurring sentence has been, 'We're just happy to be involved.'"

Fat White Family ON The Wytches

Lias Saoudi: "They're nice guys. Musically, I guess so too. I've watched them... I can't remember which days. They're cool. Does whether I like them or not really have any relevance to anybody? I've enjoyed this tour and the music's good."

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Alexis Taylor



Hot Chip and solo man



BOOK Nilsson: The Life Of A Singer-Songwriter by Alyn Shipton

"It's entertaining, depressing, revealing, informative and funny. Nilsson wrote and recorded one of my all-time favourite records in his album, 'Knillissonn'."

BOXSET What Is Royal Trux?

"It's a strange and disturbing film about and featuring Royal Trux in their earliest incarnation. I have this on VHS but had it dubbed to DVD."

FILM Planes, Trains And Automobiles

"It's a great companion for the constant traveller – a hilarious film that never grows old, even if I'm older each time I watch it. It hurts my funny bones."



GAME Final Match Tennis

"This is the last computer game

I remember playing, on the PC Engine in about 1994. It would possibly be a bit bulky to carry one around on tour."

HOME COMFORT Fimber Bravo's homemade hot sauce

"I can spruce up any meal with it on the road. Every jar he gives me is different, so it can be subtle one time and fiery on another."



► Alexis Taylor plays End Of The Road festival on August 29

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Brandon Flowers reveals solo album details



As The Killers go on hiatus, the singer gets to work on his own LP

A string of UK dates earlier this month (including a headline slot at V Festival – see page 52 for the *NME* verdict) might have seen The Killers waving a temporary farewell to fans before they go on hiatus, but Brandon Flowers is in no mood for a holiday.

He's already hard at work on the follow-up to the drive-time rock of his 2010 solo debut 'Flamingo', and he tells *NME* it will be released next year. "The record's not done yet, but I'm excited about it... I'm liking it," he says.

Where 'Flamingo' was an all-singing-and-dancing love letter to his native Las Vegas, this time Flowers is ignoring the glitzy draw of his hometown. "I'm trying to sort of stay away from that," he says. "But I've always got one foot planted there, so it's hard. People are going to interpret it how they will, but there's only a little bit of Vegas in there."

The search for a new musical edge drove him to hip producer Ariel Rechtshaid, whose recent credits include Haim, Sky Ferreira and Vampire Weekend. "He's taking me out of my comfort zone," he says. "Normally I make demos and they're pretty similar to how the song ends up. But he'll take a song and be like, 'I hear this'. It's incredible – his palette and his range, what he's able to say. He'll try other ways of doing things and that's something I've never really done. At first we were butting our heads together, but now we're hitting it off. We're on a roll now."

As for the future of The Killers, the break seems unlikely to be permanent. While there was speculation that the 'Direct Hits' compilation album released last year could be the end of a

"I'M BEING TAKEN OUT OF MY COMFORT ZONE"
Brandon Flowers

chapter for the band, Flowers is confident that they will continue. "I wanna keep being in this band," he says. "I don't think we'll get too morbid about it, I think we wanna keep going."

According to Flowers, the respite can only be a positive thing, allowing The Killers time to focus on innovating their music. "We've been lucky and we've checked off a lot of boxes, but you always want to grow and get better, write songs that you haven't written. And maybe that no-one else has written."

Ultimately, he says, the Killers will always be restless for more. "We're explorers, and so we're going to keep on digging." ■ LISA WRIGHT

THE MINI INTERVIEW



Alexis Krauss

Sleigh Bells

So you have a new ethical make-up project called Beauty Lies Truth?

"Yes. As a consumer of beauty and somebody who wears heavier make-up onstage, I want to do it in an ethical way. I realised I'm educated when it comes to what I'm putting in my body, but not what I'm putting on my body. My friend works for a sustainable skin care company so I learned that a) you're putting plastic on your face – a disturbing thought – and b) make-up ends up in the water supply."

Yikes. So what can we do to save the Earth?

"I want to take the shit out of lipstick and put mascara on without feeling my eyeballs are being contaminated by bullshit. I make body lotion using olive oil, coffee, sea salt and shea butter."

Have you ever left it in the fridge and eaten it?

"You can eat this stuff! If you eat a coconut bodyscrub, you're not gonna die."

Is Grimes involved?

"Claire [Boucher] was talking about contributing to the site. I'd love to get Victoria [LeGrand] from Beach House involved too."

Has Derek [Miller, bandmate] tried some?

"Derek uses Dr. Bronner's and other no-bullshit products. Chemicals are a huge contributing factor to men's falling sperm counts, actually." ■ EVE BARLOW

THE SINGLE LIFE

Brandon isn't the only noughties icon with a solo album in the works

Karen O

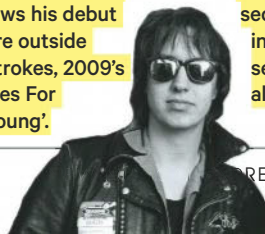
The Yeah Yeah Yeahs frontwoman will release her debut album – a series of bedroom recordings called 'Crush Songs' – on Julian Casablancas's label next month.

Julian Casablancas

The frontman is readying another solo album with his band The Voidz. It follows his debut venture outside The Strokes, 2009's 'Phrazes For The Young'.

Kele Okereke

After reuniting with Bloc Party for 2012's 'Four', the singer will release his second solo LP 'Trick' in October. It's the sequel to his debut album 'The Boxer'.



Morrissey
claims his label
'botched' his
album release



In particular, he's irked that they refused to make music videos and instead blew the budget on a series of spoken-word short films in which he recited album lyrics while gazing awkwardly at *Baywatch* icon Pamela Anderson.

It's an odd, petulance-tinged tug-of-war, and some people have deemed this snarky severing of ties tantamount to career suicide. Me? I'm not convinced, because this is what Morrissey does. Read *Autobiography* again: when he's not slagging off Rough Trade's Geoff Travis for a) being clueless and b) having terrible taste in jumpers, he's narking at his old label Sanctuary for making a typo on the sleeve for 'You Are The Quarry'. "It's enough to make Van Gogh cut off both ears," he says, and while self-mutilation seems a slight overreaction, it makes sense because Morrissey is a pop fan. He always has been and he always will be. And like all other pop fans, he still obsesses about things like artwork and videos and legacy. We need more people like that: artists who still care.

Morrissey's also making up for lost time. He's been quiet since 2009, and that means he missed out on a good five years of the panic about the decline of the music industry. So

he's given himself a leading role in the ongoing saga of the death of the album. Can you imagine not having a Morrissey-shaped chapter on this pivotal time for music, when the old forms are dying out and the new ones are yet to be born? It's unthinkable. It would be like leaving Jesus out of *The Last Supper*.

Most of all, though, it's proof that Morrissey's *really* back; that he's in here in spirit as well as body. Because make no mistake: even now, over 30 years since the start of The Smiths, Morrissey still thinks he should be Number One in every country in the world, and he can't fathom why that isn't so. It must be someone else's fault. That's part of what makes him unique: a grumpy sod with a chip forever lodged on his shoulder, always sniping at those around him for failing to meet his high standards. I'm sure that makes him a pain in the arse to work with, but in an anodyne landscape where artists are content to be manipulated by labels, having someone hellbent on kicking up a fuss is surely worth the odd rump-ache. ■

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

LOST IT? MORRISSEY'S JUST BEING MORRISSEY

BY BEN
HEWITT

The singer's public
label wrangles and
diva strops show he's
back to his petulant
best – who else still
cares this much?



It was all going so well for Morrissey, too. Last year there was *Autobiography* and this year came 'World Peace Is None Of Your Business': two back-to-back documents that proved his trademark wit, sharp-tongue and moving poetry were still intact. Deck the halls with boughs of gladioli, for pop's arch miserabilist has returned.

But then you can always trust ol' Bigmouth himself, aka Steven Patrick Morrissey, to chuck a spanner in his own works. This time, it's his ongoing spat with Capitol-Harvest records. He says they dropped him; they say they didn't. He also claims they sabotaged the release of his album (which still charted at Number Two in the UK Charts and 14 in the US) by not promoting it properly.

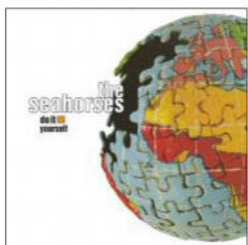
LOST ALBUMS

#44

The Seahorses *Do It Yourself* (1997)

Chosen by James Buckley, *The Inbetweeners*

"I'm a massive fan of The Stone Roses. Everyone knows about Ian Brown's solo career, but The Seahorses were the band John Squire formed after The Stone Roses broke up. They only released this one album – 'Do It Yourself' – then split up. A lot of hardcore Stone Roses fans don't like it for some reason, but it's one of my all-time favourites. I really just love a great guitarist; this is basically a whole album of Squire showing off, so you can't go wrong. In my book, Squire is possibly the greatest guitar player ever."



► THE DETAILS

- **RELEASE DATE**
May 26, 1997
- **LABEL** Geffen
- **BEST TRACKS** Love Is The Law, Blinded By The Sun
- **WHERE TO FIND IT**
Available to download and on CD
- **LISTEN ONLINE** On Spotify

Maverick producer
creates afterlife-themed
album, with help from
Snoop, Kendrick and more

Flying Lotus

Flying Lotus, aka
Steven Ellison, in
his Los Angeles
home studio



Hip-hop isn't always noted for deep existential reflection, which makes Flying Lotus's new album 'You're Dead!' an exceptional record, even by the Los Angeles production mastermind's wiggled-out standards. The follow-up to 2012's 'Until The Quiet Comes' is a 19-track concept album about death, the afterlife and religion via all metaphysical points in between. "I've always been fascinated with death," explains Flying Lotus, real name Steven Ellison. "I've lost a lot of people in my life. I have my own personal fears. I wanted to make music that confronted that. The album starts at the moment of death. It's like: you're dead, now what?"

FlyLo's vision of what's next is a cosmic jazz jam, with trumpets running up and down scales, spooked atmospherics and drums set to bonkers. Every now and then, a song breaks through the psychedelic jazz soundscapes. 'Siren Song', featuring Dirty Projectors associate Angel Deradoorian, is a waking dream of glowing keys, slow-jam rhythms and doleful vocals. Meanwhile, 'Dead Man's Tetris', featuring raps from Snoop Dogg and Flying

Lotus's alter ego Captain Murphy, suggests Ellison has a dark sense of humour. See the lines: "*Hold up, hold up, I bet you thinking we're dead/Hold up, hold up, I have a bullet in my head*". "A lot of it is kind of tongue in cheek," he confirms. "I really hope that comes across. I don't think death is dark at all. In the end, no-one really dies. We're all eternal beings."

Ellison describes 'You're Dead!' as a West Coast record. It was made at his home studio in the new house he's just bought. "I live in a secluded spot, with lots of trees around the house," he says. "It's a bedroom-size studio. I don't have a lot of stuff. It's pretty simple." As well as Snoop, it features guest spots from LA rapper Kendrick Lamar and Californian bass player Thundercat (Erykah Badu, Suicidal Tendencies), as well as jazz icon Herbie Hancock, who was passing through town. "One day I came home and there was a message on my answerphone saying, 'Yo, it's Herbie Hancock. I've been meaning to call you for years.' He totally got it," says Ellison. "He's a very cool, hip man."

Not everyone Ellison approached embraced the concept, however. Pharrell recorded a

track for the album, but "it didn't really fit in with the 'Happy' trajectory he's on at the moment".

The big question is, would he collaborate with Serge from Kasabian, who's on record saying he'd like to work with FlyLo? "I don't know man, I've never heard of them," says Ellison. "What do they sound like?" Serge – you need to message him your SoundCloud.

Ellison's attention is already turning to his next project, an album under his Captain Murphy alias. "Captain Murphy is a reflection of my silliness," he says. "I recorded this album as Flying Lotus because there are parts of this album that just wouldn't work as Captain Murphy, who is more of a cartoon." He pauses, pensively, before adding, "Even if it is all black when we die, everyone who passes affects someone. Our

time on Earth, everything that we share with people, all that – we all live on through each other." ■ CHRIS COTTINGHAM

▶ THE DETAILS

- ▶ **TITLE** 'You're Dead!'
- ▶ **RELEASE DATE** October 3
- ▶ **LABEL** Warp
- ▶ **PRODUCER** Flying Lotus
- ▶ **RECORDED** Home studio
- ▶ **TRACKS** Theme, Tesla (feat. Herbie Hancock), Cold Dead, Fkn Dead, Never Catch Me (feat. Kendrick Lamar), Dead Man's Tetris (feat. Captain Murphy & Snoop Dogg), Turkey Dog Coma, Stirring, Coronus, The Terminator, Siren Song (feat. Angel Deradoorian), Turtles, Ready Err Not, Eyes Above, Moment Of Hesitation (feat. Herbie Hancock), Descent Into Madness (feat. Thundercat), The Boys Who Died In Their Sleep (feat. Captain Murphy), Obligatory Cadence, Your Potential/The Beyond (feat. Niki Randa), The Protest
- ▶ **FLYING LOTUS SAYS** "I wanted to make a record that just killed everybody, that makes the world explode."

**"THE ALBUM STARTS AT
THE MOMENT OF DEATH.
IT'S LIKE: YOU'RE DEAD,
NOW WHAT?"**
FLYING LOTUS

ANATOMY OF AN ALBUM



"I TOOK THE SUMMER OUT, NOT BEING KATE BUSH THE SINGER, JUST BEING MYSELF"

Kate Bush

Kate Bush



Hounds Of Love

THIS WEEK...

Kate Bush: Hounds Of Love

As the enigmatic singer returns with a 22-night London residency, we take a look back at her biggest hit to date

THE BACKGROUND

After becoming a teenage sensation with 1978's US and UK Number One 'Wuthering Heights', Kate Bush quickly shunned the touring circuit after only one jaunt to concentrate on developing her studio career. Mirroring the path of Peter Dinklage, she shifted from leftfield art-pop to world music on 1982's 'The Dreaming' before merging the two to staggering effect on one of her most acclaimed albums, 1985's 'Hounds Of Love'. Having taken time out to build a studio in her barn, the record was constructed in two distinct halves: side A consisted of her crispest pop singles yet in the likes of 'Running Up That Hill (A Deal With God)', 'Hounds Of Love' and 'Cloudbusting', while side B was a mini concept album entitled 'The Ninth Wave' about "a person who is alone in the water for the night".

STORY BEHIND THE SLEEVE

The shot of Kate reclining seductively on the cover takes on a rather creepier tone when you discover that it was taken by her own brother, John Carder Bush.

FIVE FACTS

1 In a step towards transforming her pop music into high art, the video for 'Cloudbusting', a song based on the works of post-Freudian Austrian psychoanalyst Wilhelm Reich, featured a cameo from Donald 'Wouldn't Lower Himself To Do The TV Series Of M*A*S*H' Sutherland.

2 The line that opens 'Hounds Of Love' – "It's in the trees! It's coming!" – is lifted from 1957 schlock-horror flick *Night Of The Demon*, from a séance scene.

3 The album was launched with a party at the London Planetarium, with guests treated to a laser light show while listening to the album. Eighteen years later, Muse would do the same when launching 'Absolution'.

4 Hitting the charts at Number One, 'Hounds Of Love' knocked Madonna's 'Like A Virgin' from the top spot.

5 The feel of the album was dictated by Bush's rural setting. "People commented on how the album seems very elemental," she said. "And I can't help but put quite a lot of that down to the fact that I moved out into the country. The visual stimulus coming in was that of fields and trees, and seeing the elements doing their stuff."

LYRIC ANALYSIS

"Little light shining/ Little light will guide them to me" – 'And Dream Of Sheep'

The light is on a life jacket as the protagonist begins their long watery night of the soul, hoping for rescue.

"Hounds of love are hunting" – 'Hounds Of Love'

"The hounds of love are an image, really," Kate said of the track, "someone who's afraid of being captured by love; and the imagery is of love taking the form of hounds that are hunting them, so they run away because they're afraid of being caught by the hounds and ripped to shreds."

"Deus et dei domino inferno" – 'Waking The Witch'

This Latin line translates as 'God and gods of the underworld'. Our hero, out of their mind from their sea-bound nightmare, has started worshipping the devil.

WHAT WE SAID THEN

"'Hounds Of Love' is weird. It's not an album for the suicidal or mums and dads. The violence of 'The Dreaming' has turned into confusion and fear, primarily of love, a subject that remains central to Bush's songwriting." Jane Solanas, *NME*, September 21, 1985

WHAT WE SAY NOW

The combination of half an album of edgy, irrepressible

sex-pop and half of Celtic wistfulness and oceanic plight has been taken to the hearts of a vast range of modern cloudbusters, from intelligent rockers like Wild Beasts and the Futureheads to singers such as Florence Welch, Regina Spektor and Rufus Wainwright.

FAMOUS FAN

"Kate Bush's music opened my mind up. She was so bugged-out, man, but I felt her. She's so fuckin' dope."

André 3000, *OutKast*

IN THEIR OWN WORDS

"I finished my last album, then found myself in a kind of limbo. It took me four or five months to write again. It's very difficult when you've been doing one album after another. You need fresh things to stimulate you. That's why I took a bit of the summer out and spend time with my boyfriend and with my family and friends, just relaxing. Not being Kate Bush the singer, just being myself." Kate Bush, *Daily Mail*, August 6, 1985

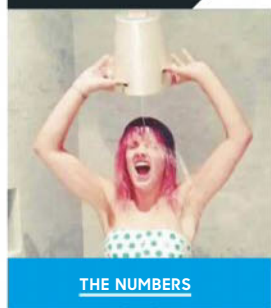
THE AFTERMATH

Selling more than 1.1 million copies, 'Hounds Of Love' was Bush's biggest hit. 1989's 'The Sensual World' and 1993's 'The Red Shoes' would take its literate waft-pop formula further, referencing Joyce and 1940s cult cinema. Bush then spent 12 years out of the spotlight raising her son Bertie before returning with 2005's 'Aerial'.

THE DETAILS

▶RECORDED January 1984-June 1985 ▶RELEASE DATE September 16, 1985 ▶LENGTH 47:33 ▶PRODUCER Kate Bush ▶HIGHEST UK CHART POSITION 1 ▶UK SALES 600,000+ ▶SINGLES Running Up That Hill (A Deal With God), Cloudbusting, Hounds Of Love, The Big Sky ▶TRACKLISTING ▶1. Running Up That Hill (A Deal With God) ▶2. Hounds Of Love ▶3. The Big Sky ▶4. Mother Stands For Comfort ▶5. Cloudbusting ▶6. And Dream Of Sheep ▶7. Under Ice ▶8. Waking The Witch ▶9. Watching You Without Me ▶10. Jig Of Life ▶11. Hello Earth ▶12. The Morning Fog

NEWS DESK



THE NUMBERS

\$41.2m

Donations received by the ALS Association in one month after artists including Lily Allen took the ice bucket challenge

\$2,000

Price of handwritten lyrics to Bush's 1995 single 'Glycerine' – for sale in a drive to crowd-fund a new album

£39m

Calvin Harris' earnings in the last year, making him the highest paid DJ in the world for the second year running

1/8/2014

Date of birth of Foo Fighters' Dave Grohl's third daughter, Ophelia Grohl

BIG MOUTH

"I don't want that to be part of my narrative, and if it has to be I want people to know that I hate hard drugs. All they've ever done is kill my friends and cause me to be unproductive"

GRIMES criticises people who edit her Wikipedia page to include quotes she made about using amphetamines while recording 2012 album 'Visions'



THE BIG QUESTION

KATE BUSH HAS URGED FANS NOT TO TAKE PHOTOS AT HER LONDON GIGS. WOULD YOU FOLLOW HER WISHES?



Harry Koisser Peace

"This really gets my goat. If people want to take photos or videos at a show then let them. I wasn't going to see her but now I'm going to go just to take a picture. With the flash on."



David Renshaw
NME News Reporter

"Audiences need to be reasonable with picture taking. There's nothing worse than being stuck behind someone at a gig filming everything on their phone."

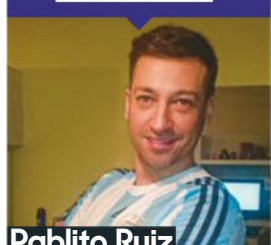


Connor Bailie
NME reader

"Kate Bush is right, it lets her be one-to-one with her audience. We never really experience a gig without taking photographs and videos now."



WHO THE FUCK IS...



Pablito Ruiz

This is the Argentinian child pop star whose 1989 hit 'Océano' sounds suspiciously like Tame Impala's 'Feels Like We Only Go Backwards'

Has he noticed?

He has now. A news site in Chile quoted Ruiz as saying, "Obviously there is plagiarism."

Then what happened?

Editors at the site revealed they had made the story up. But since it went viral the former pop star has decided that he may actually have a case, and is looking into legal options. Said Tame Impala frontman Kevin Parker: "This is a joke, right?"



PJ Harvey

The singer-songwriter will receive an honorary degree from Goldsmiths University in London on September 10. She's already been honoured with an MBE, which she picked up last year.



EDM

The Congress Theater in Chicago has banned EDM DJs from appearing at their venue over safety concerns around the genre following a summer of drug-related deaths at dance music festivals in the US.

