

**Radiohead**  
exclusive

Inside their recording studio

"You f\*ck me up over there, I'll stick you in a hole in the f\*ckin' desert" NICKY SANTORO, CASINO

Back in black and burying the past

# Interpool

"There was never  
a conversation  
about quitting"

Their most open interview ever

**Kate Bush**  
THE FULL STORY



\*\*\*Play the hits!\*\*\*

"Babooshka?"

**4 FREE  
POSTERS**

ICONIC PHOTOS of  
The Clash, Ramones & Blondie

**FESTIVALS  
IN CRISIS  
IN-DEPTH  
REPORT**

+ Peace • Karen O • DFA 1979 • St Vincent



9 770028 636307 36 >  
THE PAST, PRESENT  
& FUTURE OF MUSIC  
6 SEPTEMBER 2014 | £2.50  
US\$8.50 | €€3.90 | CN\$6.99





# SUPPLY & DEMAND

N E W Y O R K



[JDSPORTS.CO.UK](https://www.jdsports.co.uk)

AVAILABLE AT JD AND BANK  
INSTORE | ONLINE | MOBILE

- 4 SOUNDING OFF**
- 8 THE WEEK**
- 14 IN THE STUDIO**  
Hookworms
- 15 ANATOMY OF AN ALBUM**  
Easy Rider OST
- 17 SOUNDTRACK OF MY LIFE**  
Harry Koisser
- 18 RADAR**
- 44 REVIEWS**
- 60 NME GUIDE**
- 65 THIS WEEK IN...**
- 66 THINK TANK**

## ▼ FEATURES



## 22 INTERPOL

Back on top form with new album 'El Pintor' – their first without Carlos Dengler – the trio discuss their future as they take Gavin Haynes on a trip through the Nevada desert

## 28 PHIL SELWAY

At Radiohead's HQ, Lucy Jones drills drummer Phil Selway for details on his solo release and the ninth LP from Oxford's finest

## 38 FESTIVALS IN CRISIS

After the cancellation of ATP's Jabberwocky, Phil Hebblethwaite looks at the turmoil in the festival scene and suggests ways for ticketholders to protect themselves

## 42 FROM THE VAULTS: THE LIBERTINES, 2004

Ten years on from their second LP, a reminder of when NME visited Pete Doherty at his London flat

## CONTRIBUTORS



**Barry Nicolson**  
Writer  
Barry interviewed Fryars for Radar. "The first time I heard Fryars' second album, I saw it as one of the albums of 2013. The story of its delay is almost as incredible as the record itself."



**Mark Beaumont**  
Writer  
Mark spoke to Spanish newcomers Deers. "On their end of the phone, it was like a Madrid pool party in full swing. At my end, it was a wet Thursday in Newport Pagnell service station."



**Pieter M Van Hattem**  
Photographer  
Pieter travelled to the American Southwest to shoot cover stars Interpol. "It was a fantastic experience working with the band again in one of my favorite places to shoot."

## THIS WEEK

## WE ASK...



## HOW WAS THE FIRST NIGHT OF KATE BUSH'S LIVE COMEBACK?

Find out in our four-page review of the art-pop icon's return to the stage after 35 years

50

## THE NME NEW

## BREED TOUR

## KICKS OFF SOON,

## BUT WHO'S ON THE BILL?

Revealed: the up-and-coming bands who'll be hitting a stage in a town near you

8

## WHO'S WON THE

## OUTSTANDING

## CONTRIBUTION TO

## MUSIC PHOTOGRAPHY

## AWARD THIS YEAR?

Clue: he shot our Blondie, Clash, Sid & Nancy and Ramones posters

32

# 20 ESSENTIAL TRACKS

# 11 PAGES OF REVIEWS

# 14 NEW BANDS TO DISCOVER

## THE NME BAND LIST

Action Bronson	7	Kindness	54
Albert Hammond Jr	54	King Gizzard & The	
Alexandria	20	Lizard Wizard	7
Alt-J	6	La Hell Gang	19
Andy Pratt	13	Lianne La Havas	7
Art Of The Memory		Love Inks	47
Palace	19	Mansun	10
Authr	19	Mazes	45
Avi Buffalo	47	Moksha Medicine	20
Banks	46	Morning Parade	47
Ben Howard	12	Morrissey	49
Blondie	33	Nisennenmondai	46
Blood Orange	54	Peace	17
Blood Red Shoes	13	Peaking Lights	20
Boogarins	20	Pete Doherty	42
Casual Sex	6	Pharmakon	7
Cate Le Bon	12	Philip Selway	28
Chrissie Hynde	13	Phoenix	54
Circa Waves	7	Porter Ray	20
Death From		Prince	7
Above 1979	44	QT	7
Deep Sea Diver	19	Radiohead	28
Deers	18	Ramones	36
East India Youth	19	Real Lies	6
Escalators	32	Run The Jewels	6
Fabiana Palladino	19	Ryan Adams	6
Famy	45	Sid Vicious	37
Fryars	21	Sinead Harnett	7
Future Islands	54	Sista Bossen	19
Future Of The Left	12	Spookyland	20
Girl Band	6	Spring King	45
Grimes	54	St Vincent	55
H Hawkline	19	Stevie Nicks	6
Haim	54	Superfood	8
Heavy Petting Zoo	12	Sweet Baboo	12
Hiss Golden		Temples	62
Messenger	47	The Clash	34
Honeyblood	8	The Coral	6
Hookworms	6, 14	The Kooks	46
Hudson Mohawke	7	The Libertines	42
Interpol	22	The Oracles	19
Islet	12	The Rentals	46
Jeffrey Lewis &		The Smiths	65
The Jrams	55	The Strokes	54
Jouk Mistrow	20	The Sugarcubes	65
Julian Casablancas		Tricky	47
+ The Voidz	6, 54	Twerps	20
Julio Bashmore	7	Twin Shadow	55
Karen O	46	Y Morgrug	12
Kate Bush	50	Yes I'm	
Kevin Morby	7	Leaving	20

\*\*\*SUBSCRIBE\*\*\* TODAY  
AND SAVE UP TO 62%\*

\*Pay just £12.75 every three months and save 62% on the full price when you subscribe by quarterly UK Direct Debit. Price guaranteed for 12 months.

Subscribe now at  
WWW.NMESUBS.CO.UK/15W



## LETTER OF THE WEEK

**WINS £50 OF See TICKETS VOUCHERS!**  
[www.seetickets.com](http://www.seetickets.com)

## BIG LOVE FOR READING & LEEDS

I've just come back from an exhilarating weekend at Reading Festival and I've seen some massive shows from my favourite big bands. But one of my highlights was seeing Dolomite Minor on the Festival Republic stage – and only on a whim, given their decent SXSW review. I was totally floored. I'm now converted to their powerful brand of seriously heavy blues-rock, and I can't believe word isn't getting around faster about those perfectly formed tunes. Everyone needs to get on that bandwagon. Such talent simply can't go unnoticed by the masses for much longer.