AND FINALLY

Gwar-n but not forgotten

Gwar fans gave late frontman Oderus Urungus a Viking funeral at this year's GWAR-BQ event. The singer's costume was pushed out onto a lake and set alight.

Still standing

Elton John has distanced himself from Nigel Farage and Ukip after the politician revealed they recently shared dinner together. "Elton will not be favouring any party," said a spokesman.

Release the hats

Pharrell's buffalo hat is to be displayed in Washington DC's Newseum to show the power of social media. Perhaps other exhibits will include pictures of school friends' holiday selfies.

► Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS AUGUST 22, 2014



NEW
01

Great Divide
Twin Atlantic RED BULL

The title track from the Scottish rockers' recently released third album, recorded at the legendary Rockfield studios with producer Gil Norton, shoots straight in at the top.

- NEW 2 Stars **Collabro** SYCO MUSIC
- NEW 3 Alias **The Magic Numbers** CAROLINE
- ▼ 4 LP1 **FKA Twigs** YOUNG TURKS
- 5 Lazaretto **Jack White** XL
- ▼ 6 X **Ed Sheeran** ASYLUM
- ▼ 7 Get Hurt **The Gaslight Anthem** EMI
- NEW 8 Benjamin Booker **Benjamin Booker** ROUGH TRADE
- ▼ 9 Lacuna **Childhood** HOUSE ANXIETY
- NEW 10 Concrete Love **Courteeners** COOPERATIVE MUSIC
- ▼ 11 Jungle **Jungle** XL
- ▼ 12 Wanted On Voyage **George Ezra** COLUMBIA
- NEW 13 The Cellardyke Recording And Wassailing **James Yorkston** DOMINO
- ▼ 14 Hypnotic Eye **Tom Petty & The Heartbreakers** REPRISE
- ▼ 15 Eric Clapton & Friends: The Breeze **Eric Clapton** POLYDOR
- ▼ 16 Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
- 17 AM **Arctic Monkeys** DOMINO
- 18 In The Lonely Hour **Sam Smith** CAPITOL
- ▼ 19 From Scotland With Love **King Creosote** DOMINO
- ▲ 20 If You Wait **London Grammar** METAL & DUST
- NEW 21 JS Bach/Mass In B Minor **Collegium Vocale/Herreweghe** PHI
- NEW 22 Behind The Lines **Anna Prohaska & Eric Schneider** GRAMMOPHON
- ▼ 23 I'm Not Bossy, I'm The Boss **Sinead O' Connor** NETTWERK
- NEW 24 Vena Portae **Vena Portae** HUMBLE SOUL
- ▼ 25 Stay Gold **First Aid Kit** COLUMBIA
- ▲ 26 Born To Die **Lana Del Rey** POLYDOR
- NEW 27 The Fire Inside **Luke Sital-Singh** PARLOPHONE
- ▼ 28 Homecoming **Nicola Benedetti** DECCA
- ▼ 29 World Peace Is None Of Your Business **Morrissey** HARVEST
- NEW 30 Musik Die Schwer Zu Twerk **Electric Würms** BELLA UNION
- ▼ 31 Going Back Home **Wilko Johnson/Roger Daltrey** UMC
- ▼ 32 Ultraviolence **Lana Del Rey** POLYDOR
- ▼ 33 Blue Smoke – The Best Of **Dolly Parton** MASTERWORKS
- ▼ 34 A Perfect Contradiction **Paloma Faith** RCA
- NEW 35 Always **Alvvays** TRANSGRESSIVE
- ▼ 36 Legend **Bob Marley & The Wailers** TUFF GONG
- ▼ 37 The Dark Side Of The Moon **Pink Floyd** RHINO
- ▼ 38 Laura Mvula With Metropole Orkest **Laura Mvula** RCA
- NEW 39 In The Aeroplane Over The Sea **Neutral Milk Hotel** DOMINO
- NEW 40 The Stone Roses **Stone Roses** SILVERTONE

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops. Owing to print deadlines, this week's chart runs from Sunday to Friday

TOP OF THE SHOPS



THIS WEEK
RAT RECORDS
CAMBERWELL, LONDON

FOUNDED 1998

WHY IT'S GREAT They offer a vinyl-cleaning service, will buy old records from you and stock a top quality range across all genres.

TOP SELLER LAST WEEK Bob Dylan - 'Blood On The Tracks'

THEY SAY "We carry the most eclectic and cheapest selection of second-hand vinyl records in London, and we put out 400 fresh records every Saturday."

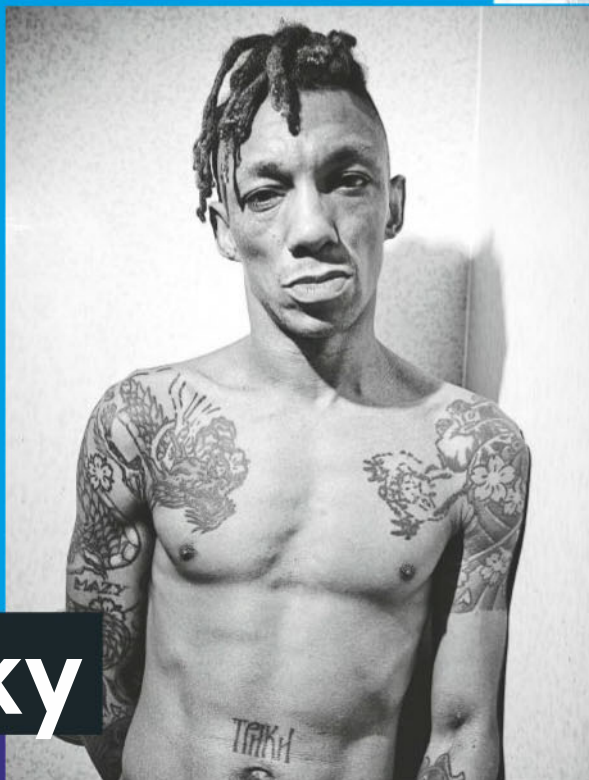
SOUNDTRACK OF MY LIFE



Public Enemy



Frank Sinatra



Tricky

Trip-hop
pioneer

THE FIRST SONG I REMEMBER HEARING 'Strange Fruit' - Billie Holiday

"I was five years old and my grandmother used to play lots of Billie Holiday stuff. My nan had lost two kids [Tricky's mother took her own life when he was four], and because I looked like my mum, it was kind of like I was her ghost. She'd play the music and relive memories."

THE FIRST SONG I FELL IN LOVE WITH 'I Love To Boogie' - T Rex

"When I was about eight, I remember going up to Blackpool on my holidays, and this was a massive hit that was always playing on the car radio when we were driving. I begged my nan to buy me a Marc Bolan T-shirt. I don't wear other people's merchandise; it was the only time I've ever owned a shirt with an artist on the front of it."

THE SONG THAT MADE ME WANT TO BE A RAPPER 'My Melody' - Eric B & Rakim

"I was at a friend's house buying weed when I heard [Doug E Fresh and] Slick Rick's 'La Di Da Di'. That's when I said, 'This is what I'm

dancefloor and I was trying to get to the other side. His security told me, 'You can't walk across because Prince is dancing.' I threw everything I owned by him away and I've not listened to him since. I think he's a fucking idiot. How can he ask people to walk around the dancefloor? He doesn't need a lot of room - he's only five foot! Nightclubs are for everybody."

THE FIRST ALBUM I EVER BOUGHT 'The Specials' - The Specials

"I was 15 and this was the first album I could relate to. The Specials were talking about things I understood. I was hanging out in the streets, getting chased by police and hating Thatcher. They were kids in a council flat making music. It made me realise I could do it too."

THE SONG THAT MAKES ME WANT TO DANCE 'Welcome To The Terrordome' - Public Enemy

"WHEN I HEARD ERIC B & RAKIM FOR THE FIRST TIME I NEARLY PISSED MYSELF"

going to do'. But the song that changed my life was 'My Melody'. Eric B & Rakim took old school into the new school. I remember hearing it in my friend's car as a kid when we were driving to Cardiff to sneak into clubs. I nearly pissed myself."

THE SONG I CAN NO LONGER LISTEN TO Anything by Prince

"I had an experience with him where he was on a

"Ragga music and hard hip-hop makes me dance. Not like hip-hop now, like Kanye West. When hip-hop was real, like Public Enemy's 'Welcome To The Terrordome' or NWA. I've never been into soft music, like lovers' rock. I like some techno and house, but I can't listen to it all night. Hard hip-hop or hard ragga, though, I can dance to till the sun comes up."

THE SONG I DO AT KARAOKE 'My Way' - Frank Sinatra

"If I'm pissed up, I'll do anything. But if I had to choose, it'd be 'My Way'. The only time I've done karaoke was in Japan 10 years ago. I remember singing it, but everything else is a blur."

THE SONG I CAN'T GET OUT OF MY HEAD 'German Whip' - Meridian Dan

"It's got a lot of energy. I went to Bristol Carnival in July and my mate played it to me as we were driving down - now I can't stop listening to it. It's a really heavy, good club song - the stuff I resonate to."

THE SONG I WISH I'D WRITTEN 'Cosmic Dancer' - T Rex

"The lyrics are incredible. And it almost foretold his premature death. 'I danced myself right out the womb/ Is it strange to dance so soon?/ I danced myself into the tomb.' You can take, 'Is it strange to dance so soon?' as dying too early. It sums up the progression of life - very simple, very beautiful, melodic and sad, but still uplifting at the same time."

THE SONG I WANT PLAYED AT MY FUNERAL 'It Was A Very Good Year' - Frank Sinatra

"It's a sad song, but it's a life-cycle song so it'd give out the message to my family: 'don't be sad, death is a natural part of life.' If you can't deal with death, you can't deal with life. Do I ever think about how I'd like my funeral to be? No, I don't really give a fuck. I'll be dead, won't I?"



Marc Bolan

NME
**NEW
BAND**
OF THE WEEK

18

Kiran Leonard

Age is only a number for Oldham's modest teenage prodigy

I was asked, 'Do you think that's impressive?' says 18-year-old songwriter Kiran Leonard, discussing his musical output. "No, I don't find myself impressive – that's ridiculous.

I have friends going to Oxbridge to study medicine, I have friends who can make their own bombs, I have friends who are excellent software engineers and friends that can fix car engines. And I write shit."

Writing shit might be Leonard's way of putting it, but it does him no justice. Lots of people write shit; few people self-record 30-odd albums and EPs in their teens, neither do they produce songs as ambitious and accomplished as those on the Oldham native's 2013 LP, 'Bowler Hat Soup'. On that one album, Leonard plays around 25 instruments, ranging from the conventional (drums, piano, guitar), to the less so (reed organ, cittern, 'radiator'), and experiments with what feels like 10 times as many ideas. While his age might seem distracting, the fact that some of the album's

songs – including the live-wire baroque tumble of lead single 'Dear Lincoln' – were written when Leonard was 14 is astounding.

Since 'Dear Lincoln's release, attention has grown steadily, culminating in a triumphant BBC 6 Music session and a debut UK tour that reached its climax in London earlier this month. After a long time spent composing alone in his house, performing live as part of a four-piece band has meant a move away from 'Bowler Hat Soup's complex textures. Taking a more direct approach, there have been some subsequently frenetic live performances. At London's Visions festival, the crowd's reaction reflected what seems to be the typical response to Leonard's music: "Wow," spectators exclaimed, open-mouthed. "How fucking good was that?"

Leonard, off to university in October, is laid-back regarding his future, but says a spring 2015 release for 'Bowler Hat Soup's already recorded, "noisier" follow-up 'Grapefruit', is a "very safe bet" – he just needs to decide on a record label. It's also safe to assume that, meanwhile, Leonard will be forced to spend more and more time playing down how outrageously talented he is. ■ PAUL TUCKER

▶ THE DETAILS

- ▶ **BASED** Oldham
- ▶ **FOR FANS OF** Sufjan Stevens, Jeff Buckley, The Mars Volta
- ▶ **SOCIAL** facebook.com/digitalsustain
- ▶ **SEE HIM LIVE** End Of The Road festival, North Dorset (August 29-31)
- ▶ **BELIEVE IT OR NOT** Kiran shares a birthday (September 1) with fellow left-handed guitar virtuoso Omar Rodríguez-López and onetime teen prodigy, the Spanish ex-Arsenal midfielder José Antonio Reyes

MORE NEW MUSIC

Fantastic Fantastic

Micke and Kris, aka Fantastic Fantastic, operate under the simple motto 'We are fantastic.' And based on what they've put out so far – check their Metronomy-like single 'Never Enough' – they have a point. Breezy but muscular, their take on electro-pop is refreshing, with a hint of Phoenix thrown in.

► **SOCIAL** twitter.com/werfantastic

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

► **SEE THEM LIVE** Brownstock Festival (August 30)

Main Beach

"Main Beach are determined to build a signature sound which encapsulates the east-coast Australian beach culture," say the band – and the Sydney act certainly fulfil their aims with a loveable zeal. Sweet and nostalgic lyrics like "We used to stay up all night and watch MTV and record all the best bands from overseas" seal the band's affable charm.

► **SOCIAL** facebook.com/mainbeachband

► **HEAR THEM** mainbeachmusic.bandcamp.com

Mannequins On 7th Street

Alexandre Lambrecht may have buddied up with Tim De Fontaine at a jazz studio in Antwerp, but you won't find a rogue sax disrupting their flow of hushed electronic beats and smart melancholic sounds. The honeyed tones of recent release 'In Two' and tracks like 'Out Of Sight' express city chaos, much like Deptford Goth or rising Liverpoolian Låpsley.

► **SOCIAL** facebook.com/mannequinson7thstreet

► **HEAR THEM** soundcloud.com/mannequinson7thstreet

Kate Miller

At just 19, Kate Miller should not be this good at crafting resonant tracks that play around at the fringes of pop music. 'Fortify' is the pick



Fantastic Fantastic

of the bunch so far, pinned down by seductive bass that is strewn behind Kate's sultry vocals and the mournful drone of an organ. It's an immaculately produced pop song, equal parts the darkness of Daughter and the emotive and rhythmic clout of Lykke Li.

► **SOCIAL** facebook.com/katemillermusic

► **HEAR HER** soundcloud.com/katemiller-music

NME BUZZ BAND OF THE WEEK

Cloud Castle Lake

Cloud Castle Lake's debut EP 'Dandelion' is a record of such elegance that it hardly seems justifiable to describe it as pop. Lead track 'Sync' is marked by shuffling Radiohead rhythms and soft horns, but with the crescendos of Daniel McAuley's Björk-like falsetto, has a truly symphonic beauty. The Dublin trio sound like the kind of band who should one day be selling out not only arenas, but opera houses, too.

► **SOCIAL** twitter.com/cloudcastlelake

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

► **SEE THEM LIVE** London Sebright Arms (September 25)



Cloud Castle Lake

Luka *

Secretive young producer Luka * has reportedly built up a 150,000-strong following for his arthouse Tumblr (inside-the-nest.tumblr.com), but it's his stark electronic compositions that are really worth your attention. His EP, 'The Nest', journeys through the subtle danceability of Gold Panda and Forest Swords' murky soundscapes. The buoyant 'Cult' is propelled along by skittering hi-hats and spooky clicks, drowned in echo.

► **SOCIAL** facebook.com/luka.seifert.music

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

Johnny Aries

The Drums' guitarist Johnny Aries (née Johnny Danger) is clearly a fan of The Smiths. Having already covered 'Back

To The Old House' – B-side to 'What Difference Does It Make?' – Johnny now reveals his own heavily influenced debut single 'This Grave Is My Bed Tonight'. Marr jangles and Morrissey-mimicking vocals mark the sound of this somberly twinkling toe-tapper – the first track from his forthcoming album 'Unbloomed'.

► **SOCIAL** facebook.com/johnnyariesmusic

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

Mind Pool

Hailing from Cape Town, South Africa, Mind Pool offer a heavier, bleaker take ➡

BAND CRUSH

Mike Kerr, Royal Blood



Tigercub

"Tigercub are from Brighton. We met them where we rehearse and Jamie, the lead singer, is about 10ft tall. They're a three-piece band – it's like if Nirvana were doing covers of 'Rated R' by Queens Of The Stone Age. His voice has got this Julian Casablancas swoon to it and it's great songwriting – really wonky and cool."

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on Temples' 1970s psych-gaze. The trio's slick debut single 'Lacuna' is a proggy beast that could easily sink into The Horrors' live set. A stack of impressive demos on their SoundCloud offer similarly hypnotic aural trips, with acid-infused names like 'Sugar Coated Rain Drops'.

► **SOCIAL** twitter.com/mind_pool
► **HEAR THEM** soundcloud.com/mind-pool

Palace

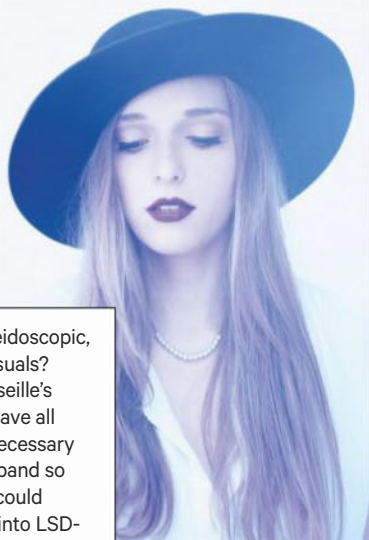
The award for the fastest rise of 2014 goes to Palace, who after making us fall for their debut tune 'Veins' last month went on to support Jamie T on his comeback dates. Fortunately, new tune 'Bitter' is more than up to the task of continuing their steep ascent. It's all reverb-smothered vocals wracked with anguish, soulful guitar wanderings and the malevolent buzz of bass that occasionally surfaces.

► **SOCIAL** facebook.com/wearepalace
► **HEAR THEM** soundcloud.com/palaceband
► **SEE THEM LIVE** London St Pancras Old Church (October 15)

Quétzal Snakes

Twelve-string guitars and tambourines? Check. Highly stylised, symbol-laden

Vérité



logo? Check. Kaleidoscopic, hallucinogenic visuals? Check mate. Marseille's Quétzal Snakes have all the ingredients necessary to make a psych band so formidable, they could atomise the '60s into LSD-induced oblivion. Flailing solos screech from left, right and centre while vocals murmur in distant drones on their excellent 'Lovely Sort Of Death' EP.

► **SOCIAL** facebook.com/quetzalsnakes
► **HEAR THEM** [quetzalsnakes.bandcamp.com](https://bandcamp.com/quetzalsnakes)

The Barr Brothers

Montreal folkster four-piece The Barr Brothers have produced one of the songs of the year in the gentle, fingerpicked romance of 'Even The Darkness Has Arms', the love child of Jackson C Frank and Nick Drake after a night spent stroking each other's hair by a daisy-dappled riverbank. Their new album 'Sleeping Operator' is due out autumn, and will also feature the rustic 'Half Crazy', a bluesy railroad thumper that laces



Swim Mountain

north African rhythms into mean'n'moody Americana.

► **SOCIAL** twitter.com/thebarrbrothers
► **HEAR THEM** soundcloud.com/secretcityrecords

Mysteries

New York record label Felte claims to know next to nothing about their latest signing – Mysteries arrived at their desk a few months ago in the form of an anonymous demo and a still shot of three masked figures, so they

claim. Now they're releasing the band's album. First track 'Deckard' is an industrial and electronic waveform of futuristic post-punk and syncopated synthesizers, evidently influenced by Vangelis' much-celebrated *Blade Runner* soundtrack.

► **HEAR THEM** wearemysteries.com

Sunboy

US-based psychedelic duo Sunboy have been stirring up excitement over the past few months with a succession of kaleidoscopic tunes, but latest track 'Nu Religion' seems like a seismic shift for a band who've had their fair share of Tame Impala comparisons: it's part warped beats, and part a muscular, immersive jam worthy of The Brian Jonestown Massacre.

► **SOCIAL** instagram.com/sunboy_instagram
► **HEAR THEM** soundcloud.com/sunboy_sc

Radar NEWS ROUND UP

SPRING KING RETURN

Tarek Musa has given new track 'Not Me, Not Now' to the forthcoming Rough Trade New York compilation tape '80N7'. An acoustic charmer, it'll come out physically on the release on September 27, shortly after Spring King's EP 'Demons' is released via Transgressive on September 8.

BLACK HONEY PHONE IN

Brighton's Black Honey have an interesting PR strategy for their ethereal new track, 'Teenager'. Foregoing a social media presence, they instead invite fans to text them if they want to find out more about the band. The number is 07578 533359, but be warned – they're a cryptic bunch.



Literature

Spring King



LITERATURE GET JACKED

Philadelphia Smiths obsessives Literature have shared the lead track from new album 'Chorus', which came out last week via Slumberland Records. As delicate as anything on debut album 'Arab Spring', 'New Jacket' is gloriously melodic, and as alluring as a classic Johnny Marr riff.

DOLOMITE MINOR'S AZTEC HOWL

Since a rollicking set at The Great Escape a couple of years ago, Southampton duo Dolomite Minor have been steadily building up a word-of-mouth following, with latest single 'Talk Like An Aztec' probably their most raucous moment yet. It's out now, ahead of a series of dates this November.

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Mysteries

Paperhaus

Paperhaus have a lot going on over in their native Washington DC. As well as creating and curating a music and arts festival, they also run their own DIY show space – and their driving creativity is not lost on their own music. Tracks such as 'Cairo' are a perfect summation of the band's psychedelic kraut-pop.

► **SOCIAL** facebook.com/paperhaudmusic
► **HEAR THEM** paperhaus.bandcamp.com

Reid

A clutch of remixes for the likes of Sohn coupled with some pulsating originals

announced the arrival of Dublin-based producer Reid, but his recent EP 'Fractures' is on another level – sonorous, detailed, and distinctively dripping with emotion. Check out the euphoric techno of 'Singapore' which sounds like Jon Hopkins on a mad one.

► **SOCIAL** facebook.com/iamreid
► **HEAR HIM** soundcloud.com/freid

Vérité

The debut track from NYC-based chanteuse Vérité is essential cathartic pop music. 'Strange Enough' is a regret-laden masterpiece, Vérité's voice collapsing into a swelling beat like Jessie Ware brooding over an ethereal backdrop. Her vocals are the star, alternating between mellowly understated and breathily emotional.

► **SOCIAL** facebook.com/veritehverite
► **HEAR HER** soundcloud.com/veritemusic

Swim Mountain

London photographer and multi-instrumentalist Tom Skyrme is the prodigy behind this accomplished new London outfit. He cites Stanley Kubrick as his hero, while the band's snare-heavy grooves, gloopy digital effects and dreamy vocals are all familiar to fans of Tame Impala's 'Lonerism'. Their debut EP, 'Hey Moon', out on September 29, is the full psych-pop package.

► **SOCIAL** facebook.com/swimmountain
► **HEAR THEM** facebook.com/swimmountain

Pin Tweaks

"It's four in the morning and I'm sick of you calling/But it's all you ever seem to do," is the delay-shrouded opening salvo of London-via-Bruges duo Pin Tweak's first track 'Girl On The Wire'. It proves a fittingly menacing intro, the track lurching between a dark wall of bass and stalking chimes of a guitar.

► **SOCIAL** facebook.com/pintweaksmusic
► **HEAR THEM** soundcloud.com/pin-tweaks

NEW SOUNDS FROM WAY OUT

This week's columnist

HUW STEPHENS



LEFT OF THE DIAL

I hope you've recovered from Reading and Leeds! Having written about her last time, I went to see **Georgia** (above)'s live show recently and can confirm she's as exciting on stage as she is online. Her beats are brutal, industrial at times, and her vocals are raw, passionate and brooding, almost as if she is constantly on the verge of something enormous.

Black Butter Records are one of the most successful and interesting new labels around, with every release surprising me. Their latest is 'Cherry Hill' by **Woz**, a London-based producer who's recruited Max Marshall to feature on this hazy, trippy slice of electronica. It's a kind of distant cousin to The Orb's 'Little Fluffy Clouds', and that can only be a good thing.

Ibeyi are twin sisters Lisa-Kaïndé and Naomi, and I saw them play at M For Montreal last year. Now they've been in the studio with XL's Richard Russell, and their songs, I think, are stunning and otherworldly. They sing in Spanish, French, English and Yoruba, which is the language of the Dahomey slaves who were sent to Cuba. There's a brilliant video for their song 'River' online, and a load of live performances that capture their talent.

I'm starting a new show in September on BBC Radio 1, Monday to Wednesday, 10pm to 1am. It's basically me playing loads of great records, and the sessions coming up are well good. **George The Poet** is the first guest, whose track 'My City' with Cardiff house producers Bodhi sounds sick. He has a way with words that sets him apart. Also in session will be **Coasts**,

who I caught live recently and was impressed by their confidence and hooky songs, and **Rag 'N' Bone Man** who is a raw talent – he has to be heard to be believed. **Trwbador** are stepping into Maida Vale too, after the release of their excellent second album 'Several Wolves',

which reminds me of The Knife's cold beats, coupled with the duo's knack with and love of warm vocals and instrumentation. Elsewhere, the **Sinkane** album 'Mean Love' is also very good, full of floaty, melodic numbers touching on reggae, dream-pop and sing-along choruses. He was instrumental in putting the Atomic Bomb! Band together recently to play the songs of mysterious Nigerian William Onyeabor. Hearing him do his own thing is just as much of a delight.

Next week: Joel Amy, Wolf Alice



"Georgia's beats are brutal, industrial at times, and her vocals are raw"

Radar LABEL OF THE WEEK

Beyond Beyond Is Beyond

► **FOUNDED** 2012 by Mike Newman and Dominique Miniaci

► **BASED** Brooklyn, NY

► **KEY RELEASES** Prince Rupert's Drops – 'Run Slow' (2012), MMOSS & Quilt – 'New Hampshire Freaks EP (2013), New Electric Ride – 'Ballon Age' (2014)

► **RADAR SAYS** BBIB are serious champions of the underground psych scene emanating from the States and beyond. Recent signees New Electric Ride hail from Sunderland and are well worth a listen.

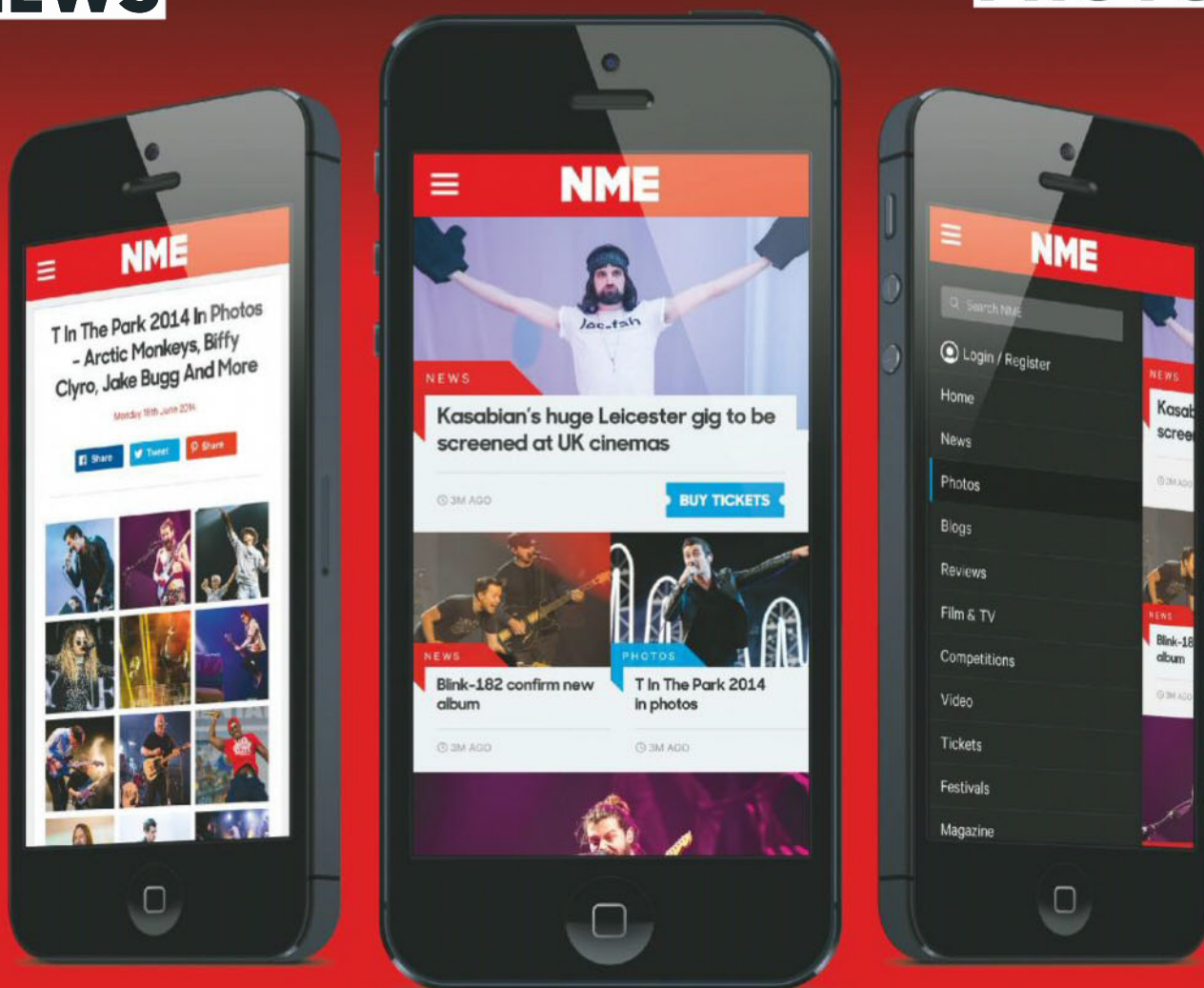
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Ultra

Violets

Reading, Festival Republic Stage, Friday, 21.25

Hitchin a ride to the big time, Palma Violets are feeling intense in Hertfordshire as they prepare for their first ever festival stage headline slot

Lonerism. The notion doesn't sit well with the idea of being in a life-affirming rock'n'roll band. But when I first see Chilli Jesson the night before Palma Violets' make-or-break Reading & Leeds Festival sets, that's exactly the spirit he embodies – stood on his own, looking awkward and nervy, hidden around the corner from a pub teeming with teenagers and twenty-somethings.

"For fuck's sake," he says, spitting. "We can't do the interview here! People will keep coming up!"

This isn't some narcissistic, fame-hungry show of strength. Chilli's got stuff to say, he says, and he's shy at the best of times, so he needs the space to say it.

I've come to Hitchin, just north of London, to see the band play a warm-up show for this weekend's two bill-topping performances on Reading & Leeds' Festival Republic Stage. The gigs are Palma Violets' first ever headline slots of any kind at a festival. They passed on several other offers just to wait for this one, and there's a feeling both inside and outside of their camp that they've got something to prove. In short: all the hype around 2012's debut single 'Best Of Friends' and their sole album, 2013's '180', had to lead somewhere.

But, before all that, there's tonight's show to contend with. Hitchin is as far away from the hustle of south London's Lambeth Road – PV HQ – as you can get. Situated on a quiet residential street, Club 85 holds a maximum of 200 people. Tonight's gig sold out in three minutes flat, apparently. It's also unique in that one half of the building is somebody's house. "The stage," Chilli excitedly informs me, "backs onto the bedroom! Imagine what's gonna happen when it kicks off tonight! We've already been kicked out of there for accidentally walking into their front room looking for the toilet..."

Sure enough, there's a huge felt-tip notice on one of the windows warning stray bandmembers to KEEP OFF the property, so rather than stick around and risk incurring more ire, Chilli takes me to a separate watering hole up the road. There, we spot his fellow frontman Sam Fryer, sat on his own in the

Forgot to zip up
your rattlesnake
highway, Sam?



Palma Violets
on their way
to Reading

beer garden. Chilli decides to leave him to it, so we sit down to discuss what it is that makes him tick, what drives his band and why this weekend is so important to everybody.

"I enjoy what I do to the max. I *really* like it," is the first thing he says. He's wide-eyed, with a slightly bloodshot stare and a haggard, well-worn grin. While on paper what he says could be construed as big-headed, in person it's delivered with charm and enthusiasm. Many people have said it since the band became a big deal, but even the world's most militant Palma Violets denier could probably find a decent friend in Chilli Jesson.

I first interviewed the band two years ago when half of them were still in college. All four of them were giddy at the prospect of releasing a record, being in *NME* and meeting other bands in a way that felt oddly, thrillingly naive. Now they're well-known on the

tour circuit for not exactly holding back, having gone through their fair share of road crew and blitzed their way around the world's cheapest hotel rooms leaving a sea of fag butts, booze and you-can-guess-what-else trails

in their wake. (One hotel staffer in Amsterdam was so distraught at the havoc they wreaked that they were literally chased out of the building and told never to come back.)

"This is something I was thinking about the other day – what is my life actually like now?" Chilli says. "Well, I'll tell you. First off, I'm usually always trying to get over that initial thing of, 'What the fuck happened the night before?!'. Then you get to some shitty venue, which when empty looks like the back of a crisp packet or whatever... But *then*" – he mimics the Clash-like guitar intro of their traditional set-

opener, 'Jonny Bagga' Donuts' – "KER-JANG, KER-JANG, KER-JANG, KER-JANG!" You start playing and you're suddenly whacked into life again. It's all about that rush you get, which is incomparable to anything else I've

READING SETLIST

- Cover 1
- Rattlesnake Highway
- All The Garden Birds
- Cover 2
- Tom The Drum
- Step Up For The Cool Cats
- Best Of Friends
- Last Of The Summer Wine
- We Found Love
- Cover 3
- 14



Chilli gets intimate with the Hitchin fans

the four mysterious tracks nestled within the set that are all introduced as covers. This, Pete tells me on the way to the band's Travelodge after the gig, is utter bullshit. "This is between us! Or maybe it's not... But we always say new songs are covers.

You saw tonight, 'This one's a cover'. It's fucking brilliant because you should see the amount of mobile phones that go back in the pocket when you say that! Even the guy at the front who sets up his fucking tripod every show, looking at our dicks, even he puts the camera down! 'Ah fuck, this one's a cover? Sod it.' And that's why you never

see any of our new songs online – the truth is we've been playing them for months and months now, but everybody's been thinking they were these obscure 'Nuggets' covers we'd dug out for the hell of it. Genius, eh?"

It's a cunning ploy that's paid off well, because each of the four tracks I hear – songs that the band explain in their own words (see boxout to the left) – are already being executed like they're old favourites.

The only thing left now is for the crowd to get used to them, Sam says back at the hotel. Nursing a post-show spliff, he's keen to explain the dynamic between him and Chilli – the band's two main songwriters. Overall he says, their relationship is a delicate one.

"It changes every day, what I think about the guy. And it's so fucking tough to put into words. When you're in a creative relationship with somebody, their faults are highlighted within your life. And because of that, it's hard to look each other in the eye sometimes.

"Imagine it – we'll sit down together, write, say 'These are my thoughts, this is how I feel'. You're putting yourself on the line by doing that, and effectively you're completely exposing yourself. And then when you walk around and spend the day with

"YOU CAN SEE ONSTAGE THAT THE FOUR OF US BELONG TOGETHER"

CHILLI JESSON

think that's fucking awful. We got offered it once – one room each – and we just gave them to the crew. We had one for us all for a sleep or whatever you need, and that was it. I want it to stay that way. Everyone can see it with us and you'll see it again tonight when we're onstage: we belong together, the four of us, and we're at our strongest when we are together. Playing live, man... it's the *best* thing in the world."

Back at Club

85 a little later, the band do that last statement a fair bit of justice; ripping through a 14-song thriller of a set that is so chaotic it barely holds together. What's rock solid, though, is the relationship within the band: they're rounded out by drummer Will Doyle and keyboardist Pete Mayhew (tonight with freshly dyed orange hair). Later on, Sam comments that playing onstage feels to him like "we're all each other's right-hand man in a battle".

Nevertheless, the band's long-suffering tour manager Al still ends up onstage over a dozen separate times during the show, trying in vain to keep mic stands from tumbling and Sam and Chilli from being dragged leg-first, into the audience. Despite his best efforts, he fails with the latter part, with both singers disappearing into the throng, instruments in tow, by the time their last song – a version of Hot Nasties' 'Invasion Of The Tribbles' – kicks in.

Even more excitingly, though, are

The new songs

According to Palma Violets...

Cover 1

Sam: "It's fast, one of our fastest songs but it's got this mad change in the middle where it goes really psychedelic. I think it's the perfect set opener."

Cover 2

Chilli: "This one's about the youngest Mary of three. That's all I'm saying. OK, it's about a girl. I'll tell you all about it when the song comes out. Another fast, uplifting one – big chorus."

Cover 3

Pete: "This is the one *NME* called epic. I wouldn't say it was weird though, I'd say it was something incredibly trivial and ridiculous turned into something quite beautiful and harmonious."

Cover 4

Will: "It's ramshackle, but it's us at our best and most punchy. It's got this amazing intro, a bit demented – like ramshackle rockabilly."

Palma Violets
(l-r): Will Doyle,
Sam Fryer, Pete
Mayhew, Chilli
Jesson



ever known, really. It's totally, utterly rootless, being in a rock band – that's what I love so much about it."

He adds that touring life is "an emotional rollercoaster where you can fall in love, and fall out of love" in the space of an hour, which fucks with his head.

"We're not like other bands. And we wouldn't ever want to be. That's where the gang thing comes in with us. I like gangs, you know? Not the violence, but the mentality. I don't see that in many other bands anymore and it makes me sad. We've toured with bands, big bands, and we've seen bands at festivals with separate fucking dressing rooms. I just

THE VIEW FROM THE CROWD



Jack Fraser, 17, Buckinghamshire
"I thought they were silky smooth, they made me tingle inside. I've seen them five times and every time they've got better. They've got the passion to make it to the Main Stage."



Danny Burke, 17, Milton Keynes
"I've never seen them before, but they were brilliant tonight. Maybe the new songs aren't a step forward, but they sounded lively so that's what matters. The end was crazy."



Alana Hopkins, 17, Guildford
"They're going places – you can hear them on Radio 1, they're getting played more and more. I think in a few years they'll be headlining."



Hannah Timmis, 17, Wales
"I loved it. We're all dead. It's our first time seeing them and I don't know how we survived. The new songs were good but the old stuff is always better."

someone that you do that with on a daily basis it becomes a very intense relationship."

To have the other person sit there and watch and judge you, he says, is excruciating. "It's like, 'Oh god!'. Because you really care what that other person thinks. And we really know each other's souls inside out now, so we can take the best parts out of each other. I mean, me and Chilli, we don't care what our manager thinks, we don't care what the label thinks, we don't care what the press thinks – all I care about is what he thinks."

On Friday, the

band roll into Reading a few hours before showtime, managing to catch a bit of Jamie T's secret set on the same stage – and just in time to hear Mr Treays give them a shout out ("This one is for my very good friend Chilli Jesson from Palma Violets!"). Still shot through with last night's unwavering confidence, Sam looks ahead to

tonight's headline performance.

"Well, we normally come off before the encore and go, 'Mate, you fucked up on that bit didn't you, you cunt?' And then either someone gets defensive or the other person gets apologetic. That little period is weird. We always seem to say to each other, 'Well, it can't get any worse than this, so let's make it worthwhile for everyone who's come out tonight'. We'll always say that about a gig, even if in our heart of hearts we know we've played a good show. Because it's always, 'We've been shit tonight so far, but here's the chance to make it *fucking* good.'"

By 9pm, the whole band look wired, but in a good way. Families and friends mill about backstage, while out front, fans scale the huge tentpole and hang from it precariously. Their opening song – one of four new tracks, which features a chorus about America and comes on like a mix of New York Dolls and Ramones – is a solid starter, but it's 'Rattlesnake Highway' that really gets the audience moving. 'We Found Love', meanwhile, is epic – a nastier cousin of Black Grape's 'Tramazi Party', while 'Best Of Friends' rivals Jamie T's 'Sheila' for the title of singalong anthem of the weekend so

Palmas prepare
for Reading with
a group hug



"WE KNOW EACH OTHER'S SOULS INSIDE OUT" SAM FRYER

far. Tonight, the band transform it into a huge, heavy steamroller that's equal parts Troggs '60s nihilism and Heartbreakers ragaround – and it's easily the most fervently received song of the night. Elsewhere, another new track takes them on more of an epic journey, with hints of Pogues and The Gun Club in its Latino riff, while closer '14' is received like an old friend. Security attempt to kick the band offstage for running over time – as they have with several other acts today – but they still manage to round things off in fine style, jumping into the audience. There they stay for a full 15 minutes, as the crowd devour them, alone, together.

■ MATT WILKINSON



Sam and Chilli
stagedive after
owning Reading

PM for 'AM'

Reading, Main Stage, Saturday, 21.50

Another festival, another triumph. Arctic Monkeys say so long for a while

A mere 14 months after 'AM' was unleashed on the world at Glastonbury and here we are. We've had triumph (Finsbury Park, *almost* fully breaking America) and turbulence (those tax allegations, that Brits speech) to contend with, but do the army of Monkeys supporters waiting for the album's UK grand finale give a shit? Not likely.

They're given a heroes' welcome, which Alex Turner accepts in what's become custom fashion: hands aloft, chest out. Arctic Monkeys are now a completely different band to the one who headlined here back in 2009. Then, having just released 'Humbug', they were still growing, still young; now, thanks to the bulldozer success of 'AM', they're a national phenomenon: a British rock band capable of selling millions and *still* inspiring a generation. An unscientific survey shows that their T-shirts are more popular than anyone else's, while it's proven in every aspect of their performance, from the overlong, dramatic intro they give to 'One For The Road' to Alex's frequent bolshy statements.

But tonight's not an Oasis at Knebworth moment for them, or even a Libertines at Hyde Park; they've long surpassed individual occasions of pomp and circumstance, in all reality. What Reading really proves is that Arctic Monkeys have it all in their hands. They're in that rare position of being able to ace every single stage they play on. Album six needs to keep the ball rolling. ■ MW



What next for Arctic Monkeys?

We ask the crowd for their wishlist



Niall Grimes, 22, London

"I'd like their next album to sound like their older stuff, like the first couple of albums. I prefer that. 'Mardy Bum' was a fantastic song, I want to hear more tunes like that."