Elizabeth Walsh, via email



**Tom Howard:** Looks like you've tapped into what was without doubt the best thing about this year's Reading & Leeds, Elizabeth: new bands. I can't personally get behind your endorsement of Dolomite Minor – I haven't had the pleasure of seeing the Southampton pair live, although New Music Editor Matt Wilkinson assures me they're "good lads" – but I too was floored by the standard of some of the new bands I saw. **Slaves:** a duo from Royal

Tunbridge Wells who combine the heavy rock and humour of Mclusky with the spoken-word drama of The Streets and the raucous punk of Sham 69. **The Wytches:** three dudes from Brighton who seem to have spent an unhealthy amount of time studying Nirvana circa 1989. **The Orwells:** a Chicago band that just about get away with how much they rip The Strokes by virtue of frontman Mario Cuomo's marvelously disillusioned dead-eyed stare. Talent is all around us.

EMAIL [letters@nme.com](mailto:letters@nme.com)

TWITTER @nme

FACEBOOK

[facebook.com/nmemagazine](https://facebook.com/nmemagazine)

POST NME, 110 Southwark St,  
London SE1 0SU

a look inside NME and there are still hundreds of new bands to discover. We are, absolutely, still all about new music. We love it. We live it. But 'The Past, Present & Future Of Music' is our tagline, so we cover classic stuff too. It's just about balance, I guess. Pick up a copy, have a read, listen to 10 bands we recommend and get back in touch to tell us what you think. That's what it's all about.

### LIST OFF

I find lists, in a way, a waste. The latest – 100 Most Influential Artists – was entertaining, but only in a back-of-a-cornflakes-box way. I've read NME for years and I prefer it when you have more in-depth analysis. Maybe I am NME old school? Stephen Pain, via email

### MORE LOVE FOR READING & LEEDS

After having the privilege of seeing The Hives at Leeds Festival last week, I feel like a changed person. Everything from the bizarre outfits to the drunken arrogance and theatrical stage presence made it the highlight of my week. However, I'm left with one question: where was the crowd? Just two hours later, I witnessed Imagine Dragons' cringey performance, and for whatever reason, they got the crowd The Hives deserved. It's about time people learnt the difference between 'just good' and 'goddamn insane'. So, when my careers advisor asks me the dreaded question, "What do you want to do with your life?" I will tell her, "I want my life to be like a Hives concert."

Katie Cummins, via email

The thing that made Reading Festival was Gerard Way (right). He was awesome, and I was amazed that he hasn't lost any of his enthusiasm and the crowd still love him. He has gained more fans than ever. Thank you G, you are a star.

Karen King, via email

**TH:** I'm a fan of Gerard Way's new look, Karen, but I'm not sold on his sound. For all that talk about the Pixies and Bowie, I thought his Leeds show was all a bit The Killers, y'know. As for you, Katie: The Hives, sure, why not. Pelle Almqvist is the kind of guy who'd have that much fun even if no-one was watching. And it's probably best not to think too hard about the popularity of Imagine Dragons lest you drive yourself mad. Instead, let's look to Josh Homme's words of wisdom from



**March this year: "Fuck Imagine Dragons."**

### IN WITH THE NEW

Your magazine has been enormously important to the last decade of my life. However, the best thing about NME is in those first two letters: New Music. The amount of wonderful music I discovered through your pages means I think of NME in an emotional way. But now I read blogs like Pitchfork and Popjustice because they are all about

new music. Yes the classics deserve recognition, but they should only be a small part of the magazine. I love reading about the Stone Roses and Joy Division, but my experiences of them will never compare to the bands of my generation, bands I could see live and look in the eye. There are thousands of kids just like me without people who take their tastes seriously, and they deserve a magazine like NME to flick through on the bus instead of listening to that twat who thinks The Black Eyed Peas are a band. You're not just selling magazines – you're giving kids something to love.

Will Soer, via email

**TH:** Will, this is wonderful. And I'd encourage you to post the whole thing on your blog because, as you can see, we've had to edit it to fit it on the page. The only thing I can say is: take

**EB:** You're not old school, Stephen, you're just a man who doesn't like lists. Luckily for you, we don't do them very often, and you have my permission to ignore every issue of NME that contains one, as long as you promise to buy all the others. Deal?



### LOOK WHO'S STALKING

Here's me meeting Sam McTrusty from Twin Atlantic after an intimate gig in London.

Julia Carver, via email



Mystery Jets' Blaine  
Harrison at the final,  
The Garage, London,  
August 6

NME PROMOTION

ZIG-ZAG  
ROLLING PAPERS



THE  
UNBLEACHED  
SESSIONS

POWERED BY Spotify

WINNER  
Rale

## AND THE WINNER IS...

The final vote for the Unbleached Sessions hosted by Zig-Zag's battle of the unsigned acts is in – and your choice is post-punk four-piece Rale!

Over the past four months, the Unbleached Sessions hosted by Zig-Zag have been hunting out the best undiscovered talent. Six bands went head-to-head over three heats, battling it out to make it through to the semi-final. There, the final three made one last bid for fans to vote them the ultimate winner as they supported Mystery Jets. Now, the audience have had their say at [unbleachedsessions.co.uk](http://unbleachedsessions.co.uk), crowning brooding post-punk group Rale as winners.

**What was it like playing with Mystery Jets?**

**Rale:** "It felt good playing to that many people

in a proper venue. It was hotter than the sun up there, mind. Hopefully there'll be more room to lunge when we share a stage with The Cribs."

**Why are you excited to play with The Cribs?**

"Because they've got bollocks and their fans will be even more up for it than at the last gig."

**Why should you have won the competition?**

"We were obviously the best band in the competition – songs, live show, balls. It was best for everyone that we won."

**How has your experience of the Unbleached Sessions been and what does winning mean to the band?**

"We've loved taking part. The bands have been treated well and given an opportunity to gain valuable exposure for their art."

## ► WIN TICKETS TO SEE THE CRIBS!

**PLUS: pick their setlist**

Zig-Zag rolling papers kicked off the Unbleached Sessions earlier this summer to launch their new unbleached papers – the most transparent and unrefined rolling papers around. Winners Rale will now play a very special victory lap at London's The Garage on September 11, as the sole

support act for indie heroes The Cribs. With five albums to choose from, whittling their back catalogue down to one gig's worth of songs is a difficult task, so the Jarman brothers are asking for your help. Want to hear their most recent offering, 'Leather Jacket Love Song' or dying to sing along to the

anthemic 'Hey Scenesters!?' The Unbleached Sessions are giving you the opportunity to vote for your dream setlist.

► **TO ENTER** Head over to [unbleachedsessions.co.uk](http://unbleachedsessions.co.uk) now to vote for the songs you want to hear The Cribs play and be in with a chance of winning a pair of tickets for the gig.



Rale at the  
Unbleached  
Sessions

## NME TRACK OF THE WEEK

**1. Julian Casablancas + The Voidz**  
**Human Sadness**

Previously heard on Sam Adoquei's documentary *The Unseen Beauty*, 'Human Sadness' is the first taste of Julian Casablancas' new solo album, 'Tyranny'. Over a foundation that sounds like The Strokes at their most polished, the singer draws out thundering booms, shrill falsetto and discordant noise, stretching it all out into an emotional 11 minutes of ear-battering headfuck.

**Rhian Daly, Assistant Reviews Editor**

**2. The Coral**  
**Wrapped In Blue**

Wirral's finest The Coral recorded psych-folk album 'Curse Of Love' eight years ago, but moved on to make fourth album 'Roots & Echoes' before finishing it. They've been on a break since 2012, working on various solo projects, and while this isn't the full-blown return fans are waiting for, the song features original guitarist Bill Ryder-Jones' unmistakable playing against a dark narrative and gently strummed guitars. For now, it'll do nicely.

**Andy Welch, writer**

**3. Real Lies**  
**Dab Housing**

The London three-piece hit us with their third big tune in a row in the shape of 'Dab Housing'. "If we ignore the heat, can't keep ourselves off the street", goes the repeated chant, as the band we're calling the Pet Shop Lads mix hypnotic guitars and soft drums into something New Order might have made if they were young, full of fags and Kronenbourg and living in David Cameron's Britain.

**David Renshaw, News Reporter**

**4. Alt-J**  
**Nara**

Named after a Japanese city in which tame deer are viewed as divine and allowed to wander around like swarms of sacred Bambis, 'Nara' is part of a three-song cycle on Alt-J's eagerly awaited second coming. It starts slower and slinkier than previous offerings from 'This Is All Yours', with monastic chanting and Quasimodo bells before Joe Newman's trembling falsetto gathers pace, joining forces with some skygazing xylophone and sizzling synths. Well worth fawning over.

**Leonie Cooper, writer**

**5. Run The Jewels**  
**Blockbuster Night Part 1**

This should come with a health warning. It false-starts with a dirty four-to-the-floor electro beat before a sample of a cuckoo's call detonates the entire thing to volcanic proportions. The beat is neck-breakingly huge, suggesting that El-P's production sorcery and Killer Mike's imaginative verse power will combine again to make their second album, due in October, a highlight of 2014.

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

**6. Ryan Adams**  
**Change Your Mind**

The ever-prolific Ryan Adams accompanies his forthcoming 14th solo album with '1984', a 10-track seven-inch influenced by hardcore and punk. 'Change Your Mind' sets the mood with scrappy but sunny guitars, coming on like a supercharged version of one of his most underrated tracks, 'So Alive', while Adams hollers furiously, "If I could change your mind/I could make you mine".

**Rhian Daly, Assistant Reviews Editor**

**7. Hookworms**  
**The Impasse**

As producer to bands like Menace Beach and Joanna Gruesome, Hookworms talisman MJ is one of the most prolific voices in Britain's alternative music undertow. On 'The Impasse', our first taste of the Leeds scowlers' new album 'The Hum', his voice is buried in drone-psych fuzz, but it's every bit as impassioned as his online rants. An eviscerating space-rock anthem, it's like taking a joyride in a crash-landing NASA space shuttle.

**Al Horner, Assistant Editor, NME.COM**

**8. Stevie Nicks**  
**Lady**

Stevie Nicks wrote and demoed 'Lady' in the early 1970s, but has now dusted it off and re-recorded it for her forthcoming album, '24 Karat Gold - Songs From The Vault'. It's a contemplative piano ballad whose refrain - "And the time keeps goin' on by/ And I wonder what is to become of me" - would have been affecting coming from a bright-eyed twentysomething. From a 66-year-old rock legend with a vibrato like aged oak, it's simply flooring.

**Nick Levine, writer**

**9. Girl Band**  
**I Love You**

Dublin's Girl Band clearly have great taste, and not just because of their choice of cover here: Kurt Cobain faves Beat Happening. It's because they turn 'I Love You' into something that recalls three of pop's greatest fuck-ups: Dara Kiely's vocals sound like a skewiff Brian Wilson, and they channel both My Bloody Valentine's 'Slow' and Blur's 'Essex Dogs' into the same sludgy, inhuman-sounding middle section. It's a method that works wonders.

**Matt Wilkinson, New Music Editor**

**10. Casual Sex**  
**A Perfect Storm**

Ignore the name - Casual Sex make impeccably produced post-punk that lifts its angular playing, space and poise from bands like Orange Juice and Josef K, as well as more recent names such as Franz Ferdinand. 'A Perfect Storm' is all snareless drums, delicate reverb and dry vocals, arranged meticulously in the headphones. Straighten that skinny tie and iron your roll-neck: this is the sound of Scotland 1981, minus the creases.

**Hazel Sheffield, writer**



# ESSENTIAL NEW TRACKS

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

## 11. QT Hey QT

QT – a new collaboration between PC Music's AG Cook and Sophie – might sound like an offensive realisation of the modern age's propensity for irony, a souped-up revival of Lolly, Aqua and Daphne & Celeste. But QT push the hyper-saccharine pop aesthetic to such an extreme that it becomes a sinister comment on consumerism, underlined by its toothachingly addictive chorus.

**Laura Snapes, Features Editor**

## 12. 2:54 In The Mirror

London's Thurlow sisters are launching second album 'The Other I' with élan. 'In The Mirror' is everything 2:54 have promised – a song that sheds its shoegaze meekness to become a stately, psych-pop mélange of tremolo guitars, syncopated beats and classical-minimalist keyboards. But all that complexity melts away when Colette Thurlow murmurs "I'll take you away from here", bringing human warmth to a big, clever tune.

**Matthew Horton, writer**

## 13. Hudson Mohawke & Action Bronson Untitled

On the Glaswegian producer's hook-up with New York rapper Action Bronson, Mohawke's beat is as fizzy, fluorescent and oversized as ever, with some added minor-key menace that the NYC rapper taps into magnificently as he builds up to his alarmingly brutal final line: "Your fuckin' pussy smells like old meat". Could be a one-off, could be on Bronson's upcoming 'Mr Wonderful' album.

**Tom Howard, Assistant Editor**

## 14. King Gizzard & The Lizard Wizard Cellophane

This lot clearly like assonance. They also like making an almighty garage-rock racket in the vein of the MC5; 'Cellophane' opens with rumbling bass, banshee guitars and a 30-second freakout before the vocals even kick in. The Melbourne-based band are further proof that Australia is leading the way in psych-rock right now, and that Heavenly Records is becoming the UK home for all things shaggy-haired and lava lamp-lit.

**Dan Stubbs, News Editor**

## 15. Circa Waves So Long

When Circa Waves put out their track 'Young Chasers' last year, there was so much buzz around it, they had to play their debut gig under an alias. The hype is still fizzing around them and rightly so – this latest offering is another triumph from frontman and chief songwriter Kieran Shuddall – a Strokes-in-their-heyday-indebted indie-pop jangle about a fated romance. Standard stuff it may be, but it's pristinely executed.