Daniel Brian, 18, Plymouth

"I think they should come back again to Reading every year! I think everyone should chill and have a little bit of reflection time, but they shouldn't go away for too long because then I'd be pretty depressed. It'd be good if the next album sounded like the new stuff but with a bit of the old thrown in as well."



Charlie Butler, 15, Cornwall

"I'd like some new albums and I think they should take a bit of a break, but I also think they should come to Cornwall because I've only seen them at Glastonbury and here. Alex Turner should also be the next James Bond, definitely!"

Queens Of The Stone Age

Reading, Main Stage, Friday, 22.15

One half of the Reading's co-headline slots Josh Homme and band get to close the show on Friday...

Sure, it might have drizzled a bit during Paramore's stop-start co-headline set, but surely that's no excuse for Josh Homme to stride onto the stage for Queens Of The Stone Age's first ever UK festival headline show sporting a hefty grey woollen overcoat, however dashing it might make him look. Appearing like the head of a sinister secret service branch suits him, though, as it does the bleakly gothic 'No One Knows', a song that effortlessly announces to the site that the big guns have arrived. "Reading, how the hell are you?" asks Josh to the kind of roar that can easily be interpreted as: "Fucking amazing, thanks, dude."

Evidently well lubricated – rumour has it that the band have been on the tequila since lunchtime – Josh starts to recount the band's history with the festival. "The first time we played here it was 1pm and now it's almost 10pm, so we're pretty much nine hours better than we ever have been before." It's fuzzy logic, but does make sense. When they first played here in 2000, they were a bunch of whacked-out stoners in their 20s. Now they're grown men and the world's foremost sleaze-rock band – a pretty neat trajectory.

They also manage to morph into a funk band tonight, too, with a slinky,

Nile Rodgers-worthy version of 'If I Had A Tail'. It precedes a deranged rendition of 'Feel Good Hit Of The Summer', which comes with Josh's best Jim Morrison impression. 'Make It Wit Chu' sees them ooze back into more familiar territory, Josh tossing his ciggie over his shoulder as the band prove they can't just headline a festival, but can totally seduce one as well. ■ LC

VIEW FROM THE CROWD



Eleanor de Villners Hill, 17, Surrey
"I've never seen Queens Of The

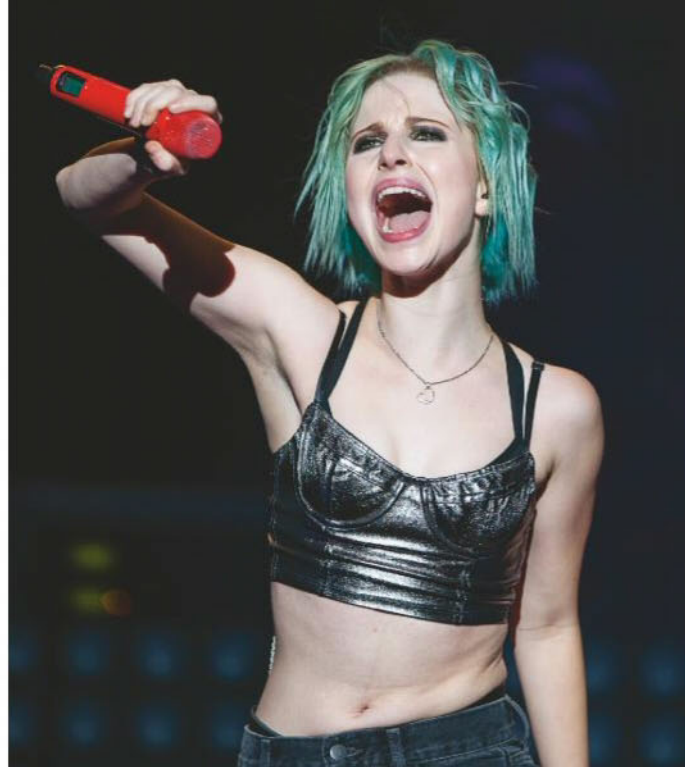
Stone Age before but it was amazing. 'No One Knows' was the best. So great."



Polly Cox, 18, Dorking
"Queens were fucking awesome, just full on amazing engagement and rockness."



Gaz Teesdale, 22, Bournemouth
"Fucking amazing – they're one of my favourite bands. I've been learning drums from 'A Song For The Dead', so when that came on it was like, 'Whoa!'"



Paramore

Reading, Main Stage, Friday, 20.15

...while Hayley Williams' trio overcome technical issues to prove their worth

Friday at Reading offers an interesting sample of emo in 2014. Stalwarts Jimmy Eat World play twice, reliable as ever, while the genre's former king Gerard Way adopts a brand new, Britpop-indebted persona in order to separate his solo material from his My Chemical Romance catalogue. On their 2013 self-titled album, Tennessee trio Paramore were reborn as a pop band. Tonight they're Reading & Leeds' first female-fronted headliners since Garbage in 1998.

Emo – or teen melodrama as high camp – existed to be outgrown. But rather than shun their origins, Paramore offer their fans, most of whom likely fell in love with them as teenagers, the possibility of change without the worry of betraying their past selves. Their adaptability is what's ensured their decade-long survival, as is evident tonight. "For those of you who have no idea who we are, you're about to!" Hayley Williams screams with intent before they start 'Ignorance', only for the sound to vanish halfway through its determined chug. It briefly returns for 'Pressure', which she performs with Cyndi Lauper's loopy magnetism, and the melodramatic 'Decode', before resolutely cutting out for 10 minutes.

Rather than slink to the sidelines, the trio swing their legs on the front of the stage. Williams – now a consummate pop congresswoman – turns the situation into one of her trademark self-effacing pep talks ("All that nervousness we had before the show? It was pointless!") before figuring out how to hold her mic so they can perform ballad 'Only Exception' acoustically. Somehow even the sole moment left to chance in Paramore's finely tuned set is perfect: the power kicks in for the crescendo, which feels like a rocket taking off. ■ LS



Vampire Weekend

Leeds, Main Stage, Saturday, 18.10

Signing off 'Vampires Of The Modern City' with a set worthy of a top slot

Paramore and Queens Of The Stone Age might be co-headlining tonight, but pity poor Vampire Weekend, who have been demoted to third fiddle despite an ability to turn in performances worthy of the first chair. Tonight, as Ezra Koenig points out, is the final show of the band's tour in support of 'Vampires Of The Modern City', and by the time album number

four comes around, one might reasonably expect them to have jumped a couple of places on the bill. By that point, you hope, Koenig won't be dressed like he's about to run a circuit around a Harvard quad, but their frontman's questionable choice in leisurewear aside, there's little else to fault about this set. With an opening trio of 'Diane Young', 'White Sky' and 'Cape Cod Kwassa Kwassa', there's no doubt they have the songs in their armoury, and while they may not be the most compelling performers on the stage, there's enough of a crowd during later songs 'Cousins' and 'A-Punk' to suggest people are willing to overlook that. The old Leeds-Reading rivalry is expertly stoked ("Reading was good, but...") and the deepest of deep cuts – a never-before-played 'California English Pt 2' – adds a sense of occasion, but you suspect it's the *next* occasion that'll be truly special. ■ BN

SETLIST

- ▶ Diane Young
- ▶ White Sky
- ▶ Cape Cod Kwassa Kwassa
- ▶ Unbelievers
- ▶ Holiday
- ▶ Step
- ▶ Cousins
- ▶ California English
- ▶ A-Punk
- ▶ Ya Hey
- ▶ Campus
- ▶ Oxford Comma
- ▶ Giving Up The Gun
- ▶ California English Pt 2
- ▶ Walcott

Jake Bugg

Reading, BBC Introducing Stage/
Main Stage, Saturday, 14.40/20.05

One day, two appearances,
plenty of happy Bugg bunnies



Jake Bugg's come a long way from the BBC Introducing Stage. About 200 yards in five hours, to be precise. But three years before his double showing at this year's festival, Bugg got his big break on that very stage, sparking a career that's seen him shift platinum numbers of albums, work with Rick Rubin and start dating supermodels, all in the time it takes Jamie T to think about writing a chorus. Bugg returned to the very same stage on Saturday, the surprise guest in a hushed-up afternoon slot: just him and his acoustic guitar. The immaculate cherry-picked five-

SETLIST

- ▶ There's A Beast And We All Feed It
- ▶ Trouble Town
- ▶ Seen It All
- ▶ Me And You
- ▶ Storm Passes Away
- ▶ Two Fingers
- ▶ Messed Up Kids
- ▶ Ballad Of Mr Jones
- ▶ Simple Pleasures
- ▶ Green Man
- ▶ Kingpin
- ▶ Taste It
- ▶ Slumville Sunrise
- ▶ What Doesn't Kill You
- ▶ Broken
- ▶ Lightning Bolt

song set passes in the blink of an eye, and with barely a word he slips off to prepare for bigger things.

Jake's support slot on the Main Stage later is a grander affair. This time there is a band with him. Otherwise, the Bugg principle remains the same: quickfire tunes delivered with minimal banter and minimal fuss, each a minor classic to an audience weaned on his modern skiffle. Still, there's something affecting about the soft-pedal 'Broken'; 'What Doesn't Kill You' is a hurricane blast and when he says "You've made my night,"

that stone facade cracks a little, and you know he means every word. ■ MH

Making the grade

Our favourite new bands of 2014 battled it out for the crowds' affections... did they pass with flying colours?



The Amazing Snakeheads

Reading, Festival Republic Stage, Saturday, 19.05

Dale Barclay – frontman and now the only original member of Glasgow speed-freak cowpunks The Amazing Snakeheads – is loitering around the backstage area at Reading, sipping manfully from a bottle of Buckfast ahead of the new line-up's evening performance. Known for his impressive selection of flamboyant shirts, it seems pertinent to ask what he'll be wearing onstage tonight. "I'm sort of done with that," he says with a swig. "Things are different now, so the shirts are gone." So toplessness beckons? "Yeah!"

True to his word, a few hours later Barclay is fully taps aff and nips out on the Festival Republic Stage, accompanied by an equally topless drummer and a bassist with a shirt so low-buttoned that an areola flash is inevitable. Earlier this summer William Coombe and Jordon Hutchison left the band under mysterious circumstances, to be replaced by new faces Andrew Pattie and Scott Duff.

"They were the only two fellas I wanted to play with," shrugs Barclay. "If they never wanted to play with me then it would be over. It was those two or bust." The

two new members have definitely given the group a fresh lease of life: the confrontational licks of 'I'm A Vampire' and Gun Club-worthy breakdowns of 'Where Is My Knife' are made all the more menacing by Duff's nakedness and Pattie's 1970s porno chic vibes, his fingers lasciviously working his way around the neck of his bass. A relentless 'Can't Let You Go' brings the set's grotty sexuality to an end, but there's a lingering grubbiness that's impossible to shake. ■ LC

PERFORMANCE A

POTENTIAL B+

CROWD RESPONSE B-

Wolf Alice

Reading, Festival Republic Stage, Saturday, 16.25

Saturday afternoon was a chance to see just how far Wolf Alice have come since 2010. With two EPs and a clutch of singles under their belt, they've built up a firm following and have the crowd hanging onto their every word, and singing most of them back, too. "They were singing along to one of our songs ['Hold Up Your Lighters'] that we've never even properly released," frontwoman Ellie Rowsell marvels afterwards. "I mean, it's not hard, it's only about four words..." Even so, it's the kind of devotion that promises big things.

Last year's 'Blush', along with 'Bros' and opener 'Moaning Lisa Smile', bring a similar response, but there's a question that bobs to the surface when we see so much – albeit welcome – crowd familiarity: when are we getting a Wolf Alice album? "We're as eager as everyone else," Rowsell promises. "We

really want to get straight into the studio." The thing is, it's the endless round of festival appearances like this that are putting it on ice. "We haven't had a chance to find the right place, the right person, but it's just a matter of organising. We've been sitting on the songs for quite a long time – most of them new, but there are one or two older ones that hold too much sentimentality for us to let go." That'll be next year, then. For now, it's about bathing in the moment, as a triumphant 'Fluffy' sees Wolf Alice wrap up the set by taking a group selfie in front of their ever-expectant fans. ■ MH

PERFORMANCE **B+**
POTENTIAL **A+**
CROWD RESPONSE **A**

Kate Tempest

Reading, Alternative Stage, Friday, 13.30

For a performance poet-turned-rapper who relies on the power of words, Reading's Alternative Stage can be an unforgiving venue. Too much of Kate Tempest's intricate narrative is lost to muddy sound, with just a brief a cappella stretch really hitting home. What can be caught propels a set of gritty street tales that overcome lost clarity by the sheer force of Tempest's commitment. Between songs, she's all smiles – "I'm so excited!" – but on the mic, her eyes are focused and her delivery impassioned as she battles to get her message across. There's even space just before the end of the set

for a pep talk. "Lots of people thought this was a ridiculous pursuit," she remembers, but there's one way to get back at the haters: "Just be fucking good at what you do!" She's pretty much that, and she's got a strong team behind her who lean on the synths and drum pads to turn 'Lonely Daze' into a slow-burning banger and whip up an elongated Italo-meets-acid house stormer on 'Circles'. In more stable surrounds, Tempest is already a contender. ■ MH

PERFORMANCE **B+**
POTENTIAL **B+**
CROWD RESPONSE **C+**

Jungle

Leeds, NME/BBC Radio 1 Stage, Friday, 14.30

Not long ago, Jungle were shrouded in anonymity; for all the Leeds crowd seem to care, they may as well still be. The disparity between enthusiasm levels for Jungle's pristine future-soul jams and Clean Bandit's drivel an hour later is depressing, but the London collective elect to play like everyone's dancing. Which, to be fair, they ought to be: like a weird hybrid of the Bee Gees, Scissor Sisters and TV On The Radio, songs such as 'The Heat' and 'Julia' won't go ignored for long. ■ BN

PERFORMANCE **A**
POTENTIAL **B+**
CROWD RESPONSE **D**

The Wytches

Leeds, NME/BBC Radio 1 Stage, Friday, 12.00

Opening in suitably seditious fashion, The Wytches summon dark grunge demons, chief screamer Kristian Bell roaring about graveyard girls and lax teens. The likes of 'Wire Frame Mattress', 'Crying Clown' and 'Gravedweller' are full of guitar freakouts and southern-fried riffs, melodically averse but magnificently gnarly. Leeds is spellbound. ■ MB

PERFORMANCE **A-**
POTENTIAL **A+**
CROWD RESPONSE **A**

Pup

Leeds, Lock Up Stage, Friday, 14.05

"We wanna fuckin' play rock'n'roll music!" babbles Pup frontman Stefan Babcock before catapulting into their debut album's 'Dark Days', chanting "we celebrate life!" with Weezer-worthy vim. The catchiest of emo's new breed, the Toronto nerds ably balance electrified thrash with moments of real depth and anguish. "She says I drink too much", Babcock bawls with genuine self-hatred at one point, while on 'Yukon' he wails "you left me on my knees" as if he's still picking gravel out of the raw wounds that his ex inflicted. Off the leash. ■ MB

PERFORMANCE **B-**
POTENTIAL **A+**
CROWD RESPONSE **B+**

Making the grade

Slaves

Reading, Lock Up Stage, Friday, 14.10

"This is a new one, it's called 'Live Like An Animal!'" bellows Slaves' drumming frontman Isaac Holman. "Tuck your dicks into your waistbands, boys!" Dicks well and truly tucked, the crowd proceed to fly jeans-first into an intense circle pit as Holman and guitarist Laurie Vincent look on approvingly. Brilliantly gloss-free, Slaves' brutal tantrum punk is a British response to the studied US emo on the Lock Up Stage this weekend. "You're beautiful," screams Holman as he's carried through the crowd. You're not so bad either. ■ LC

PERFORMANCE **B+**

POTENTIAL **B-**

CROWD RESPONSE **A-**

Lxury

Leeds, BBC Radio 1 Dance Stage, Friday, 13.20

Andy Smith's bubbling house is out of context at lunchtime. The mood only picks up during single 'JAWS', a cloudy sequence of thick bass and vocal tics that proves the set's high point. The more accessible drops draw the crowd nearer to the teenager who, given time, will be capable of producing Disclosure-level euphoria. Smith is unmoved throughout. Set done, he gathers his headphones and walks offstage with head bowed. ■ BH

PERFORMANCE **C-**

POTENTIAL **A**

CROWD RESPONSE **C-**

Darlia

Leeds, Festival Republic Stage, Saturday, 15.05

Nathan Day of Blackpool's Darlia is decked out in a preacher-man hat and beads, as if auditioning to be Johnny Borrell's new guitarist. His

band are teetering between the exciting Nirvana-like stabs of 'Napalm' and 'Dear Diary', and the dull and ponderous funk blues of 'Candyman'. At their worst they veer towards Stereophonics or even, in places, The Levellers. ■ MB

PERFORMANCE **D+**

POTENTIAL **C+**

CROWD RESPONSE **B-**

Lizzo

Leeds, BBC Radio 1Xtra Stage, Saturday, 17.05

Miley Cyrus, Nicki Minaj, Helen Mirren: you can all give up and go home now. Lizzo has officially won the twerk. "Big, flat, wide, wobbly, I don't give a shit," she declares as she points her arse skywards and jiggles it like an Olympian, to huge applause from the crowd. The number of people who've come to see Lizzo today may not quite reflect it, but from her bleach-blonde afro to her gold-lamé bumbag, the Minneapolis MC is every inch a star. What's more, she knows it, too: "Everybody with a big ass, black ass, sexy ass..." she begins, before realising, "Oh, that's me, never mind."

There's much, much more to Lizzo than a dextrous backside, obviously: 'Batches & Cookies' and 'WERK' are wonderfully propulsive and nonsensical, self-aware and self-assured in equal measure. In a world of cookie-cutter pop stars, she is empowering, irreverent and – in all the ways that really matter – absolutely larger than life. ■ BN

PERFORMANCE **B**

POTENTIAL **B**

CROWD RESPONSE **C**

Circa Waves

Reading, Festival Republic Stage, Saturday, 18.10

Circa Waves' songs are tailor-made for festival audiences. Singles 'Good For Me' and 'Young Chasers' sound huge, while standout 'Stuck In My Teeth' even gets a singalong, resulting in a shocked look from frontman Kieran Shudall. He best get used to it. ■ MW

PERFORMANCE **B+**

POTENTIAL **B+**

CROWD RESPONSE **A-**

Drowners

Leeds, Festival Republic Stage, Friday, 17.15

The arch melodies of The Smiths, Echo & The Bunnymen and Arctic Monkeys; the incessant drive of The Libertines and The Strokes; the leather and cheekbones of Black Rebel Motorcycle Club; the attention span of the Ramones. Why has it taken so long for someone to combine all the best bits of US and UK indie rock? Drowners crack through 11 pop dazzlers about romantic obsession ('Unzip Your Harrington') and coy titillation ('A Button On Your Blouse') in half-an-hour, and Leeds sings along to every tune. ■ MB

PERFORMANCE **A**

POTENTIAL **B-**

CROWD RESPONSE **A+**

Kwabs

Leeds, BBC Radio 1Xtra Stage, Friday, 18.50

Kwabena Sarkodee Adjepong's brooding soul is mournful and downbeat, full of juddering bass and long, airy, thoughtful pauses. However, it's largely underappreciated until he begins a cover of Arctic Monkeys' 'Do I Wanna Know?'. The riff incites beery bear hugs, and Kwabs capitalises on the enthusiasm in the tent. 'Pray For Love' is cold and slippery on record, but here it's injected with speed, bite and theatricality by the 23-year-old dancing across the stage with his shirt billowing behind him. ■ BH

PERFORMANCE **B**

POTENTIAL **C+**

CROWD RESPONSE **D**

Childhood

Leeds, Festival Republic Stage, Saturday, 19.40

During the hypnotic scree that closes Childhood's early evening set, a mesmerised punter staggers into the tent, staring at the stage, and tries to hand me a pint meant for his mate. That's how enthralling the south London band's seamless amalgam of Ride, The Smiths and Echo & The Bunnymen can be. Airy, melodic and dotted with classic pop references, Childhood sound like a natural progression to indie's Next Level. ■ BN

PERFORMANCE **B+**

POTENTIAL **A-**

CROWD RESPONSE **B-**

NME

**«READING
LEEDS» 2014**



Jamie T

Reading, Festival Republic Stage, Friday

DEREK BREMNER



NME

«READING
LEEDS» 2014

Arctic Monkeys

Reading, Main Stage, Saturday

JENN FIVE

The Orwells

Reading, Festival Republic Stage, Friday

DANIEL TOPETE



NME

**«READING
LEEDS» 2014**

Paramore

Leeds, Main Stage, Saturday

LAURA PALMER





Bloody Knees

Reading, BBC Introducing Stage,
Saturday, 13.10

Although they play early in the day, Cambridge's Bloody Knees manage to incite a spirited response. Circle-pits swirl throughout their short set, with frontman Bradley Griffiths encouraging the modest but rowdy crowd. 'Daydream' boasts searing riffs while the lead track from the quartet's new EP, 'Stitches', is as fun an ode to splitting your head open as you'll hear all weekend. Closer 'Never Change' shows off a more considered side to the band, taking a slower, grungier approach. Blink-182 might be the punk kings of Reading & Leeds, but Bloody Knees offer a cooler, way more exciting alternative. ■ RD

PERFORMANCE **B+**

POTENTIAL **A-**

CROWD RESPONSE **A**

The Districts

Reading, Festival Republic Stage,
Friday, 13.55

As the Philadelphia blues-rock quartet make their Reading debut, they try to light the touchpaper but can't quite make it catch. They've got rough and ragged riffs in abundance. Guitarist Mark Larson even draws blood, as frontman Rob Grote points out before 'Long Distance'. But even that doesn't make their performance seem any more exciting. 'Lyla' is the kind of stadium-ready anthem that's drawn comparisons to Mumford & Sons, overly polished and cloying. There's no doubting their potential to compete in the big leagues but their fervid Southern rock is too bland to provide any real thrills. ■ RD

PERFORMANCE **C**

POTENTIAL **C+**

CROWD RESPONSE **B**



Temples

Reading, NME/BBC Radio 1 Stage, Friday, 17.30

Kettering, that hotbed of freak scene psychedelia, eh? Whatever their outlandish (or not so outlandish) origins, Temples pretty much come off like the real deal, and playing Reading early on the Friday evening as the blazing thing in the sky finally dips behind the clouds is the perfect time to fillet debut album 'Sun Structures' for its best bits. James Bagshaw's troupe come on like a hippie Horrors and have a tendency to melt into the vaguely mystical, but their debut is a record of solid pop songs shrouded in lysergic haze, and festival fare *par excellence*. The title track emerges from a blizzard of white noise, 'Mesmerise' is a thrilling, thrashing zone-out and 'A Question Isn't Answered' builds towers of mind-altering synths – the perfect backing for a man in half a ton of eye glitter with a wildfire bush on top of his head. This is a crowd that knows its stuff as well, and they let it all go for the glam T.Rex boogie of 'Keep In The Dark' and the dreamy, crystalline 'Colours To Life' looking for all the world like a bunch who'll stick with Temples for the long run. ■ MH

PERFORMANCE **B** POTENTIAL **B**

CROWD RESPONSE **B+**

Royal Blood

Reading, NME/Radio 1 Stage, Saturday, 14.25

Read any interview with Royal Blood and you'll likely be left feeling underwhelmed. Mike Kerr and Ben Thatcher couldn't be more normal, more 'nice' – less rock'n'roll – if they tried. A cynic might look at their set today and feel disgusted; at the way they've quite obviously been dressed to look the part (cushy leather jacket? Check. Beatle boots? Check), the way their stage banter is kept to an absolute minimum, and – here's the major crusher – the way they draw what's easily the largest NME/BBC Radio 1 Stage crowd of the weekend.