**Jenny Stevens, Deputy News Editor**



## 16. Sinéad Harnett High Wire

If you don't recognise the name, you'll recognise the vocal. Harnett has lent her soulful larynx to tracks from Disclosure and Rudimental in the past. And, like Sampha, John Newman or Ella Eyre, all the signs suggest she's likely to carve out her own distinguished solo career. The swaying, monochrome pop of 'High Wire' may not blow you away, but it's a promising first step.

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

## 17. Prince Clouds (feat. Lianne La Havas)

Recruiting his new BFF, London soul singer Lianne La Havas, for this slice of slinky funk, Prince turns his worldly purple gaze on how to keep romance alive in a world where interaction is mainly Insta-action. His answer? "A kiss on the neck when she doesn't expect it". The old charmer. A mid-song monologue about how Prince has been trapped in suspended animation, meanwhile, is the kind of brilliantly batshit stuff only Mr Nelson can pull off.

**Lisa Wright, writer**

## 18. Pharmakon Body Betrays Itself

Noise artist Margaret Chardiet, aka Brooklyn's Pharmakon, wrote her new album 'Bestial Burden' after having surgery and contemplating the breaking down of the human body. 'Body Betrays Itself' sees Chardiet howling indecipherably over frightening looped drums, discordant horror-movie piano and stabs of buzzing noise. Unsettling and uncomfortable, it'll make you feel like you're on the brink of an agonising hurtle into the afterlife.

**Rhian Daly, Assistant Reviews Editor**

## 19. Julio Bashmore A Simple Love

The Bristol-based producer didn't learn how to conjure his heavy sound in clubs; he honed his skills by trawling the web, alone. The blogosphere pricked up in 2012 when the gargantuan 'Au Seve' and the chart-bothering Jessie Ware collaboration '110%' hit the dancefloor. Now Bashmore is preparing to step into the limelight with a debut album, due in February, and this first single from it is a stunning meld of beats and soul.

**Eve Barlow, Deputy Editor**

## 20. Kevin Morby Parade

Kevin Morby's songs are about death, addiction and love. Last year's debut solo album 'Harlem River' was full of greasy but serene folk-rock, and the former Woods and The Babies bassist is back with the first single from its follow-up, 'Still Life', which is out in October. 'Parade' is similarly troubled ("If I were to die today..."), but Morby cleverly offsets his subject matter with a glorious melody, soft saxophone and backing vocals.

**Ben Homewood, writer**





# ThreeWeek

► EVERYTHING THAT MATTERS IN MUSIC EDITED BY DAN SCHUB BE

A different class







## The stars of NME's upcoming New Breed tour revealed

PHOTOS BY ANDY HUGHES

**Y**ou are witnessing the birth of Superblood!" shouts Dom Ganderton, frontman of NME New Breed tour headliners Superfood. He and his bandmates are swinging from the scaffolding behind Leeds Festival's BBC Introducing Stage with the two members of Honeyblood, the Glasgow duo who will join forces with them for nine unmissable gigs in November. "In fact," continues Ganderton, "Honeyfood works too. Why are both of these names so much better than ours?"

Meeting for the first time before playing Dance To The Radio's Thursday-night bill at the festival, the two bands soon start swapping stories about the kind of antics each can expect on the road. Recent Superfood gigs have seen ceilings collapsing, floors caving in and a foam machine covering fans in soapy suds. Ganderton already has a plan of how to top it on the NME New Breed tour. "I want to set up a piñata in the middle of the audience that I hit with my guitar throughout the gig and cover fans with sweets," he says.

They're also keen to show each other their hometowns, with Superfood guitarist Ryan Malcolm hitting on the idea of having big nights out in Honeyblood's home city of Glasgow and Superfood's old stomping ground, Birmingham. Opening each night will be a local band from each city, handpicked by NME, Superfood and Honeyblood – names will be revealed next month. Turn the page to meet the two bands and see the full tour dates. ■ DAVID RENSHAW ➔

Superfood hang out  
with Honeyblood's  
Shona McVicar and  
Stina Tweeddale  
(third left, far right)  
at Leeds Festival



## Meet

## Superfood

Following in the footsteps of Peace and Swim Deep, Superfood are the latest band to burst out of Birmingham with a knack for a massive chorus and a quest to make people dance. The band have carved out a formidable live reputation, and joined Swim Deep and Wolf Alice onstage at Club NME on New Year's Eve. As the clock struck 12, they were onstage at London's KOKO covering Robbie Williams' 'Millennium' with their mates. Fronted by Dom Ganderton, with Ryan Malcolm on guitar, Emily Baker on bass and Carl Griffin on drums, the band's 'Mam' EP showcased their love of all things '90s. The Blur-worshipping band are OK with being labelled as retro, as Ganderton told *NME* earlier this year: "I don't mind when people say we sound '90s, because that's when the last great British bands were around."



### Honeyblood on Superfood

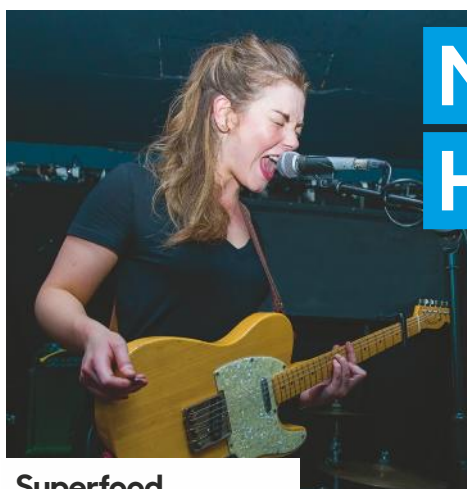


**Stina Tweeddale,**  
singer

"Superfood are great. We actually saw them a few times earlier this year, once at The Great Escape and again at another festival, but we'd not met before. We love Blur and so do they, and their songs are so much fun. We can't wait to get out there and play with them."

## Meet

## Honeyblood



### Superfood on Honeyblood



**Dom Ganderton,**  
singer

"Honeyblood are really cool. I checked them out for the first time when we found out we were touring with them, and they're great. We did the early-entry Thursday at Leeds Festival with them too, and they were cool."

Glasgow duo Honeyblood have a distinct US twang to their sound, with lead singer Stina Tweeddale and drummer Shona McVicar having bonded over a mutual love of The Breeders and Bikini Kill. They headed to Connecticut to record debut album 'Honeyblood' with Peter Katis (The National, Interpol) and already have tours supporting

Courtney Barnett and Angel Olsen under their belt. Named after a sweet red cocktail Stina made for a Halloween party one year, Honeyblood lace their alt-pop anthems with a stinging line in anger, as heard on single 'Super Rat', with its refrain: "*Scumbag sleaze, slimeball grease, I will hate you forever*". The duo have described themselves as "crunch-pop", "noisy Scottish girls" and "two girls with a 50/50 face/bangs [fringe] ratio".



### NME NEW BREED TOUR: VISITING A CITY NEAR YOU

►Birmingham The Oobleck (October 31) ►Glasgow King Tut's (November 1) ►Leeds Brudenell Social Club (3) ►Norwich Epic Studios (4) ►Oxford O2 Academy (5) ►Manchester Deaf Institute (6) ►Bristol Louisiana (10) ►London Dingwalls (11) ►Brighton The Haunt (12)  
►NME ticket pre-sale begins Wednesday September 3 at 9am at [NME.COM/tickets](http://NME.COM/tickets)



## Attack of

What makes 500 people trek up to 4,000 miles to attend a convention for a long-forgotten band? It's called superfandom...

A queue of Mansun fans snakes around the block outside The Live Rooms in Chester. Having travelled from Norway, Frank, 35, feels he's making a spiritual pilgrimage to his favourite band's hometown. "If Mansun is my Elvis," he explains, reverentially, "then Chester is Graceland."

The funny thing is this: Mansun aren't actually playing at The Live Rooms. Instead, this is the inaugural Mansun Convention, an event devoted solely to the post-Britpop quartet, who split up more than a decade ago. It has attracted 500 paying devotees with a programme including panel discussions, a display of archive instruments and costumes submitted by fans and frontman Paul Draper, and a 'Dance Like Draper' competition.

Organiser Andy Lyth, who also drums in the headlining covers band Taxloss Lovers, was inspired by a Who convention he once attended. "Originally I thought we'd only get 100 fans turning up, but then Paul got involved and donated some old memorabilia for the charity auction and gave us his first solo track to play – something some fans had given up hope of ever hearing," he says. One of the





Paul Draper (front) with Mansun in 1997 and (below) last week's 'Fansun' event



Mansun's guitars go on display



## "NO AMOUNT OF CASH CAN MEND OUR FRIENDSHIPS"

Paul Draper, Mansun

drink myself into oblivion and smoke 30 joints a day." As a producer who's worked with the likes of The Joy Formidable, he's keen his new material "is current, relevant... I'm going to be working with interesting people like James Brown, from *Pulled Apart by Horses*, who's agreed to play guitar on the record."

**Despite 12 Top 40** singles to their name, there's a sense of unfulfilled potential about Mansun, who have proved too baffling to fit into a neat '90s nostalgia box. So why have fans kept the flame burning? Neil, 35 – clad in a 'Draper & King & Chad & Rathbone' T-shirt, says, "They went the extra mile for fans. They had the Mansaphone, so if you left a message, Stove [King, bassist] would ring you back." Simon, 30, thinks he knows the key to their cult appeal. "It's the strangeness of the songs," he says. "They sent you on a musical journey that you didn't get with Oasis and Blur."

Draper claims he "did everything wrong the first time round, from turning down NME covers to rejecting stadium gigs with David Bowie". With that in mind, does he worry about blowing it again? "No. When you've been through the dysfunctional Mansun rollercoaster – we made the Sex Pistols look like S Club 7 – any new music you can get out there is a bonus."

Closing the night are three tribute acts, including a group named Mansunesque making their debut. Guitarist Matt James, whose day job is as a marine biologist, jokes: "It's not as if our first gig is in front of a bunch of die-hard fans who will notice every flaw." ■ GARY RYAN

11

# the greying fandom

attendees, 35-year-old Neil, from Manchester, isn't surprised by the turnout. "I always had an inkling there were still loads of Mansun fans around. Every now and then someone will say 'Mansun' and you'll have an intense and in-depth conversation; they were never someone's second or third favourite band. You were either really into them or not at all."

Standing outside the gents toilet, renamed 'We Are The Boys' after a track from 2000's much-maligned 'Little Kix', is 18-year-old Tom, from Blackpool, who presumed he "was the biggest Mansun geek" here until he witnessed someone bid £90 for a bag of the band's old receipts. He was 12 months old when Mansun released their debut album. "Watching the tribute acts and open-mic sessions is the only chance I'm ever going to get to hear Mansun songs live," he reasons. He doesn't think they'll reform? "Nah. Too much bad blood."

The star guest is the Mansun frontman himself: Paul Draper. He's equally keen to pour an ice bucket challenge-worth of cold water on the prospect of a reunion, despite the baying demand suggested by this event. He's cryptic over the reasons for Mansun's demise, though it's clear the wounds are deep – he hasn't spoken to guitarist Dominic Chad in over five years. "Money. Drugs. Jealousy. Egos. A lack of creativity towards the end," he says. "There wasn't a lot of love there. Big name-

promoters like SJM ask, 'How much will it take [to reunite the band]?', but there's no amount of cash in the world that can mend those friendships. They're bust."

The centrepiece of the 'Fansun' bash for was the first airing of a long-awaited Paul Draper solo single, the synth-noir track 'Feeling My Heart Run Slow'. It'll find a home on an album he's set to record in November, which will deal lyrically with the shrapnel of the group's explosion. "It's dark. It was a bad time for me," says Draper. "I didn't do anything apart from

## Mansun's best bits

Highlights from the Chester foursome's eight-year career

### 'Wide Open Space', single, 1996

A Britpop single in the way that Radiohead were considered Britpop in their 'The Bends' guise, Mansun's breakthrough hit made them a staple of '90s indie compilations, and set them up as a cerebral alternative to the era's terrace-ready tunes.

### 'Attack Of The Grey Lantern', album, 1997

Mansun's debut hit Number One on release, knocking labelmates Blur from the top spot. Shortly afterwards, they were kicked off a Blur tour as support act.

### 'Taxloss', single, 1997

Searing update of The Beatles' 'Taxman' notable for its Roman Coppola-directed video. Secret cameras caught the avarice of real London commuters at Liverpool Street station fighting to catch £25,000 in £5 notes sprinkled from the upper concourse.

### 'Six', album, 1998

Dubbed "commercial suicide" by frontman Paul Draper, 'Six' was an anti-Britpop album: complex, proggy and twisting around like a sonic Spirograph. "On the tour for that album, we had to be

smuggled into venues because fans would try and knife us," remembers Draper.

### 'Being A Girl', single, 1998

The Mansun track of choice for fans of perfect two-minute pop songs and homoerotic videos starring a young Danny Dyer in a state of déshabillé.

### 'I Can Only Disappoint U', single, 2000

This prophetic 2000 single was a firm favourite of Dev Hynes, who recorded a cover of it for 2013 Blood Orange album 'Cupid Deluxe'.



# Come back Sŵn

Savage cuts to arts funding in Wales have claimed a victim in 2014's Sŵn Festival, but the organisers have something else up their sleeves



Telegram at the 2013 Sŵn festival in Cardiff

Cardiff's Sŵn Festival has become the latest – if indirect – victim of cuts to Welsh arts funding: the multi-day, multi-venue new-music event usually takes place in October, but is off this year. When it returns in 2015, however, it'll be leading the ongoing lobby for the Welsh Assembly and Cardiff Council “to put culture at the forefront of their policies and change things for the better”, says John Rostron, who co-founded the festival with Radio 1 DJ Huw Stephens.