Aesthetics aside, the Brighton duo have little to worry about. 'Come On Over' and 'Figure It Out' have been transformed from 2013's scrawny, bedroom demos into monstrous festival anthems – the midpoint between Queens Of The Stone Age and Death From

Above 1979, with a hint of Alex Turner's stage prowess in Kerr's finger-pointing delivery – while 'Little Monster' is received like a long lost classic. In fact, throughout their set they see the crowd singing along – not only to the choruses, but *the riffs*, which is a sure sign you're on the right road to stardom. It's telling, because at this stage, only a fool would bet against Royal Blood being massive. ■ MW

PERFORMANCE **B**

POTENTIAL **A+**

CROWD RESPONSE **A-**



The best new music

Gerard leads the Way as bands unveil
new material across the weekend



Gerard Way

Reading, NME/BBC Radio 1 Stage, Friday, 11.50

NEW SONGS ►1. Bureau ►2. Action Cat ►3. Zero Zero ►4. Millions ►5. Juarez ►6. Drugstore Perfume
►7. Get The Gang Together ►8. No Shows

The last time Gerard Way took to a festival stage, over four years ago, it was as the pale, frail talisman of emo torch-bearers My Chemical Romance. As he plays his second-ever solo show (after a sneaky debut in Portsmouth on Wednesday), he's barely recognisable, the former goth pin-up now a grinning Jarvis Cocker-ish prancer beneath a cartoonish flare of orange hair. Strutting around to the scrappy jangles of opener 'Bureau', it's not just the Pulp man's pouts and poses he's borrowed for his solo guise. From the swaggering 'Juarez' to frantic recent single 'Action Cat', with its 'Common People'-

esque polemic about society's obsession with "television bodies", and a couple of songs that constitute a kind of "Suede segue", Britpop looms large over Way's new output. Backed by a four-piece band who look like they've bunked detention to be here, he even ends on a caterwauling cover of The Jesus And Mary Chain's 'Snakedriver' to drive the UK influences home. For all the transformation his music has undergone, leaving behind his dark melodrama old for something breezier, the hero worship his fans meet him with remains feverish as ever. "Did you miss me?" he asks on 'Action Cat'. The answer from the crowd, delivered in deliriously piercing whoops and screams, is unequivocal. ■ AH





Pulled Apart By Horses

Reading, Main Stage, Saturday, 12.55

NEW SONGS ▶1. Hot Squash ▶2. Medium Rare
▶3. Lizard Baby ▶4. Grim Deal

We first played Reading six years ago, on that weird-looking spaceship thing over there,” Tom Hudson (left) informs the crowd midway through PABH’s set, gesturing towards the BBC Introducing Stage. “We never thought we’d make it up here.” Maybe that’s why, as the Yorkshire rippers deploy their wild rock anthems on the Main Stage, it’s still with the intensity of a DIY show in a basement. (Sadly, they’re forced to cancel their Leeds set at the last minute on Sunday when bassist Rob Lee collapses due to illness.) New tracks from third album ‘Blood’, such as ‘Medium Rare’ and ‘Lizard Baby’ are violent stompers that take the riffing assault of fan favourites ‘Meat Balloon’ and ‘VENOM’ (both given raucous renditions today) and crank up the violence. “Did you guys see Queens Of The Stone Age last night?” Hudson asks the crowd before a cover of the Stooges’ ‘I Wanna Be Your Dog’. “That seven-foot ginger sexy bastard...” PABH have always mined Josh Homme’s sleazy guitar work for inspiration. Today, in their biggest festival appearance to date, they’re a phenomenon of their very own. ■ AH

Drenge

Reading, NME/BBC Radio 1 Stage, Friday, 14.35

NEW SONGS ▶1. Favourite Son ▶2. The Snake

The brothers Drenge play a breakneck set on the NME/BBC Radio 1 Stage, barely pausing for a towel-down, let alone a word with a crowd who have been chanting “We love Drenge” for a full five minutes before Eoin (below) and Rory Loveless turn up. There is a treat (of sorts) for the audience anyway – the pair arrive in mini summer dresses, an unlikely vision of sweetness before they blast through set stalwart ‘Gun Crazy’. In a show punctuated with breathless favourites

including a delirious ‘Bloodsports’ and a mass singalong to ‘Fuckabout’, there’s also room for a couple of post-debut album tracks: ‘Favourite Son’, first played last year, is a monotone 90-second thrash with a near-funky interlude, while ‘The Snake’, which was debuted at the NME Awards with Austin, Texas back in February, comes on like twanging desert blues before catching fire in hallmarked Loveless style. There’s plenty more to come. ■ MH



SBTRKT

Reading, NME/BBC Radio 1 Stage, Friday, 19.50

NEW SONGS ▶1. Paper Cuts ▶2. Temporary View ▶3. Look Away ▶4. War Drums ▶5. New Dorp. New York

SBTRKT is the master of the near-guest spot at Reading’s NME Stage, wheeling out the disembodied voices of Jessie Ware, Little Dragon’s Yukimi Nagano and Chairlift’s Caroline Polachek, with only long-time collaborator Sampha around to provide assistance in the flesh. But then Vampire Weekend’s Ezra Koenig – who guests on SBTRKT’s new single ‘New Dorp. New York’ – hotfoots it over from his own band’s set on the Main Stage. Coming on like an electro god, he brings humanity and stardust to an oddly stilted set; the pair share a hug before Koenig leaves the stage, and you can see the emotion behind the SBTRKT mask. ■ MH

The best new music



Peace

Reading, Main Stage, Saturday, 15.05

Still lovesick and just as slick, the Birmingham bunch look to be on the money with album two

NEW SONGS ▶1. Money ▶2. Lost On Me
▶3. World Pleasure

Last year Peace brought the NME/BBC Radio 1 Stage to its grubby knees in a blaze of fun fur, lippy and glittery blouses. In 2014 they return, but this time they're on the Main Stage and as well as bringing their tried and tested indie anthems like 'Follow Baby' and 'Higher Than The Sun', they've a flock of new songs to let loose. As soon as the opening drums of 'Lovesick' thud out into the field, hundreds of fans flock to the stage. One by one the band members arrive, Harry Koisser (above left) swaggering on last, his hair colour currently taking inspiration from Florence Welch. He slides off his sunglasses before breaking into the first song of the set, taken from their delayed second album, 'Money'. Swirling with increased sophistication compared to their debut, it's already worthy of a huge singalong from the hectic pit, made up of the most colourful fans of the weekend, who

sport rainbow streaks in their hair and have neon Peace signs daubed on their cheeks. Sadly 'Lost On Me', another new one, fails to see the band indulging in the dance moves from its video ("it's really hard to do when you've got guitar cables in the way," Harry says later) though a few brave crowd members make a valiant effort. Unabashedly pop, its Human League-worthy bounce is matched by the third new song of the afternoon, 'World Pleasure'. A Brummie take on Pet Shop Boys' 'West End Girls', it's effortlessly slick and also boasts a killer bass solo, even if Sam Koisser does decide to deliver it with his back to the crowd. "It was perfect!" Harry says after the set. "The sun came out at the perfect moment and the wind started at the perfect moment in the second half of 'World Pleasure'. My hair was blowing like a L'Oréal advert. Nature was really on our side." Not just nature, but the Reading Festival crowd too. ■ LC



AlunaGeorge

Leeds, BBC Radio 1 Dance Stage, Saturday, 17.15

NEW SONG ▶1. Supernatural

Once they've warmed Leeds up with 'Attracting Flies' and knocked Disclosure's 'White Noise' and their cover of Montel Jordan's 'This Is How We Do It' out of Bramham Park, AlunaGeorge feel the party is suitably pumped to receive their new song, 'Supernatural'. Drenched in futurist electro funk, it finds Aluna Francis (above) caressing the air as if caught in a slow-motion tumble drier and provides a glitchy counterpoint to the towering pop euphoria of 'Your Drums, Your Love'. Closer 'You Know You Like It' gets the tent raving like they scored the best GCSE results in history, and sees Aluna taking selfies with the crowd. ■ MB



Enter Shikari

Reading, Main Stage, Friday, 17.20

NEW SONG ▶1. Anaesthetist

"No matter who you are – man, woman or child, rich or poor – we all have access to free healthcare," shouts Rou Reynolds (above) by way of introduction to the new song in Enter Shikari's Main Stage set. "This year our NHS is 66 years old. David Cameron and his cronies are slowly, slyly privatising it, selling it off so they can make profit off our health. We cannot let this happen." The frontman raps "fetch the anaesthetist", as his bandmates pummel into hardcore riffs. They prove they can talk about serious issues while keeping things fun, breaking into a brief version of 'Can You Feel The Love Tonight' and spraying a fire extinguisher into the air. ■ RD

Back in the game...

Reading, Festival Republic Stage, Friday, 19.35

Jamie T sprang a surprise with a fully rammed secret set full of punk spirit and new songs from his forthcoming album

NEW SONGS ►1. Don't You Find ►2. Zombie

It's nice to be back. I've been away for a really long time so it's nice to be here," Jamie T tells the vast crowd amassed at his secret set on the Festival Republic Stage. Fans and intrigued passers-by spill out from under the tent's canvas, all craning to catch a glimpse of the elusive Wimbledon musician.

There might have been four years since his last festival appearance (only four gigs in the last few weeks make up his entire touring schedule in between) but it's as if he's never been away, bounding about the stage in a baseball cap and leather jacket. "I first came to Reading Festival when I was 15 years old. I saw a band called Rancid playing," he tells the crowd. The spirit of the Californian punks carries through to his own set, peppering his streetwise London sound.

Skipping through tales of chirping someone else's girl ('If You Got The Money') and escaping your problems by running with a bad crowd and getting lost in a bottle ('Hocus Pocus'), his word-perfect fans clearly have long memories. Predictably, though, it's 'Sheila's first outing since that last show in 2010 that gets the biggest response. It's a gloriously sweaty climax. ■ RD

DEREK BRENNER



41

Xtra xtra, read all about it

Leeds, Friday, BBC Radio 1Xtra Stage

In its second year, the stage dedicated to rap and beats showcases the big egos from across the pond

Conceived for last year's festival as part of Reading & Leeds' attempt to diversify, the BBC Radio 1Xtra Stage (along with the BBC Radio 1 Dance Stage) has quickly become an integral part of the festival's identity. This year, three of the most exciting up-and-coming hip-hop artists in the world – Vic Mensa, Danny Brown and Joey Bada\$\$ – are jostling for attention on the bill. So how do they match up?

Vic Mensa

Friday, 18.45

It seems to take an age for Vic Mensa to arrive; his DJ, no doubt mindful of the delay, passes the time by tossing 'Vic Fuckin Mensa' T-shirts into the crowd. When the Chicago MC eventually does emerge, however, his set leaves something to be desired. The problem? Well, despite Mensa gamely throwing himself around the stage, it all somehow feels a little half-arsed. Songs start and stop after a verse or two, he's over-reliant on his hype-man, and aside from the house-y throb of 'Down On My Luck' – the only song that isn't cut short by the interminable klaxon sample that gets dropped every minute or so – the highlights are all other people's tracks. Chance The Rapper's 'Cocoa Butter Kisses' sparkles and Mensa's cover of 'Seven Nation Army' is a nice touch, but when he declares that, "I wanna make sure this shit goes down in history," you can't help but suspect he's aiming too high.

Danny Brown

Friday, 19.40

"Once I'm done with this shit I'm gonna come out there and party with y'all," announces Danny Brown towards the end of his

Vic Mensa,
Danny Brown
(below) and (right)
Joey Bada\$\$



barnstorming set. "I'm looking for the Molly, the Mandy, the MDMA, whatever y'all call it. Pass me that shit!" On this evidence, you'd have to say he's earned it: dressed head-to-toe in black leather, his motorcycle-booted foot planted firmly on the monitor, the Michigan native looks and acts like he's headlining the Main Stage, not playing to a half-full BBC Radio 1Xtra Stage. This is less a performance than an outright attack: from the gleeful obscenity of 'I Will to the pounding 'Smokin' & Drinkin'', there's no let-up, and his mix of brutalist grime and techno makes for a thrilling and propulsive live experience. For all the indie bands on the bill, there's only one real rock star in Leeds tonight, and it's Danny Brown.

Joey Bada\$\$

Friday, 20.40

Joey Bada\$\$ arrives after the longest delay of an evening of long delays, and leaves well before his allotted hour is up: perhaps he's desperate to catch the second half of Blink-182.



For what little time he's actually onstage, he's pretty impressive: in the past he's fallen into the same trap as Vic Mensa did earlier on – namely, too much bluster and too little substance – but tonight he's on-point, with 'World Domination' and 'Sweet Dreams' proving early highlights. The crowd begins to drift away as the set goes on and Pro Era crew member Nyck Caution starts taking on more and more of the heavy lifting, but the closing one-two of 'Unorthodox' and 'Hardknock' ensures it ends as strongly as it does abruptly. ■ BN



LAURA PALMER, JORDAN HUGHES, ANDY HUGHES

Stand-up and deliver

There's big laughs as well as big tunes on offer at Reading and Leeds, as the best and brightest jokers brave the festival crowds

Simon Amstell

Leeds, Alternative Stage, Friday, 16.55

Simon Amstell's current show is titled *To Be Free*, and anxiety and ego are what the 34-year-old former *Never Mind The Buzzcocks* host seemingly wishes to be free from. It sounds somewhat incongruous: anxiety and ego are at the heart of almost all stand-up comedy. Strip them away, and what are you left with? A rather funny rumination on whether or not autistic children have got everything figured out, for one thing. After all, why bother learning boring things like how to spread jam on toast when you could be busy masturbating furiously instead? Amstell doesn't shirk from social taboos and he doesn't do obvious punchlines either. What he does do is skewer contradictory attitudes and hang-ups with expert precision: doesn't the Queen feel slightly embarrassed by all the pomp and circumstance when she has to squat on the toilet and empty her bowels like the rest of us? Isn't being pious about people wearing fur yet



continuing to eat meat the same as "visiting a concentration camp and being fine with what's going on, but being horrified by a coat made from Jewish hair?" You can't argue with his logic, but you can laugh at it. ■ BN

BEST GAG "How can there still be homophobia when Elton John wrote *The Lion King*? What has he got to do?"

BEST HECKLE "How did you get a job as a comedian?" asks one crowd member, clearly uncomfortable with imagining the Queen taking a shit.



Adam Buxton

Leeds, Alternative Stage, Thursday, 20.10

Buxton jumps from one laptop-based skit to the next as though he were clicking through 'Recommended For You' pop-ups on his browser, from Miley Cyrus swinging on a giant pair of testicles to his syntactically challenged translation of the theme song from Scandinavian crime drama *The Bridge*. The best stuff comes when he delivers his trademark wry observations on the comment threads that sit below music videos on YouTube. One Atoms For Peace fan talks about being thrown out of a nightclub in Redditch for dancing

like Thom Yorke ("The bouncer knew fuck-all about expressive dance") while a Grizzly Bear video brings out homophobes and pedants in equal measure. You could argue that, taken on their own merits, none of this is technically very funny, but Buxton's wit and delivery brings the assorted keyboard warriors to life. ■ DR

BEST GAG "Who wouldn't laugh at a cock-nosed Brad Pitt murdering 'Creep'?"

BEST HECKLE "What is he doing?" groans a punter as Buxton delves into the comments on Brian Eno's 'An Ending (Ascent)'.

Bill Bailey

Leeds, Alternative Stage, Saturday, 17.00

Bill Bailey will begin touring this new *Limboland* show, which examines the gap between human beings' perception of modern life and the reality of it, later this year. In this practice run, the 50-year-old insists that "Britain is not merely a country in thrall to boring celebrity, a land of *X Factor* hopefuls scuttling around outside Nando's hitting 'like' on Facebook". He suggests, instead, that what really makes us happy is managing to keep a receipt for a domestic appliance for its entire warranty period. Bailey's skill is doing this while not sounding like a grumpy old man. He succeeds in two ways: by admitting that he's an "embarrassing dad who would rather listen to Sting singing a transcript of the Pistorius trial than One Direction", and with his songs. In less talented hands, a cover of Abba in the style of Rammstein could undermine the serious points, but in Bailey's they accentuate how fascinated he is by every aspect of the world we live in. ■ BH

BEST GAG On Britons being unhappy: "I saw two women walking down the street recently. One said to the other, 'Look, there's that puddle I told you about.'"

BEST HECKLE The show's single heckler was puzzled by Bailey's guitar fashioned from a Bible: "Oi, Bill, what's that?"



20 things we learned

Stupid festival rumours, stupid festival behaviour and really stupid jokes. You wot? You wot?

1 There is a corner of R&L that is forever 2007

Not only was the tent bulging at the seams during The Kooks' set, the biggest pint-flinging anthem was Klaxons' 'Golden Skans'.

2 SBTRKT is a danger to traffic

SBTRKT's gig on the NME/BBC Radio 1 Stage at Reading was so loud that it set off car alarms of the vehicles parked backstage.

3 Gerard Way is a big Warpaint fan

A parka-clad Gerard was spotted side of stage in Reading. He picked up some of their patter too: "I am a man without a tambourine," he dryly intoned in Leeds.

4 Leeds wants to mob comedy

Friday at Leeds and the sight of Simon Amstell wandering with a backpack, looking very lost, had punters racing across the fields.

5 Pop punks never grow up

Middle age hasn't changed Blink-182. A joke about Kelis' 'Milkshake' ends with Tom DeLonge saying, "I'm thinking about tidal waves of semen."

6 Vampire Weekend need to take the ice bucket challenge

Someone needs to nominate Chris Baio, if only to cool the poor sweaty guy down.

7 Temples are time-mutants

The same night the new *Doctor Who* premiered, Temples' James Bagshaw showed a similar aptitude for replication: lookalikes appearing at sets by Palma Violets and SBTRKT.

8 Danny Brown is unlikely to ever get good drugs

"I really want some Molly or Mandy or whatever y'all call it," Brown told the crowd in Leeds. OK, Dan, we've got a bag of 'Mandy' right here, £50, please.

9 Jungle are a very southern phenomenon

Leeds didn't 'get' the frisson of double-barrelled west Londoners turning the lights off and pretending to be Stevie Wonder. It preferred The Kooks and The Courteeners. Who knew?

10 The Orwells just don't stop pulling

The Orwells' Mario Cuomo was seen checking and swiping his phone during their set at Reading. Onstage Tinder – the new 'sneakily handing out backstage passes'?

11 The xx may have played the most secret set ever

Romy Madley-Croft was spotted sneaking around the Reading site. The only possibly explanation: an undercover set so secret that nobody knew about it.

12 Moshers have evolved

Rather than mindlessly batter each other, Reading's wittier moshers started diversifying. According to Slaves' guitarist Laurie Vincent, their circle pits consisted of punks doing "a little leprechaun dance".

13 Wolf Alice are animals by name and nature

A rowdy bunch at the most knackered of times, Wolf Alice hit Reading's guest bar with an insatiable hunger for bad booze and punk.

14 Hayley Williams' sister had the best exams week of R&L

Though both sites were awash with GCSE survivors, Hayley Williams' sister had the best post-exam experience when Hayley brought her onstage at Leeds to show off her brain.

15 The site chants have reached an absolute nadir

Looking back, "Bollocks!" sounded downright sophisticated compared to this year's totemic yell: "YOU WOT?! YOU WOT?! LEEDS!" Hats off to the campfire Chomsky that came up with that one.



Yes! Wolf Alice find the backstage bar

16 The 'breakfast pop' is a thing

It's never too early for Leeds to get their communal anaconda in a twist – they were raving like champions to Lxury at the Dance Stage at midday.

17 Even Deaf Havana know they're shit

"Thank you very much for watching us, because I probably wouldn't," announces Matthew Veck-Gilodi. If only he'd held self-awareness courses for the rest of the Main Stage bill.

18 Drenges have the most depressing festival sing-along ever

"I don't give a fuck about people in love", mopes Eoin Loveless during their big sing-along number 'Fuckabout'. Everybody!



Bad BO always ensures more viewing space

19 Reading & Leeds 2014 rumours aren't worth the roaches they're written on

Dave Grohl was not about to come on with QOTSA. Alt-J were not playing a secret set. Wasn't Cliff Richard even dead this year?

20 Leeds is definitely better than Reading

Or that's what every single Main Stage band told Leeds all weekend. We bet they say that to all the festivals.

With thanks to...

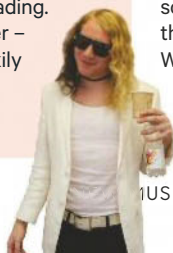
► Nicola Murray, Lizzy Romano and all the team at Festival Republic ► Zeitgeist PR ► Domino's Pizza ► Tuborg ► Somersby Cider ► Pepsi Max

On NME.COM

Relive all the highlights from this year's Reading and Leeds festival on NME.COM. There are first reaction blogs on all the big moments, video features, photo galleries and much more. There's also a chance for you to rate who you thought was best at this year's festival, as well as vote for who you'd love to see in the headline slots in 2015.

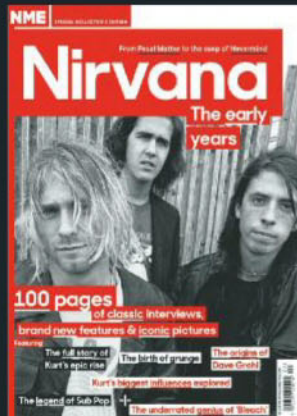


Hayley's sister asks if she can borrow a tenner





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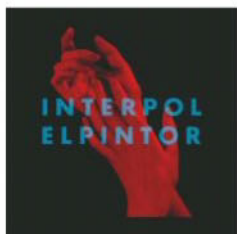
► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

NME
ALBUM
OF THE WEEK

NME
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OF THE WEEK

Interpol
El Pintor

Revisiting the darkness and
vigour of their past, the New
Yorkers' fifth album is a
revitalised return to form



► “It feels like we’ve come full circle in a way,” Interpol’s frontman Paul Banks told *NME* earlier this year, at the start of their second stint on the NME Awards Tour (their first was supporting The Datsuns in 2003). New album ‘El Pintor’ mirrors that notion; it feels like a gigantic return

to form after seven years of dwindling quality.

It’s an album that might never have been made. After the release of 2010’s self-titled effort, the band were under no obligations to make another record, so they went on hiatus and indulged in their own projects. Banks released his second solo album and dabbled in hip-hop mixtapes – 2013’s ‘Everybody On My Dick Like They Supposed To Be’ featured El-P and Talib Kweli – and then announced plans to work with RZA. Drummer Sam Fogarino formed

rock side project Empty Mansions with Jesus Lizard’s Duane Denison and Secret Machines’ Brandon Curtis (a touring member of Interpol), while guitarist Daniel Kessler opened a seafood restaurant in Brooklyn. Time apart seems to have done them good, giving them a chance to fully exorcise the lingering ghost of former bassist Carlos Dengler (who quit months before the release of ‘Interpol’) and regroup as a trio, revived.

As a result, ‘El Pintor’ is worlds apart from the difficult, dirge-y ‘Interpol’. Instead, it circles back around to the sonorous, tremulous sounds of the glory days, emulating their first two albums ‘Turn On The Bright Lights’ and ‘Antics’ while adding new ideas along the way. ‘Same Town, New Story’ subtly showcases Banks’ love of hip-hop with a synth motif that would be more at home on the rap instrumentals of Clams Casino, while ‘Twice As Hard’’s urban leanings are so pronounced they even drop a “boo” into its opening

verse. Elsewhere, falsetto litters the record – from the restrained murmurs of centrepiece ‘My Blue Supreme’ to the opening coos of the desolate ‘Everything Is

LYRIC ANALYSIS

“There’s someone that I’m dying to be/ But nothing ever comes for free/ Cruising in my blue Supreme”
– ‘My Blue Supreme’

Turns out even for rock stars, the grass is always greener, with Paul Banks imagining himself zipping around NYC in a retro car, the *Cutlass Supreme*.

“Be my desire/I’m a frustrated man/Feel my desire/Favour the bold”
– ‘My Desire’

Banks ditches the sleazy lines he’s pulled in the past (like ‘Narc’s instruction to “touch your thighs”) to woo a touch more palatably. He’s still no Byron, but he’s getting there.

“You know all about me/That’s what’s so frightening”
– ‘Anywhere’

The private Banks reveals one of his biggest fears in this ode to breaking free.

a “heart going numb” with glacial atmospherics. ‘My Blue Supreme’ trembles with a heartbroken longing that’s simultaneously crushing and irresistible gorgeous and ‘Twice As Hard’ revisits ‘Interpol’s orchestral slant and pulls it off with success, as piano, viola and violin combine to produce a crashing climax to the album.

Ultimately, ‘El Pintor’ serves as a sharp jolt off the path of steady decline that the band’s New York peers like The Strokes and The Walkmen have been on since the late noughties. It would be hard to argue that Interpol are as vital as they once were – even with such an accomplished new work under their belts – but, fifth time round, they’re proving there’s still plenty of value in their elegantly downtrodden aesthetic. ■ RHIAN DALY

8

► THE DETAILS

► **RELEASE DATE** September 8 ► **LABEL** Soft Limit ► **PRODUCER** Interpol
► **LENGTH** 43:58 ► **TRACKLISTING** ►1. All The Rage Back Home
►2. My Desire ►3. Anywhere ►4. Same Town ►5. My Blue Supreme
►6. Everything Is Wrong ►7. Breaker 1 ►8. Ancient Ways ►9. Tidal Wave ►10. Twice As Hard ► **BEST TRACK** My Blue Supreme

MORE ALBUMS

Sinkane

Mean Love City Slang



Sudanese-born Ahmed Gallab’s fourth album as Sinkane

plucks from several continents and decades, emerging as a triumphant mix of vintage soul perfection and modern experimentation. On ‘New Name’, African rhythms are a bedrock for cascading synths, punchy brass and soft vocals. The title track is a ‘60s croon, bittersweet and heavy with nostalgia. ‘Galley Boys’ takes that same sound and threads it with country guitar and electronic interference. The influence of Gallab’s past excursions with Caribou and Yeasayer can be detected in his refusal to be entrenched in genre. Along with his collaborators (including David Byrne and Damon Albarn), he has neatly stitched a tapestry of musical cultures into a cohesive, convincing whole. ■ HAYLEY AYRON

8

Indiana

No Romeo Epic

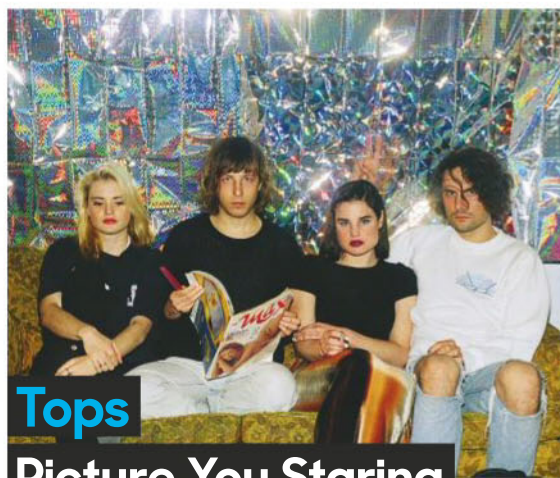


Though billed as an “alternative pop proposition”,

27-year-old Lauren Henson is about as alternative as Nando’s – she’s signed to a major, and her breakthrough hit, ‘Solo Dancing’, was co-written by Corinne Bailey Rae. As a pop proposition, Indiana has her moments – ‘Heart On Fire’ brings to mind Banks with an icy Scandinavian hue, while ‘Jack’ and ‘No Romeo’ have top-notch hooks – but on this debut album’s lesser songs, she just comes off like Diana Vickers’ goth older sister. The problem, perhaps, is that even when Indiana sings a line like “I want to burn you a new heart”, she still sounds like a nice girl. ‘No Romeo’ may be sweet, but it doesn’t leave a lasting impression.

■ NICK LEVINE

6



Tops

Picture You Staring

Grimes-endorsed Canadians bring a mellow, indie-pop charm to their second album

► Montreal quartet Tops were described by Grimes – queen of the scene they emerged from – as “a bunch of weirdos”. Given that Grimes’ last album was the product of an amphetamine-fuelled period of enforced isolation, this is the oddball equivalent of Hitler calling you a bit of a prick. But, despite these assertions of kookiness, ‘Picture You Staring’ is more mellow than manic. Like the most yacht-ready moments of Metronomy’s ‘The English Riviera’ or La Roux holidaying in Cannes, Tops deal in slick pop with a casually continental twist. ‘Way To Be Loved’ has the dulcet pop sensibilities of Saint Etienne (a touchstone throughout the record), while singer Jane Penny’s feminine flutter adds an irresistible vulnerability to the jaunty ‘2 Shy’. Tops might not be all that weird then, but they are certainly more exciting than mere normals. ■ LISA WRIGHT

8

► THE DETAILS

► **RELEASE DATE** September 8 ► **LABEL** Arbutus ► **PRODUCER** Self-produced ► **LENGTH** 44:00 ► **TRACKLISTING** ►1. Way To Be Loved
►2. Blind Faze ►3. Circle The Dark ►4. Outside ►5. All The People Sleep ►6. Sleptalker ►7. Superstition Future ►8. 2 Shy ►9. Change Of Heart ►10. Easier Said ►11. Driverless Passenger ►12. Destination
► **BEST TRACK** Way To Be Loved

Lonely The Brave

The Day’s War Hassle



Cambridge rockers Lonely The Brave have taken their

time – four years to be precise – with this debut album. In an age when some bands sacrifice quality for a quick buck, it’s a courageous move. The five-piece have used the time since they formed to make the record they wanted. Care and

precision are present throughout ‘The Day’s War’, whether in the insistent, neurotic drive of ‘Trick Of The Light’ or the breathless uplift of ‘Victory Line’. Carefully constructed and wonderfully cohesive, it’s an album of earnest, yearning rock that shows Lonely The Brave are aiming for the fire cannons and shirtless mega-gigs that Biffy Clyro have worked so hard for.

■ MISCHA PEARLMAN

8

Reviews

Blonde Redhead

Barragán Kobalt



'Barragán', the title of Blonde Redhead's latest adventures

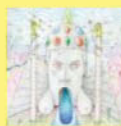
into twisted urbanite indie, means 'warrior' in ancient Spanish – a translation in keeping with the New York sophisticates' no-hostages approach to convention on this ninth studio album. Via the weird, wiry guitar bends of 'No More Honey', the smoky soul slink of 'Dripping' and the waltzing keys on 'The One I Love' (which collapses into a thatch of dissonant sci-fi synths), 'Barragán' follows 2010's Scandipop-influenced 'Penny Sparkle' with a darker, experimental sprawl. Nineteen years after beginning their career in a New York underground scene inspired by '70s no wave bands, on 'Barragán', Blonde Redhead continue to splinter off into an exciting world of their own. ■ AL HORNER

8

Mooöid

Le Monde Möö

Sony Red/Enterprise



Melody's Echo Chamber guitarist Pablo

Padovani – aka Mooöid – came to wider attention last September when his band of liquid leaf-adorned waifs released their self-titled debut EP. Produced by Tame Impala's Kevin Parker (also ex-boyfriend of Echo Chamber leader Melody Prochet), it garnered critical attention beyond Padovani's native France. Deep and textured, 'Le Monde Möö' is an immersive next step. The six-minute 'La Lune' drifts like a spaceship, but centrepiece 'Les Oiseaux' is dreamy undulations best define a record that flits from glam rock to swirling psychedelia ('Yes & You'), and from funk to free jazz ('Heavy Metal Be Bop 2'). It's quite brilliant and rather mad. ■ JEREMY ALLEN

8

Leeds noisecore
foursome
compromise
their wildness
on a streamlined
third album



Pulled Apart By Horses

Blood

The trouble with making your name off the back of demented screamo meltdowns with titles such as 'I Punched A Lion In The Throat' is that anything you do subsequently makes you look like you've gone soft. But that's not the only hurdle facing Pulled Apart By Horses. After two albums of punk-noise destruction, they find themselves happy to occasionally play gigantic stages supporting the likes of Biffy Clyro or Kaiser Chiefs, but up there, they're perhaps feeling slightly awkward about the caterwauling mayhem they bring with them.

On third album 'Blood', the Leeds foursome attempt to crack this conundrum. For the first time ever, they paused their endless tour and hunkered down for 2013 to create, create, create. A day recording with Portishead's Geoff Barrow at the production controls came to nothing but, resettled in Greenmount Studios in the unlovely Leeds neighbourhood of Armley, they



scratched out a refined sound – a slacker squall spiked with demented imagery, best exhibited on 'Lizard Baby': loosely, the birth of the royal baby as scripted by David Icke, set to a glorious racket that recalls the Novoselic/Grohl rhythm section at maximum churn.

Premeditation throws up some positives. The opening 'Hot Squash' is a Queens Of The Stone Age-ish grind that pulls off some impressive time-signature trickery. 'Medium Rare' is limber Franz funk that slaps on a surprisingly meaty chorus. And 'Grim Deal' (complete with neat alt-rock pun) finds frontman Tom Hudson deploying lyrics about throwing faeces with brio that you only realise you're singing along to once you've regaled the entire top deck of the bus.

Sadly, the promise of desert-rock heaviness is, if anything, underplayed. It might be light on tune, but a late-album jolt of Nick Oliveri-style bad vibes titled 'Bag Of Snakes', written by drummer Lee Vincent, feels exceedingly welcome. Meanwhile, in quashing the spontaneity, Pulled Apart By Horses may have stifled some of their playfulness, the dreary 'Hello Men' the most notable misfire. 'Blood' doesn't feel bold enough.

Neither a bid for the stadiums nor brute-rock toilet venues, it suggests PABH are no closer to solving their essential conundrum. Doubtless they'll work it out in the pit, but it's hard to shake the feeling they could do so much more.

■ LOUIS PATTISON

6

THE DETAILS

►RELEASE DATE September 1 ►LABEL Best Of The Best/Sony Red ►PRODUCER Matt Peel ►LENGTH 40:19 ►TRACKLISTING ►1. Hot Squash ►2. ADHD In HD ►3. Lizard Baby ►4. You Want It ►5. Hello Men ►6. Skull Noir ►7. Grim Deal ►8. Bag Of Snakes ►9. Outahead ►10. Medium Rare ►11. Weird Weather ►12. Golden Monument ►BEST TRACK Hot Squash

Simian Mobile Disco

Whorl Anti



Ditching their computers, Simian Mobile Disco recorded

'Whorl' live(ish) in the Californian desert using two modular synths, two sequencers and a mixer. The result is akin to a live album from bearded, never-quite-redeemed German synth pioneers Tangerine Dream, full of stately melodies and warm electronic moods, albeit

with the occasional added dose of 2014 dancefloor nous. It sounds great, then, with the squishy electronics of 'Dandelion Spheres', an early beat-less highlight. But to get away with this kind of electronic simplicity, you really have to have either a hatful of musical ideas or an exquisite grasp on melody (like Chicago house legend Mr Fingers, for example). On this evidence, SMD aren't quite there and the result is, sadly, a bit boring.

■ BEN CARDEW

6

Zoot Woman

Star Climbing

Embassy One



Stuart Price has built a stellar career as producer for the

big-name likes of Madonna and The Killers. It's somewhat baffling then, that he continues to make records with Zoot Woman, the band he formed in 1995, unless he's keen to assert the Reading trio's formative role in electropop, or hates money. His production work

on this fourth album adds a brittle EDM crunch to their formula, but lacks enough choruses ripped from the candy-curved fingernails of the Pet Shop Boys to stop the likes of 'Chemistry' and 'Real Real Love' sounding painfully dated beside Jungle, La Roux or even Daft Punk. It sounds, if this is possible, almost sub-Hurts. But at least they're making the effort to finish off the very scene that they themselves started.

■ MARK BEAUMONT

4

Reviews

Ballet School

The Dew Lasts An Hour

Bella Union



Call it serendipity or just plain stalking, but it's fitting

that Ballet School should end up signed to Cocteau Twins bassist Simon Raymonde's label. The Berlin-based trio are obviously and explicitly in love with their boss' band,

co-opting their dream-pop fuzziness on the hazy 'Gray', while singer Rosie Blair shapes ecstatic swooping melodies just like Elizabeth Fraser. Ballet School really come into their own when they apply their pop smarts: 'Heartbeat Overdrive' and 'Cherish' are gorgeous should've-been hits. If there's a quibble, it's an avoidable tendency to let songs drift into overtly tasteful territory, but on point, Ballet School do their heroes proud.

■ MATTHEW HORTON

7

Half Japanese

Overjoyed Joyful Noise



Beloved of Kurt Cobain, Half Japanese's Jad Fair is

a prolific artist whose four-decade career has included collaborations from both his side of the Atlantic (Yo La Tengo, Daniel Johnston) and ours (Teenage Fanclub, The Pastels). Combining the disarming naivety of Jonathan Richman and the raw grooves of The Velvet

Underground, 'Overjoyed' finds a reconvened Half Japanese on bracing, emotionally direct form. Wearing his heart on his sleeve, Fair comes up with hundreds of simple ways to celebrate his love ("Pretty good/Pretty great/Two thumbs up/First rate"). While the band's long-standing interest in songs about monsters, vampires and zombies is absent, Fair's yelps of enthusiasm and lightning-strike guitar could wake the dead.

■ STUART HUGGETT

8

Esben And The Witch

A New Nature Nostromo



According to legend, a young PJ Harvey once wrote to

post-rock pioneers Slint to ask if she could be their singer. If the collaboration had come off, it might have sounded like this third album of windswept epics from gothic Brighton trio Esben And The Witch. Thomas Fisher's sparse, creeping guitar thrashes gloomily from delicate to deafening throughout 'A New Nature', while vocalist Rachel Davies makes for a commanding narrator, especially on the ghoulish intro to 'Those Dreadful Hammers'. Production comes from Steve Albini but here, unlike his work with (well, wouldn't you know) PJ Harvey and Slint, his less-is-more approach is the only point of weakness on an otherwise impressively dramatic record.

■ ROBERT COOKE

7

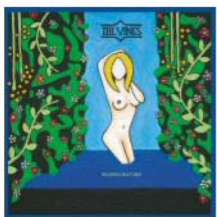
The Vines

Wicked Nature

Craig Nicholls returns with a double LP of Nirvana-indebted goodness

Did someone mention a grunge revival? This sounds like a job for Craig Nicholls! Though The Vines were a good 10 years too early trying to be the new Nirvana in 2002, their quiet/loud Cobain-isms make far more sense in an age where Menace Beach could be their Pumpkins and Wolf Alice their Breeders, their '60s pastoral psych element sounding positively prescient. And here they are, bang on cue, instant kings of the scene they'd always predicted, toting a 22-track double album, their 'Mellon Collie And The Infinite Sadness'. You might think they planned their mid-career slump all along.