Although Sŵn wasn't funded by the Welsh Music Foundation (which isn't a grant-giving body), Rostron was the foundation's chief executive. When the Welsh government withdrew their support for the organisation – a move Manic Street Preachers bassist Nicky Wire described as being “damaging for young Welsh bands” – Rostron was tasked with closing its operations.

## “SŴN GOT TOO BIG TO BE PUT TOGETHER BY VOLUNTEERS”

John Rostron, founder

“That made for a very busy and stressful few months,” he says.

The time Rostron spent dissolving the WMF would usually have been spent organising Sŵn, whose swift growth had also proved problematic. “It became too big to be put together in a short time by just a team of volunteers and freelancers, but we're too small

to be able to employ a team all year round.”

Happily, Cardiff won't be deprived of new music this autumn: Rostron and Stephens are staging Dim Sŵn (Welsh for “no Sŵn”), a one-day event taking place in venues around Cardiff



Islet

## SWOONING AT SŴN

Co-founder John Rostron's top five Sŵn memories

### Future Of The Left 2008

“They closed the festival with a ferocious live set, including former member Kelson Mathias playing his bass upside down from the ceiling.”

### Y Morgrug 2009

“Four 12-year-olds from North Wales who Huw Evans (now H Hawklane) found in a school battle of the bands. They had 20 minutes of songs and were utterly wonderful.”

### Islet 2010

“A perfect gig – raining outside, sweaty inside, and a new band at the point where they're

incendiary. Legend has it that Savages formed after seeing Islet that night.”

### Ben Howard 2012

“We asked him to play early on in the year and by the time Sŵn came around, his album was heading for the Top 10. Catching a moment like that was a complete one-off.”

### Heavy Petting Zoo 2013

“They owned the room and announced mid-set that they had formed solely with the ambition of playing Sŵn, and now they were here, didn't know what to do next!”

Heavy Petting Zoo



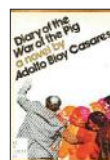
## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

Cate Le Bon



Singer-songwriter



BOOK  
Diary Of The War Of The Pig, by Adolfo Bioy Casares

“It's about a revolution in Argentina where all the young people start killing all the old people. It's not light reading, but it's great.”



BOXSET  
Fargo

“I love the [Coen Brothers' 1996] film the series is based on, but the series is very good too.”

### FILM

The Lost Boys

“It's about teenage vampires, and my granny let me watch it when I was far too young – it terrified me. But it was great because the more I watched it, the more I fell in love with the characters. I was a big Bill & Ted fan, and it was the first film I saw Alex Winter [who plays Bill] in.”

### GAME

Hot Can

“It's where you turn the heating up, shut the windows and wait for the first person to buckle and open the window. There's no punishment for the loser; it's just shameful.”

### HOME COMFORT

Sweet Baboo

“Stephen 'Sweet Baboo' Black plays in my band and he's one of my best friends.”

► Cate Le Bon's tour begins on September 9 at Oxford's 02 Academy 2



Hayley Williams of Paramore – the first woman to headline Reading and Leeds since 1998. Right: Donita Sparks of L7



# WHO'S TO BLAME FOR THE LACK OF FEMALE ROCKERS ON FESTIVAL BILLS? YOU ARE!

BY LAURA-MARY CARTER

We all need to stop seeing women in rock as an oddity, says the Blood Red Shoes guitarist and singer



When I saw the figures of how many females were playing UK festivals this year, I was shocked. At the big six festivals – Isle Of Wight, Glastonbury, Reading & Leeds, V and Bestival – solo female artists made up only 16 per cent of the total acts playing, compared with 24 per cent solo men. For all-female bands it was even worse – making up just 3.5 per cent of the total artists playing at the big six festivals, compared with 43 per cent for all-male bands.

It would be easy to blame the promoters and festival bookers for this, because it's their job to book the bands. But we can't just point the finger at them – they're finding the artists that appeal to their audience. The problem's not a lack of talent: there are plenty of great female artists

around, like St Vincent, Warpaint, Savages and Deap Vally. But they're not being seen as potential headliners or getting the exposure they deserve because of how people see women in music and the gender divide. In mainstream pop, there's a seemingly endless number of female artists dominating the charts. Female festival headliners tend to be this end of the spectrum – artists like Beyoncé and Florence + The Machine. But that success hasn't translated into the rock and alternative scene.

When I was growing up, I was lucky enough to have feminist female icons in groups like Bikini Kill, Hole and L7, who inspired me to start a band. Seeing Björk headline festivals was amazing. But now, there are so few women in rock and alternative genres breaking through to festival stages. They're not getting big enough to be noticed by young women who might see them as role models.

After 10 years of touring, I know how many hurdles there are when trying to be taken seriously as a woman in a rock band. It's a male-dominated world and there's still a huge stigma that girls can't play their instruments properly. I still encounter people at venues who patronise me, or make me feel really small and abnormal for doing what I do. In the early stages, that can be really off-putting for newer female artists. You have to develop a thick skin.

This isn't just a problem with festivals not booking enough women. We need to look at the way society as a whole looks at female artists. Many women performers don't want to speak out about issues like the lack of women on festival bills because of the online abuse we get – a problem Chrches' Lauren Mayberry has written about. It takes guts to put yourself out there.

I always thought the best way to change things was by my actions; that me playing and being good enough to play on main stages at Reading & Leeds would help change people's views and inspire people from all genders to start their own bands.

But I also realise that I was privileged growing up in the '90s, because more female bands were speaking about these issues. So if people like me don't talk about this stuff, how are the new generation of girls going to know to keep on fighting for equality? Festivals are always going to book acts that will help sell festival tickets and appeal to their audiences. But if us, the audience, still see women in rock bands as something of an oddity, that's where the real problem lies. ■

► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

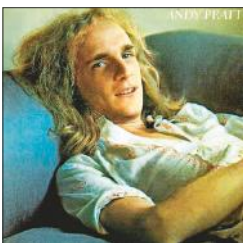
## LOST ALBUMS

#45

Andy Pratt

Andy Pratt (1973)