Twelve years and four increasingly culture-shrug albums since their debut 'Highly Evolved' have done nothing to dampen Nicholls' impish vigour. "Shoot your gun!" he bawls on 'Psychomatic' like the maniacal mini Kurt he always was, "Everyone's!/ Psychomatic!". Nor have The Vines turned noodly in their older age: these 22 tracks whizz by in well under an hour, few tunes bothering to venture into a superfluous third minute. The



THE DETAILS

► **RELEASE DATE** September 2 ► **LABEL** Wicked Nature ► **PRODUCERS** Paul McKercher, Craig Nicholls ► **LENGTH** 54:22 ► **TRACKLISTING** **DISC ONE** ►1. Metal Zone ►2. Ladybug ►3. Green Utopia ►4. Psychomatic ►5. Killin' The Planet ►6. Anything You Say ►7. Venus Fly Trap ►8. Good Enough ►9. Out The Loop ►10. Rave It ►11. Wicked Nature ►12. Into The Fire **DISC TWO** ►1. Reincarnation ►2. Love Is Gone ►3. Truth ►4. Slightly Alien ►5. Everything Else ►6. Fly Away ►7. Girl I Want ►8. Clueless ►9. Darkest Shadow ►10. Funny Thing



hand-clappy, barbie-sparking summer grunge pop of 'Anything You Say', 'Good Enough', 'Girl I Want' and 'Reincarnation' skip by in less time than it takes to properly kiss Molly's lips while rockers 'Ladybug', 'Everything Else' and 'Out The Loop' are hammered home like fairground moles. Even lilting chug ballads like 'Venus Fly-Trap', 'Truth' and the adorable, ecological finger-wag 'Killin' The Planet' are tight and economical; bar the odd throwaway filler like 'Fly Away', not a single welcome is outstayed. Surely a double-album first.

For all its stylistic solidity – despite featuring an entirely different line-up, bar Nicholls – this could easily be a lost Vines album from 2003. 'Wicked Nature' is a portrait of progression: album one – rich, meaty – is Nicholls' first spot in the producer's chair alongside You Am I's Paul McKercher. By the (weaker) album two, he's in full control and favouring a sparser, more hollow timbre that doesn't help fend off the inevitable onset of soundalike grunge fatigue by the time you get to 'Darkest Shadow'. A little more variation would have been nice, but you know what they say about stopped clocks...

■ MARK BEAUMONT

7

Total Control

Typical System

Iron Lung



Total Control's second album takes hold like a

headache. It's suffocating, lyrically unforgiving and a near-faultless expression of the bleak power of minimal punk. 'Glass' whips like helicopter blades, 'Expensive Dog' is unremittably harsh, the desolate 'Liberal Party' references a "shattered sense of worth" and 'Black Spring' ends in bloody dissonance. Total Control embody the record's broken atmosphere personally too. Currently on hiatus, they refuse to tour. Frontman Dan Stewart told *Pitchfork* the prospect makes him sick, adding that he feels stifled by his traumatic lyrics. Hopefully Total Control can continue because, brutal as it is, 'Typical System' is the year's finest punk album.

■ BEN HOMEWOOD

8

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FILM

Before I Go To Sleep

A tense film is stifled by director Rowan Joffé's complex style

British director Rowan Joffé doesn't like making things easy for himself. After choosing to adapt Graham Greene's *Brighton Rock* as his first full-length film, he has again settled on a thriller with a complicated relationship at its heart. And, as before, there are problems that a fine cast, some spirited direction and an admirable sense of ambition can't quite resolve.

Christine (Nicole Kidman) wakes up unable to remember anything that's happened since her twenties. Her husband Ben (Colin Firth), patiently explains that she's had amnesia since an accident a decade ago – she starts every day like this. But once Ben leaves for work, Christine's psychiatrist Dr Nash (Mark Strong), phones and tells her to look in her wardrobe: hidden in a shoebox is a camera on which Christine has been keeping a video diary. Watching the tapes, she begins to piece together her past.

It's a simple and provocative premise, and Joffé has wisely taken it wholesale from SJ Watson's 2011 book which, in the US, has become the bestselling first novel by a Brit since JK Rowling introduced the world to Harry Potter. Part page-turner, part psychological horror story, Watson's thriller relies on putting the reader inside Christine's head, and Kidman excels in making us feel the jumble of emotions her character endures. She and Firth are brilliant in depicting a relationship that has to start anew every day. Recently seen as

another damaged and fragile couple who have to excavate a troubled past in prisoner-of-war drama *The Railway Man*, they never allow you to stop asking the difficult questions about trust that their story demands.

There are frequent departures from the book, some judicious but others mystifying. Good new ideas are oddly undercooked – a visit to what appears to be a showroom dummy factory is full of visual and thematic potential (all those blank bodies, waiting to have a life hung on them), but it's over before it starts, the possibilities left unexplored.

What's most puzzling is that even after restructuring the novel's problematic ending, Joffé hasn't managed to make it work any better: the stately finale feels as though it's been imported from a different film and is unnecessarily drawn out.

Yet, there is much here to admire: Christine's isolation and dislocation are vividly rendered, and the brittle terror of her situation is reflected in the washed-out palette and austere locations. The tension builds as she unpeels the layers of her life story, and as panicked confusion gives way to heartbreak, anger and despair, Kidman carries the viewer along commanding. ■ ANGUS BATEY



DIRECTOR
Rowan Joffé
RELEASE DATE
September 5

Nicole Kidman and Colin Firth excel as the damaged, fragile couple

PLAY IT AGAIN

RECENTLY RATED IN NME

Merchandise After The End

"An extrovert indie-pop debut album from a band that can't sit still. It's clever, brave and seamless enough to become a classic. There's no sign of stopping them." **9** (NME, August 23)

The Wytches Annabel Dream Reader

"Kristian Bell's said the Brighton trio's debut album is a break-up album. By the sounds of it, it's a breakdown album too. 'Annabel Dream Reader' is a horrorshow of self-loathing and chain-smoking." **8** (NME, August 23)

DZ Deathrays Black Rat

"'Black Rat' is just as fun, bright and sloppy, but its subject matter breaks new ground for the Brisbane duo. The hangover may be setting in, but DZ Deathrays have found new ways to party." **8** (NME, August 16)

By The Sea Endless Days, Crystal Sky

"By The Sea tread a different path from former Coral man Bill Ryder-Jones. An album that enriches their city's canon of melodic guitar pop." **7** (NME, August 16)

Jaakko Eino Kalevi Yin Yang Theatre

"'Tecno Souvlaki' builds a slow, bassy mid-section that closer 'XO-Tic Grlz' blasts apart with a spattered laser sounds. It's typical of this gifted space cadet." **8** (NME, August 9)

The Keeper Of Lost Causes (FILM)



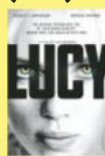
Based on the first of the *Department Q* crime novels by Danish writer Jussi

Adler-Olsen, this low-budget Scandi-noir thriller delivers slow-burn chills. When homicide policeman Carl (Nikolaj Lie Kaas) returns to work after a disastrous mission left him hospitalised and his partner

paralysed, he's demoted and given a cold cases file of 'lost causes' stretching back 20 years. To add to his stress, Carl's wife has left him and he's beset by nerves. Via intriguing flashbacks, you're soon sucked in as he investigates the apparent suicide of a young woman. Fans of Adler-Olsen's bestselling book, and those with a thing for Scandinavian crime dramas will be entertained. **7**

■ DAN BRIGHTMORE

Lucy (FILM)



In Luc Besson's sci-fi thriller, Scarlett Johansson's Lucy is recruited as a mule by Chinese drug smugglers. When a pouch of mysterious synthetic drug CPH4 bursts inside her abdomen, her brain goes into overdrive and she stops experiencing pain, fear and desire. Morgan Freeman plays

a boffin, Professor Norman, who is the only one she can communicate with as she learns that the human body contains more connections than there are stars in the galaxy. She soon masters them, unleashing vengeful ass-kickings upon her captors. But there's more to Besson's film than ultra-violence. Riffing on the evolutionary awe of 2001: A Space Odyssey, Lucy is a mind-expanding action thriller. **8**

■ DAN BRIGHTMORE

V Festival

Hylands Park, Chelmsford

Sunday, August 17

52

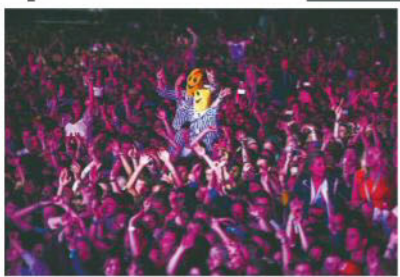
Signing off for a while, The Killers look anything but tired, nailing a fun headline slot and leaving the future uncertain

PHOTOS BY JORDAN HUGHES

▶ “Hey Chelmsford!” grins Brandon Flowers, a compact compere of his own rock’n’roll circus, resplendent in a sparkly pink jacket that might have been robbed from the *Strictly Come Dancing* wardrobe. “I’ve heard the only way is Essex – is that right? Is it OK if we show you the Las Vegas way?” Despite their status as V Festival regulars (they headlined previously only two years ago), in a line-up dominated by dance acts (Rudimental, Example), pop megamen (Sam Smith, Ed Sheeran) and artists we’ll ➔



The Killers' Brandon Flowers at V Festival, Chelmsford, August 17



lump together under 'baffling nostalgia' (M People, All Saints), **The Killers'** way stands out on its own.

Doused in Vegas showmanship, their way is the way of stadium rock; massive choruses and the occasional widdling solo dashed off with enough polish and razzle-dazzle to make their position at the top of the bill alongside Justin Timberlake not too much of an odd pairing.

Tonight's show is also, as they've been repeatedly affirming, one of The Killers' last dates before they disappear for a hiatus of as-yet-unknown length.

There have been reports of exhaustion within the ranks, particularly from guitarist Dave Keuning who, on the subject of touring, recently remarked, "I am sick of this. I'm done. The end is in sight." But tonight, The Killers are either chugging along just fine or they're much better actors than we gave them credit for. Before their set, they tell *NME* adamantly that this is not the end. "I wanna keep being in this band; we wanna keep going," states Brandon; "I hope [the hiatus] isn't for too long, 'cos it's fun being in this band," agrees drummer Ronnie Vannucci.

It looks it, too. Between the hits ('Somebody Told Me', 'Human', 'Runaways', 'Smile Like You Mean It') we get moments of playfulness at odds with the rumours. Whether in Flowers' quips or comedian Jimmy Carr's appearance introducing them before the encore, The Killers are clearly having fun. A cover of Iggy Azalea and Charli XCX's hit 'Fancy' hammers the point home, as Vannucci takes centre stage to provide a Napoleon Dynamite-style interpretive dance. If this is the Vegas group's last hurrah for a while, at least they're bowing out with flamboyant panache.

The Killers are a jewel in a line-up otherwise largely thin on highlights. **Lily**



Katy B and (below) Lily Allen



LILY ALLEN LARGELY AVOIDS 'SHEEZUS' WITH OLD FAVOURITES

Allen wins out in the late afternoon sun, her underwhelming recent LP 'Sheezus' largely avoided with infinitely better old favourites 'The Fear' and 'LDN', and enough affable chat to ensure she's a dozen times more appealing than **Rita Ora**, stomping around at the other end of the site. **Howling Bells'** dusky desert noir is a gorgeously ill-fitting anomaly, but a thoroughly welcome one, while **Katy B** brings the south London warehouse vibes to a 4pm crowd tanked up on rosé and vodka jelly shots. Elsewhere, mid-noughties novelty rap troupe **Goldie Lookin Chain** take to the Futures Stage, their tired routine ensuring the irony of the tent they're playing in isn't lost on anyone.

Still, tonight is The Killers' party. Let's hope it's not too long before they're back in the ring. **LISA WRIGHT**

8

MORE GIGS

Protomartyr Windmill Brixton, London

Sunday, August 17

Right from the spindly riff of 'Maidenhead', Protomartyr's singer Joe Casey is red-faced and sweaty. The Detroit band's raging post-punk is full of hungover moroseness, so a Sunday night is fitting for their first UK show. Glowering and puffing his cheeks, Casey is a fascinating mix of contempt and detachment. His bellow during the chorus of 'Scum, Rise!' is fearsome, and he stands rigid as his bandmates thrash through 'Want Remover'. Tracks from 2013 debut 'No Passion All Technique' menace most, Casey burying his face in a towel after a storming 'Feral Cats' and wiping wet hands on his suit after encore 'Jumbo's', a monstrous song about drinking.

BEN HOMEWOOD

9

The Garden 33 Chatsworth Road, London

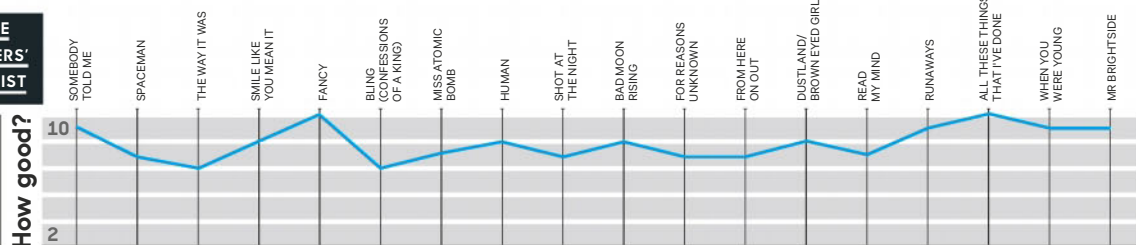
Thursday, August 14

Spinning drumsticks, flailing limbs and pounding breakdowns – The Garden's debut London show is a wild spectacle. In the back garden of a derelict house, California twins Fletcher and Wyatt Shears perform a half-hour set of ferociously paced avant-punk that has spectators climbing over the walls. Drummer Fletcher's convulsing breakbeat is a thrilling focal point – during highlight 'The Apple' he pounds his kit like a human tornado as singer Wyatt hammers the bass, spouting absurdities like, "Have you ever seen an apple walking around?" They might not make much sense, but it's impossible to take your eyes off them.

JAMES BENTLEY

9

THE KILLERS' SETLIST



Sziget Festival

Obuda, Budapest, Hungary

August 11-17

The jewel in Europe's festival calendar stays sparkly with a hell of a line-up

Set against the picturesque backdrop of the Danube river, Budapest's Sziget is a week-long escape from reality, and one of the hidden gems of the European festival circuit. With 400,000 partygoers heading to the Island of Obuda, it's delightfully eclectic, full of weird and wonderful happenings and a real culture shock for anyone reared on the muddy madness of Reading & Leeds.

As Nicky Wire puts it before **Manic Street Preachers** deliver their greatest hits on Friday, Sziget would be "in the Champions League qualifying places in a Premier League table of festivals". On their third appearance, it's clear that Hungary adores them. The feeling seems to be mutual, with James Dean Bradfield beaming "You have a beautiful fucking country." Songs from new record 'Futurology' sound utterly massive, more than justifying their inclusion in a perfectly pitched set that also features 'Revol' and 'PCP' from seminal 1994 album 'The Holy Bible', as well as all of the singles that followed it. Tonight, the muscular 'Walk Me To The Bridge' just about eclipses them all, and when

THE VIEW FROM THE CROWD



James, 30, Leicester
"Compared to British events, it feels a lot more festive. I've not seen a tiny bit of aggro since I've been here."



Katie, 25, Ireland
"The best thing about this festival? The craic! Everyone just wants to party."



Esther, 17, Hungary
"This is the first time we've been here for the whole week, and it's been fantastic."



Julia, 17, Austria
"I've been to Austrian festivals but they're nothing compared to Sziget. The Prodigy were amazing"



Damien, 25, Ireland
"Everybody's so friendly, you can just talk to anybody. I don't know of any other events like it."

Bradfield introduces 'Design For Life' as "A Welsh drinking song with a brain," you'd have to conclude that, despite the advancing years, they've still got the brawn to go with it.

Queens Of The Stone

Age going from 'Feel Good Hit Of The Summer' into 'The Lost Art Of Keeping A Secret' provokes such mania in the audience that one guy, despite being in a wheelchair, crowdsurfs right to the barrier, prompting Josh Homme to single him out as "The baddest motherfucker here". **The Prodigy** incite further madness – when they drop 'Firestarter' on Saturday, people go berserk, moshpits opening up all the way to the back of the field as Keith Flint goads the crowd into a state of frenzy shouting "Sziget! I know you know what the fuck to do!". **OutKast** have a few big hitters of their own, and when André 3000 invites a dozen female audience members onstage to shake it like a Polaroid picture during 'Hey Ya!', there's no shortage of volunteers.



La Roux on...

Playing the old songs:

"I'll always be happy to play the old stuff, there's a nice nostalgia about those songs. It doesn't really matter how you feel about them, we're mindful of making sure the crowd gets what they want"

Dealing with anxiety:

"Last time we were here I was having quite a bad time. I'd panic about doing a show, and I took lots of medication to get me through. Control is a big issue for me. I'm a massive control freak, basically"

Bleeps and beats fare well elsewhere, with **Skrillex**'s main stage slot drawing the week's biggest crowd. Glowsticks are raised as far as the eye can see as the EDM behemoth unleashes drop after drop, backed by a major laser show. As the sun sets over the Danube one last time, we're in full agreement with Mr Wire. Sziget's festival Champions League slot is assured.

■ ROB WEBB

Manic Street
Preachers'
Nicky Wire and
(below) La Roux

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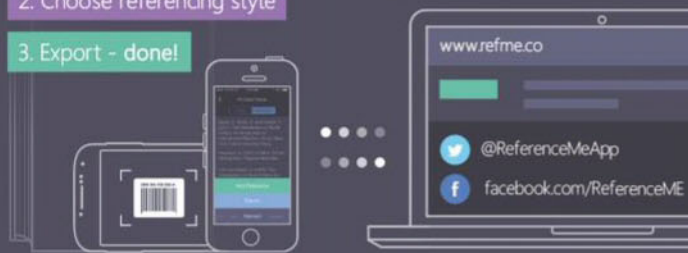
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NME Guide

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



BOOKING NOW

The hottest new tickets on sale this week

Bombay Bicycle Club

After headlining the *NME* Radio 1 stage at Reading and Leeds Festivals last week, Bombay Bicycle Club prepare to play some of their biggest headline dates yet.

Your show at Earls Court in London could be the last gig there before it gets knocked down. How are you feeling about having that sense of historical importance added to the gig?

Jamie MacColl (guitar): "It's quite overwhelming! I was with my parents and some of their friends last night and they were talking about seeing The Rolling Stones there. I don't know if we can do it justice!"

Have you got any special plans for that show and the rest of the tour?

"We're working on some ideas for Earls Court, yeah. I think, especially with this album, the production of the show has really stepped up. We realised we're four pretty average guys, so it's good to make things a bit more visually stimulating."

You've asked Peace and Sivu to join you on the tour. Why?

"We played a festival with Peace in Russia and got hammered with them afterwards. I think we drunkenly suggested they support us and they followed it up. They're quite big to be supporting on the whole tour –

we originally just asked for Earls Court but they wanted to do the whole thing – so it's a bit of a coup. Sivu, we've been listening to him for a while now."

► THE DETAILS

► **DATES** Leicester De Montfort Hall (December 3), Plymouth Pavilions (4), Bournemouth International Centre (5), Manchester O2 Apollo (7), Wolverhampton Civic Hall (10), Edinburgh Usher Hall (11), Newcastle Academy (12), London Earls Court (13)
 ► **SUPPORT ACTS** Peace, Sivu
 ► **PRICE** £24; London £29.50
 ► **ON SALE** Now
 ► **FROM** NME.COM/tickets with £2.40-£2.95 booking fee

Caribou

Canadian electronica musician Dan Snaith returns to his Caribou moniker after taking some time to create as Daphni. He'll release his latest record 'Our Love' on October 6, featuring the sublime 'Can't Do Without You', and in March 2015 he'll head to London to play his biggest headline show to date.

► **DATES** London O2 Academy Brixton (March 14, 2015)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £17.50
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £2.40 booking fee

Jon Hopkins

Jon Hopkins is touring his 'Immunity' album hard this year. Next, he'll reap the rewards of that hard work when he puts on a show to remember at the O2 Academy Brixton in the capital.

► **DATES** London O2 Academy Brixton (April 24, 2015)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £19.50
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £1.95 booking fee

The Wytches

With their debut album 'Annabel Dream Reader' now out, Kristian Bell, Dan Rumsey and Gianni Honey will head out on tour in support of it. Expect things to get seriously loud as they take their bone-shaking doom-indebted riffs out on a mammoth tour of the UK, with a concluding details of a date in their hometown of Brighton still to be announced.

► **DATES** Sheffield The Harley (October 6), Newcastle Think Tank (7), Liverpool Kazimier (11), York The Duchess (13), Northampton Roadmender

(14), Bristol Exchange (17), Leeds Brudenell Social Club (November 27), Manchester Deaf Institute (28), Glasgow Stereo (29), Birmingham Hare & Hounds (December 2), London Scala (3)

► **SUPPORT ACTS** TBC

► **PRICE** £8; London and Sheffield £10

► **ON SALE** now

► **FROM** NME.COM/tickets with 80p-£1.25 booking fee; Glasgow from ticketweb.co.uk with £1.20 booking fee

DZ Deathrays

Shane Parsons and Simon Ridley aka Brisbane's DZ Deathrays, will take their latest album 'Black Rat' on the road in a couple of weeks' time. The follow-up to their debut album 'Bloodstreams' moves their sound on from thrashy punk to a more pop-oriented sound with futuristic flashes.

► **DATES** Oxford O2 Academy 2 (September 15), Liverpool Kazimier (16), Glasgow Bar Bloc (17), Leeds Belgrave Music Hall (18), Manchester Night And Day (19), Bedford Esquires (21), Norwich Epic Studios (22), Cambridge Portland Arms (23), Bristol Louisiana (24), Tunbridge Wells Forum (25), Nottingham Red Rooms (26), Birmingham Sunflower Lounge (27), Gloucester Guildhall (28), Reading Purple Turtle (30), London Dingwalls (October 13)

► **SUPPORT ACTS** TBC

► **PRICE** £7

► **ON SALE** now

► **FROM** dzdeathrays.com with 70p-£1.25 booking fee

V Festival 2015

The Killers and Justin Timberlake headlined this year's twin festivals and, while you'll have to



DZ Deathrays

wait a while to find out who will be topping the bill at next year's edition, organisers have already confirmed dates. Plan ahead.