Chosen by Chrissie Hynde

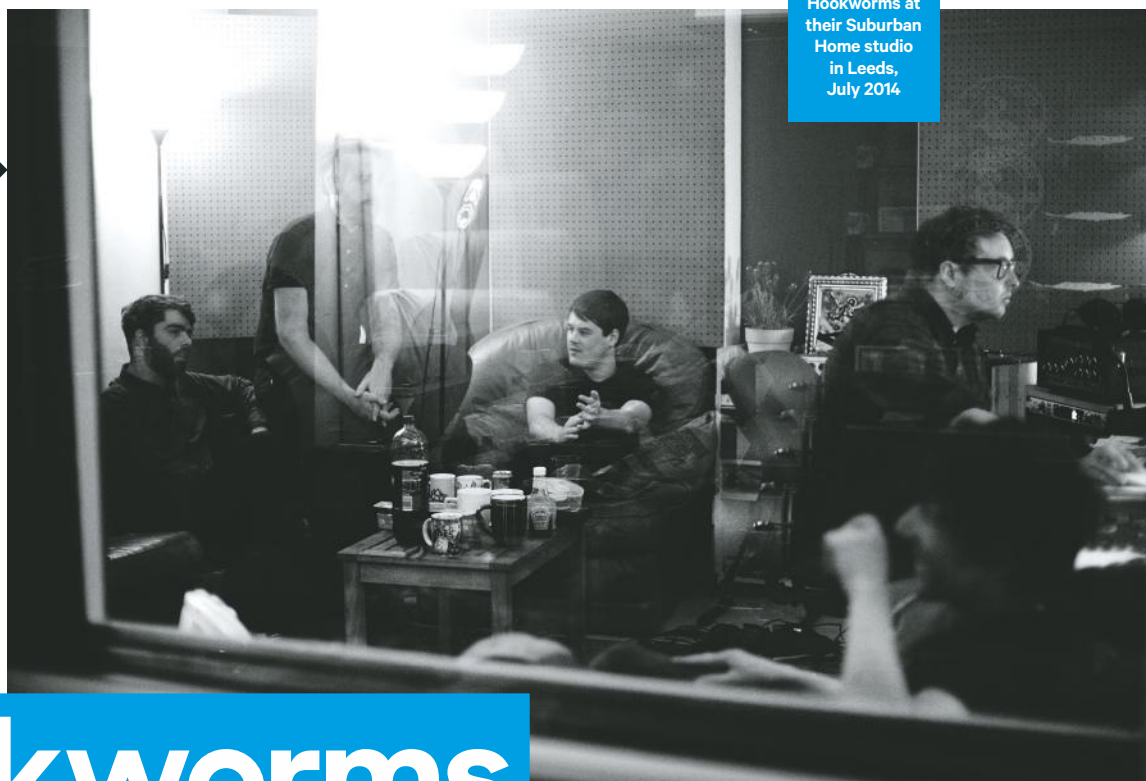


"He was an obscure singer-songwriter from Boston who nearly had a hit with a song called 'Avenging Annie', but things didn't go his way. He wrote and played everything on his self-titled record. I'm usually not a fan of people doing it all themselves, but this is the exception. It's just a really musically diverse and experimental folk-rock album teeming with great songs. It's in my top 10 favourite albums of all time, and it's a tragedy it never made any sort of impact outside his die-hard fans."



### ► THE DETAILS

- RELEASE DATE 1973
- LABEL Columbia
- BEST TRACKS Avenging Annie, Inside Me Wants Out
- WHERE TO FIND IT Vinyl copies and second-hand versions of CD reissues are available on eBay
- LISTEN ONLINE No



# Hookworms

**Drones, dancing and depression  
fuel the Leeds band's follow-up  
to lauded debut 'Pearl Mystic'**

**I**t's funny," says Hookworms frontman MJ, "I'm doing an *NME* interview about our new album, but 18 months ago I'd have been very confused as to why anyone was interested in what we were doing at all. You get used to it, I suppose. We just feel like five fairly average people who enjoy playing music together..."

MJ has more reasons to feel pleased with himself than most. His band's debut, 'Pearl Mystic', won plaudits for its pulsating, psychedelic drone rock, unexpectedly colonising the upper reaches of year-end albums polls in 2013. As a producer, he's never been in more demand, working with the cream of UK indie and beyond at his studio in Leeds. And yet, the scene lynchpin is as unassuming as they come, constantly battling with imposter syndrome – a nagging feeling that his music doesn't deserve all the praise that's been lavished on it.

That praise is unlikely to let up soon: 'The Hum', Hookworms' second album and

debut for Domino imprint Weird World, is at once more thrillingly intense and, er, hooky than its predecessor, a point even MJ is willing to concede. "There's a strong sense of identity with Hookworms now which wasn't necessarily there with the first record, because we were still trying out ideas," he says. "We've played live a lot since then, and we're a much better band. We've made a record that sounds like Hookworms rather than a disparate collection of influences, which is what I hear on the first one a bit."

Relatively flush after signing to Weird World, the band were able to book time off work to craft 'The Hum', writing and recording at MJ's Suburban Home studio. Synths became an integral part of the set-up after drummer JN introduced the band to his collection of gear, while sonic touchstones included The Velvet Underground, The Modern Lovers (particularly on swaggering closer 'Retreat'), and LCD Soundsystem's 'Sound Of Silver', especially in the "dry" drum sound MJ used.

Also instructive was a single release from last year, 'Radio Tokyo', included on the album, which helped point to new possibilities for the band. "It was the poppiest, fastest thing we'd ever done," says MJ. "When we played it live there was an energy you didn't get with some of our slower, more dirgey songs – people actually danced, and we'd never had that before. So we played

songs that feel more visceral this time."

Lyrical, says MJ, the album touches on the same themes of anxiety and depression that ran through the first album, but with the emphasis on "trying to find a way of living your life while still dealing with these mental health problems you might have".

"It was hard [with the first album], because some of my family didn't know about the problems I'd had," he says. "But a lot of people have written to me and said me talking

about it has really helped them, which has been one of the nicest things to come out of it. But I still see Hookworms as a band – it's five people, and this time I'd really like people to focus on the music that we're making together."

And the imposter syndrome? Does he still feel like he's about to get rumbled?

"Less than I used to," he says. "It's hard to know when you're on the inside of something. All I know is this record is the best thing we could have done right now – and I'm proud of it." ■ ALEX DENNEY

## ► THE DETAILS

- **TITLE** The Hum
- **RELEASE DATE** October
- **LABEL** Weird World
- **PRODUCER** Hookworms
- **RECORDED** Suburban Home Studio, Leeds
- **TRACKS INCLUDE** The Impasse, Beginners, Retreat
- **MJ SAYS** "The title comes from this a low-frequency hum which apparently can be heard in certain parts of the world. There tends to be a drone that runs through our records, and I like the idea of an underlying sound running through everything."

**"THERE'S A SENSE OF  
IDENTITY NOW WHICH  
WASN'T THERE ON  
THE FIRST RECORD"**  
**MJ, SINGER**





# ANATOMY OF AN ALBUM

**"IT'S A TIME CAPSULE OF THAT PERIOD"**

**Dennis Hopper**



SONGS AS PERFORMED IN THE MOTION PICTURE



featuring the music of:  
**STEPPENWOLF - THE JIMI HENDRIX EXPERIENCE**  
**THE BYRDS - FRATERNITY OF MAN**  
**ROGER MCGUINN - THE ELECTRIC PRUNES**  
**THE HOLY MODAL ROUNDERS**

Released by United Artists in the U.S.A.

## STORY BEHIND THE SLEEVE

The US sleeve has Peter Fonda gazing out onto the landscape in his iconic 'American flag' leather jacket (an idea he cribbed from an old John Wayne film, *Flying Tigers*). Alas, the artwork for the British version (left) looks more like a shelved idea for a *Grand Theft Auto* sequel.

THIS WEEK...