► **DATES** Staffordshire Weston Park, Chelmsford Hylands Park (August 22-23, 2015)

► **OTHER ACTS** TBC

► **PRICE** £165 without camping; £189 with camping

► **ON SALE** now

► **FROM** NME.COM/tickets with £10.15-£10.95 booking fee

Reverence Festival

Treat yourself to a holiday in Portugal and a ton of psych bands at the same time at Reverence Festival. Electric Wizard will play tracks from their new album 'Time To Die', while The Black Angels, Woods, Ringo Deathstarr, A Place To Bury Strangers, Moon Duo, Hawkwind, Sleepy Sun, Exit Calm and

many more also appear across the two days.

► **DATES** Portugal Valada Parque De Merendas (September 12-13)

► **OTHER ACTS** The Wytches, White Manna, Asteroid #4, Christian Bland & The Revelators

► **PRICE** Day tickets £31; Weekend tickets £53

► **ON SALE** now

► **FROM** reverencefestival.com with £2.24-£3.84 booking fee

Joey Bada\$\$

The co-founder of New York hip-hop collective Pro Era makes his way back to the UK for six dates this winter. During the short run, he'll give fans a sneak preview of his debut album, 'B4DA\$\$', which will be released later in the year.

► **DATES** Glasgow Garage (November 18), Newcastle Riverside (19), Birmingham The Library @ The Institute

(20), Manchester Academy (21), Brighton Concorde 2 (22), London O2 Shepherds Bush Empire (25)

► **SUPPORT ACTS** TBC

► **PRICE** £15; Brighton and Glasgow £16; London £18.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.50-£1.85 booking fee; Glasgow from ticketmaster.co.uk with £2 booking fee

Liars

The experimental rock trio bring 'Mess' to London for one date. On the record, they deal with modern-day life so expect this show to be thought-provoking.

► **DATES** London Village Underground (November 1)

► **SUPPORT ACTS** TBC

► **PRICE** £165 without camping; £189 with camping

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.60 booking fee

TOUR NEWS

Jamie T

The troubadour(right) has added more dates to his forthcoming tour due to demand. Additional shows have been announced in Glasgow and London, with a further date added in Liverpool. Both Glasgow shows have sold out but tickets are still available for the second London gig (Alexandra Palace, November 15) and Liverpool University (18) from NME.COM/tickets.

Bloody Knees

The Cambridge skate-punk quartet will support Glaswegian duo Honeyblood on their UK tour next month. Hear them play their latest release, the 'Stitches' EP, at Stirling Tolbooth (September 11), Glasgow CCA (14), Newcastle The Cluny (16), Sheffield Old Fire Station (17), Leeds Brudenell Social Club (18), Manchester Soup Kitchen (19), Bristol Louisiana (22), London Sebright Arms (23), Cambridge Portland Arms (24), Leicester Uni The Scholar Bar (25), Birmingham Hare & Hounds (26), Brighton The Hope (27), Ramsgate Music Hall (28). Tickets are available from NME.COM/tickets now.

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Wild Beasts will headline End Of The Road



GOING OUT

Everything worth leaving the house for this week

End Of The Road

The Flaming Lips and Wild Beasts begin to wind down festival season for another year as they headline the Dorset bash. St Vincent, The Horrors, White Denim, Unknown Mortal Orchestra, British Sea Power, Hookworms, All We Are and more will join them for one of the last weekend-long parties of the summer.

► **DATES** Salisbury Larmer Tree Gardens (August 29-31)

► **TICKETS** £180 from endoftheroadfestival.com with £5 booking fee

Deers

Madrid quartet Deers have got people talking with their ramshackle garage-pop demos. A Brighton gig follows next week.

► **DATES** London Corsica Studios (September 2)

► **TICKETS** £6 from NME.COM/tickets with 60p booking fee

Black Lips

The Atlanta, Georgia garage-punks recently called out Kiss' Gene Simmons for being misogynistic during a live Q&A. They'll bring that confrontational spirit to their live shows this week as they give latest

album 'Underneath The Rainbow' another airing in Leeds and Manchester.

► **DATES** Leeds Brudenell Social Club (August 27), Manchester Sound Control (28)

► **TICKETS** Leeds £12; Manchester £12.50 from NME.COM/tickets with £1.20-£1.25 booking fee

The Districts

Philadelphia band The Districts might have just lost guitarist Mark Larson to higher education but that's not going to stop their blues-rock juggernaut. They return to the UK to promote their 'BBC Sessions' EP with this standalone show.

► **DATES** London The Lexington (August 27)

► **TICKETS** £10 from NME.COM/tickets with £1 booking fee

Stephen Malkmus & The Jicks

Stephen Malkmus and his band make another stop in the UK on their tour for last album 'Wig Out At

Jagbags', released back in January. They've no other British dates confirmed at the moment, so grab this chance to see them while you can.

► **DATES** Newcastle Think Tank (August 27), Nottingham Rescue Rooms (28), Liverpool Kazimier (30)

► **TICKETS** £16; Nottingham £17.50 from NME.COM/tickets with £1.60-£2.60 booking fee

The Orwells

Mario Cuomo, Matt O'Keefe, Dominic Corso and Grant and Henry Brinner stop-off in Northern Ireland for a one-off show after conquering Reading & Leeds. The unpredictable Chicago band will give the slick sheen of debut album 'Disgraceland' a chaotic makeover at Belfast's Voodoo venue.

► **DATES** Belfast Voodoo (August 29)

► **TICKETS** £11.25 from ticketmaster.co.uk with £1.50 booking fee

Raw Power Weekender

A whole host of experimental and intriguing bands takeover Tufnell Park's Dome this weekend for a three-day celebration of the weirder end of guitar music's spectrum. Liverpool post-punks Clinic headline the first day before the likes of exotic psych-pop group Flamingods, Japanese psych trio Acid Mothers Temple, shoegazers Younghusband and the

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. The Wytches

Resident Records, Brighton
Album launch.

► August 28, 6.30pm

2. Cold Specks

Rough Trade East, London
AI SpX plays her new stuff.

► August 29, 6.30pm

3. Allusondrugs

The Washington, Sheffield
Grunge attitude from the quintet.

► August 29, 8pm

4. Sex Hands

Shacklewell Arms, London
Lo-fi quartet play tracks from new LP 'Pleh'.

► August 30, 7.30pm

5. Dry The River

Rough Trade East, London
The group play tracks from their new album

► August 27, 7pm



The Wytches



The Orwells

always-entertaining Bo Ningen are among the highlights across the rest of the bill.

► **DATES** London The Dome (August 29-31)

► **TICKETS** Three-day pass £50; two-day pass £40; Friday tickets £15; Saturday and Sunday tickets £23 from tickets.ents24.com with £1.50-£3.50 booking fee

Perfume Genius

Mike Hadreas, aka Perfume Genius, gives a preview of new album 'Too Bright' at two intimate shows. Expect the Seattle man to bring both rooms to tears with his disarming honesty.

► **DATES** Glasgow CCA (September 1), Manchester Band On The Wall (2)

► **TICKETS** Glasgow £12; Manchester £11 from NME.COM/tickets with £1.10-£1.50 booking fee

Freddie Gibbs

Indiana rapper Freddie Gibbs released a collaborative album, 'Pinata', with Madlib earlier this year. Now, he's hopping over the Atlantic by himself to play a handful of solo shows. Catch him performing his gritty songs in London, Brighton and Birmingham this week, and Manchester next week.

► **DATES** London XOYO (August 31), Brighton Komedia (September 1), Birmingham The Temple @ The Institute (2)

► **TICKETS** £12.50; London £15 from NME.COM/tickets with £1.25-£1.50 booking fee



Hookworms will play tracks from their debut album 'Pearl Mystic' on 6Music

STAYING IN

The best music on TV, radio and online this week

Hookworms

Marc Riley

Since the release of their debut album 'Pearl Mystic' last year, frontman MJ has become a ubiquitous figure in the new music scene, producing for the likes of Blessa, Traams, Kult Country, Mazes and more. His own band have been busy working on their second album too and, while they may not be ready to reveal its wares just yet, they will remind listeners why it's so hotly anticipated by playing cuts from their first.

► **LISTEN** BBC 6Music, 7pm, August 27

The Acid X-Posure

The trio, signed to Infectious, head into the XFM studios this week to play some of the songs from their arresting debut album, 'Liminal'. Over two nights they'll treat listeners to tracks like 'Basic Instinct' and the ominous 'Creeper'.

► **LISTEN** XFM, 10pm, September 1-2

Kate Bush Sensual World

If you didn't manage to nab tickets for the

reclusive star's run of London dates, this programme will provide some consolation. In this unearthed interview from 1989,

Bush discusses her sixth album 'The Sensual World', which took influence from James Joyce's *Ulysses* and William Blake's *Jerusalem*. In the programme, which gets its UK premiere this week, she'll also reveal how director Alfred Hitchcock



Adam Freeland of The Acid

influenced her music videos.

► **WATCH** Sky Arts, 8pm, August 27

Simian Mobile Disco

The Radcliffe & Maconie Show

For their new album 'Whorl', Jas Shaw and James Ford ditched London for the Californian desert, only taking with them two synths, two sequencers and a mixer. They'll talk to Stuart Maconie and Mark Radcliffe about the record's creation in the run-up to its release.

► **LISTEN** BBC 6Music, 1pm, August 28

Martin Mills X-Posure

Mills founded the Beggars group – which includes labels like XL, Rough Trade and Domino – in 1976 and has become one of the most powerful figures in the music industry. He'll chat to John Kennedy this week about the current music landscape and his career.

► **LISTEN** XFM, 10pm, August 28

THINGS WE LIKE

This week's objects of desire



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As Stevie Nicks

dusts off her old, unheard gems for release, this book sheds light on other lost albums.

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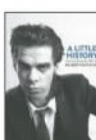


DVD Becoming Bowie

This two-disc DVD charts Bowie's

career from his early days to his breakthrough with 'Ziggy Stardust' and beyond.

► **BUY** £11, amazon.co.uk



BOOK A Little History: Photographs Of Nick Cave And Cohorts

1981-2013 Snapper Bledwyn Butcher shares unseen photos of Cave.

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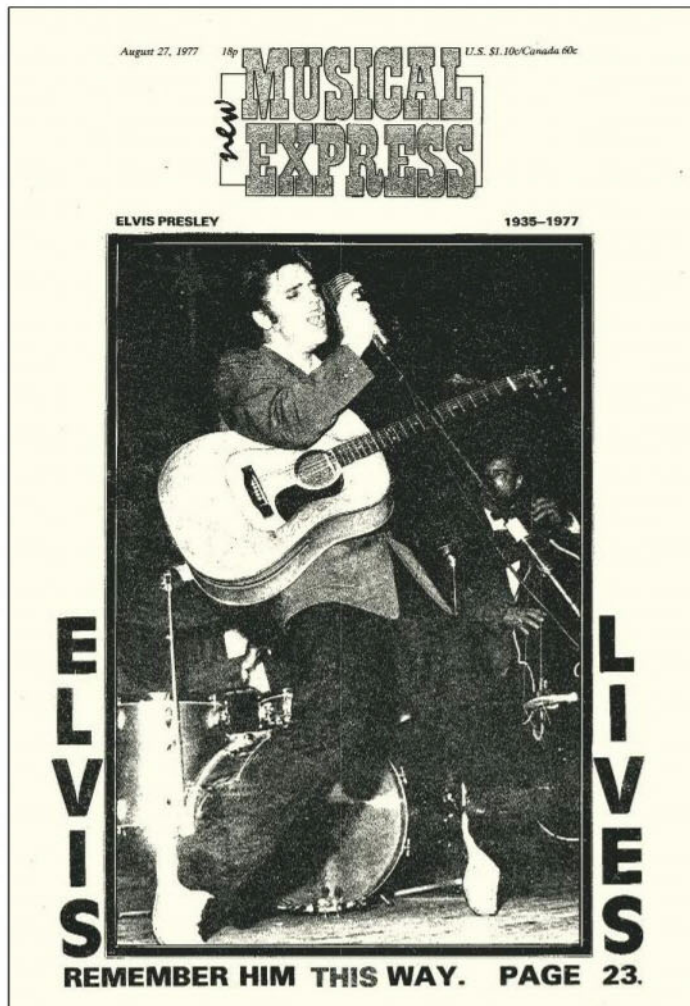
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THIS WEEK IN 1977



Elvis is dead

NME pays tribute to the King Of Rock'N'Roll, found dead in Memphis, Tennessee aged 42

On page three: a news story about Elvis Presley's sudden death, aged 42, and a picture of his casket being carried into the Forest Hill Cemetery in Memphis. On page 11: a report into how the national British press covered his death, including the top of the muck-o-meter *Sunday People* who went with the headline 'Elvis Was My Lover' by Diana Dors. On page 23: *NME* writers take it in turns to pay tribute to the King. "Elvis was far more than an entertainer," writes Mick Farren. "He picked up the teenage banner that had been dropped by James Dean, and ran with it." Charles Shaar Murray has a different take: "The first great symbol of rock music dying alone of a heart attack as a sick, obese, miserable, dope-raddled and tortured hulk is truly the stuff of which nightmares are made." Finally, Neil Spencer calls him a "youthful godhead" and says "he came to represent the American Dream more surely than anyone or anything. Remember him that way."



LONG LIVE ELVIS

During an interview in which he is described as "the future of rock'n'roll", Elvis Costello tells *NME*'s Nick Kent how he ended up in the song 'Waiting For The End Of The World'. "You were obviously pretty out of it 'cos you didn't even notice all the other people in the compartment staring at you. I was just amazed that one person could draw that much reaction from others. After that I came up with the song. You're the guy in the opening verse."

KILL YOUR IDOLS

Phil McNeill goes to a fish'n'chip shop in Cleethorpes with punk-rock band Generation X. "Has skate got bones?" asks bassist Tony James. He's told yes. He orders it anyway. Interviewing Generation X, says McNeill, "was painful. As we laboured over plaice and peas, desperately willing some spark to show itself, my energy drained away." Even singer Billy Idol is boring. Until, that is, the band play the Winter Gardens and he "throws himself about like a teenybop spoilt brat".

REVIEWED THIS WEEK



Iggy Pop - 'Lust For Life'

"In which the Ig gets into

tone and David Bowie tunes him on a very high frequency ActoPhonic radio. Mister Pop comes clean and sounds in fine fettle. It's quite good, actually." ■ MAX BELL

ALSO IN THIS ISSUE

► 'Waiting In Vain' by Bob Marley And The Wailers is Single Of The Week. "It helps you surmount bad times without ignoring them," says Charles Shaar Murray.

► Penny Reel reviews The Slits live, and finds their "loud, spiteful, damning riffing" to be "interspersed with reggae clichés mostly culled from Tapper Zukie."

► On the letters page, Paul Barret writes: "Elvis Presley dead - we may as well go home. Come in rock'n'roll, your time is up."

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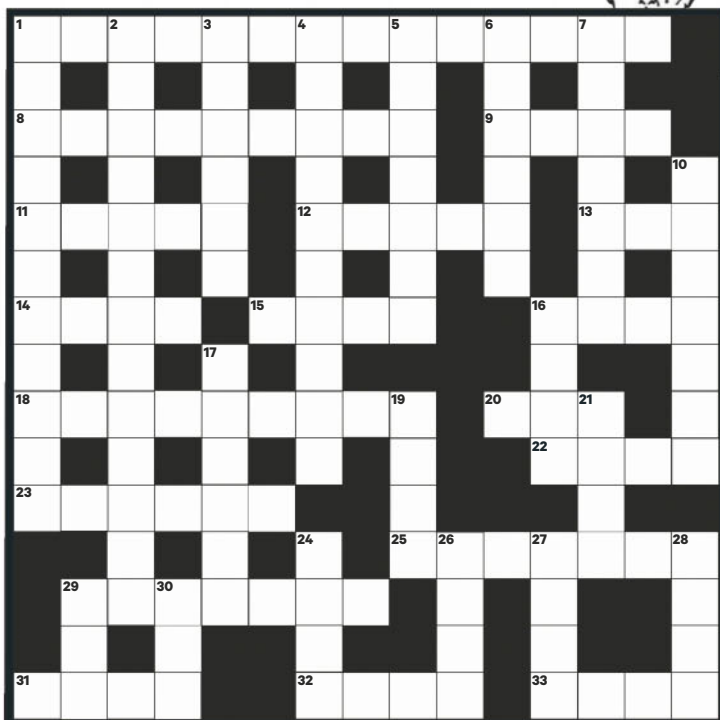
THINK TANK

NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



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CLUES ACROSS

1-33A To find out the latest thing from New York City use this Interpol number (3-3-4-4-4)
8 Possibly the foulest CD to come from The Dexters (9)
9 Suits to have sudden spells in White Denim (4)
11 Jona _____, had hit with 'You'll Always Find Me in The Kitchen At Parties' (5)
12+13A Arcade Fire switched off in 'Neighborhood#3' (5-3)
14+28D Genuine existence of an Elbow song (4-4)
15+22A Sadly got the wrong album by First Aid Kit (4-4)
16 Beach House number with a bit of a dreamy theme (4)
18 The Smashing Pumpkins had three attempts at this number (3-3-3)
20 Shack album 'Here's ___ With The Weather' (3)
22 (See 15 across)
23 More than one session of drinks with Four Tet (6)

25 Named after their local amusement hall, Southend's The _____ Flyers had a '70s hit with 'Little Does She Know' (7)
29 "Palest of the old moonlight, everything just felt so incomplete, dreaming of _____", 2009 (7)
31 The difficulty of having imperfect material for old shoegazing band Bleach (4)
32 (See 2down)
33 (See 1 across)

CLUES DOWN

1 Primal Scream had to put their foot down about this recording (11)
2+32A Jet have a view on their past achievements (4-4-5-4)
3 Unable to see These New Puritans perform this album (6)
4 "Well she's my cutey, my tutti frutti, my heart, my love, my bathing beauty", Jackie Wilson (4-6)
5 Make an escape from those Circa Waves (3-4)

6 Earlier than this single from The Pet Shop Boys (6)
7 Australian electronic act to 'Free Your Mind' (3-4)
10 The Who identified this album as being a difficult one (3-4)
16 Robert _____, inventor of a keyboard that bears his name (4)
17 Orange Juice single, a musical passage or part of a guitar (6)
19 'Chew' over a band sounding of terrible taste (4)
21 Moan about doing a Bo Diddley number (4)
24 Electronic group locate 'Swamp Thing' on a map (4)
26 Alt-rockers _____ Overkill, whose version of 'Girl, You'll Be a Woman Soon' featured in Pulp Fiction (4)
27 Singer-songwriter _____ Lakeman (4)
28 (See 14 across)
29 "Will you tell me when the lights are fading, 'cos I can't see, I can't see no more", 2008 (3)
30 Giving half back to US musician and producer (3)

JULY 26 ANSWERS

ACROSS 1+8A+18D World Peace Is None Of Your Business, 7 Be, 10 Slip, 11 CSS, 13 Radkey, 14+32A Evil Eye, 17 Abbey Road, 21+27D Dirty Paws, 22+11D Last Train To Clarksville, 23 Set, 25 Don't Go, 27 Paradise, 28 Anna, 29 Yes, 30 Wire.
DOWN 1 Wonderland, 2 Rancid, 3 Dookie, 4 Apollo, 5 Europe, 6+31A Sofa Song, 7 Banks, 12 Stay, 15 Video Games, 16+9A Coral Fang, 19 Yet Again, 20 Dan, 24 Twelve, 25 Days, 26 On.

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 2, 2014, to: Crossword, NME, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

QUIZ

Compiled by ALAN WOODHOUSE (answers on page 67)

1 Whose 2007 debut single was called 'Cavorting'?

2 Which singer/songwriter co-founded The War On Drugs with mainman Adam Granduciel?

3 Which US rock band released a single called 'Primal Scream' in 1991?

4 Which member of the Ramones was the first to die, in 2001?

5 Which Mission Of Burma song has been covered by both Moby and Graham Coxon?

6 Which producer links Radiohead, The Stone

Roses and The Verve?

7 Whose first drummer was called Daniel Ajegbo?

8 Which classic British single, originally released in 1988, has appeared on the soundtracks to *Fever Pitch*, *Girl: Interrupted* and *The Parent Trap*?

9 How many nights did Prince play at London's O2 Arena in 2007?

10 What is the only Beady Eye single to make the UK Top 40 so far?

11 Which US rapper was born

October 17, 1972 in St Joseph, Missouri?

12 What do all of Laura Marling's album titles have in common?

13 Which punk legend's 1993 autobiography was called *No Irish, No Blacks, No Dogs*?

14 Which of these veteran UK musicians have NOT been knighted: Mick Jagger, Tom Jones, Roger Daltrey?

15 Which Massive Attack single featured a lead vocal from Cocteau Twins' Elizabeth Fraser?

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exclusive interview with mr musical shoes himself

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