## Easy Rider Soundtrack

It's 45 years since the film – and its mindblowing countercultural soundtrack – changed Hollywood forever

### THE BACKGROUND

Dennis Hopper's acid-fried dissection of '60s counterculture was a dagger to the heart of Old Hollywood, helping overturn a studio system grown fat on lame Biblical epics (*The Greatest Story Ever Told*) and even lamer musicals (*Doctor Dolittle*), and paving the way for a new wave of American cinema pioneered by hip young celluloid slingers like Martin Scorsese and Francis Ford Coppola. Even now, *Easy Rider* holds up; a druggy, rambling, prescient portrait of an era that foreshadowed the death of the hippy dream five months before The Rolling Stones' disastrous festival at Altamont. Much of its iconic allure stems from its soundtrack, which Hopper used to edit his film. Smart move: by hitching its story to the pop-cultural zeitgeist, *Easy Rider* changed the sound of Hollywood forever.

### FIVE FACTS

- 1 Fonda asked Crosby, Stills & Nash to pen the film's soundtrack, but Hopper had other ideas. "I sabotaged that," he told journalist Peter Biskind. "I told Steve Stills, 'Look, you guys are really good musicians, but honestly, anybody who rides in a limo can't comprehend my movie, so I'm gonna have to say no to this, and if you guys try to get in the studio again, I may have to cause you some bodily harm.'"
 - 2 Legendary (currently imprisoned) producer Phil Spector makes an uncredited cameo as the 'connection' in the drug deal that opens the film.
 - 3 One-hit wonder Toni Basil, of 'Mickey' fame, plays a prostitute who drops acid in one of the film's most celebrated scenes.
 - 4 Licensing the soundtrack cost *Easy Rider*'s filmmakers \$1 million: around three times what they'd spent on production.
 - 5 Bob Dylan declined to contribute music to the film because he hated the ending. Instead, he gave Fonda a lyric fragment on a napkin, telling him to give it to The Byrds' frontman Roger McGuinn. 'Ballad Of Easy Rider' resulted.

### LYRIC ANALYSIS

**"The river flows, it flows to the sea/ Wherever that river flows/That's where I want to be/ Flow, river flow" – 'Ballad Of Easy Rider', Roger McGuinn**

McGuinn turned Dylan's lyric into the first verse of 'Ballad Of Easy Rider', a wistful country-tinged tune that plays over the end credits.

**"You know I've smoked a lot of grass/Oh lord, I've popped a lot of pills/ But I never touched nothing/That my spirit could kill" – 'The Pusher', Steppenwolf**

'Born To Be Wild' supplies *Easy Rider* with its most iconic moment, but it's Steppenwolf's featured song, with its distaste for the hard drugs flooding the hippy scene at the time, that offers the biggest clue that *Easy Rider* is one trip that's not going to end well.

**"Don't bogart that joint, my friend/Pass it over to me" – 'Don't Bogart Me', The Fraternity Of Man**

Used in the scene where Hopper and Fonda sit by the campfire getting stoned with Jack Nicholson. 'Bogarting' is holding a lit joint in the corner of your mouth, Humphrey Bogart-style, longer than is polite.

### THE DETAILS

►RECORDED 1967–69 ►RELEASE DATE August 1969 ►LENGTH 37:38 ►PRODUCERS Steve Barri, Steve Blauner ►STUDIO Various ►HIGHEST UK CHART POSITION 11 ►WORLDWIDE SALES Over 250,000 ►TRACKLISTING ►1. The Pusher – Steppenwolf ►2. Born To Be Wild – Steppenwolf ►3. The Weight – Smith ►4. Wasn't Born To Follow – The Byrds ►5. If You Want To Be A Bird – The Holy Modal Rounders ►6. Don't Bogart Me (AKA Don't Bogart That Joint) – The Fraternity Of Man ►7. If 6 Was 9 – The Jimi Hendrix Experience ►8. Kylie Eleison/Mardi Gras (When The Saints) – The Electric Prunes ►9. It's Alright Ma (I'm Only Bleeding) – Roger McGuinn ►10. Ballad Of Easy Rider – Roger McGuinn

### WHAT WE SAID THEN

"While Fonda and Hopper sped down a country road in *Easy Rider* and Steppenwolf's 'Born To Be Wild' played, the two things gelled perfectly." Richard Green, *NME*, December 1970

### WHAT WE SAY NOW

The *Easy Rider* soundtrack marks the moment where '60s idealism bumps up against '70s disillusionment. As seminal snapshot of an era as the film that birthed it.

### FAMOUS FAN

Uma Thurman references 'The Pusher' in Tarantino's *Pulp Fiction*. Lana Del Rey nods to the film in 'Angels Forever', while Queens MC Action Bronson pays fine tribute in the amazing video for his latest single, also called 'Easy Rider'.

### IN THEIR OWN WORDS

"No-one had really used found music in a movie before. But I wanted *Easy Rider* to be kind of a time capsule for that period, so while I was editing the film I would listen to the radio." Dennis Hopper

### THE AFTERMATH

*Easy Rider* helped launch the soundtrack album as a product in its own right, and the film's use of popular rock songs was an idea that stuck: without *Easy Rider* there'd be no *Pulp Fiction*, *Trainspotting* or *Goodfellas*.



## NEWS DESK



THE NUMBERS

19.6m

Amount of views Nicki Minaj's 'Anaconda' video received in its first 24 hours online – a Vevo record

6

Times that Suge Knight was shot at Chris Brown's pre-VMA party

2

Number of new Prince albums coming on September 29 – titled 'Art Official Age' and 'Plectrum Electrum'

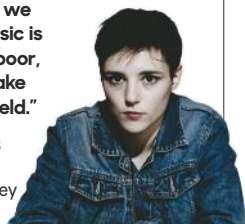
£200

Price Sting is charging fans to pick grapes and olives on his Tuscan estate. Bargain

### BIG MOUTH

"I am deeply saddened and angry that we let these kind of things happen. Rock music is here to bring people together, rich and poor, young and old. Don't let the fuckers make you pay more for a decent spot in the field."

**SAVAGES'** Jehnny Beth criticises this year's British Summer Time festival, where tickets nearer to the Hyde Park stage cost more money



### WHO THE FUCK IS...



This is the "homeless youth" Miley Cyrus brought to the MTV VMAs in a bid to highlight the issue of those living on the street. **What did he do there?** Onstage to help Cyrus collect a prize for her 'Wrecking Ball' video, Helt gave an emotional speech about youth homelessness. **And what happened after?** It has since emerged that there is an arrest warrant against Helt for a probation violation. Cyrus has condemned the media for seizing on the story, tweeting, "Does looking down upon the homeless help people excuse their inaction?"



### Rivers Cuomo

The Weezer frontman is to star in a sitcom about a thirtysomething rock star who walks away from the spotlight at the height of his career. The series will incorporate real events from Cuomo's own life.



### Jack White

The rocker refused to postpone a live gig despite suffering a seriously sprained ankle. A picture of his leg was uploaded to Instagram, and the bruising was in White Stripes-friendly red and white.

### AND FINALLY

#### Doppel-grunger

A Scott Weiland impersonator arrested by police convinced them he really was the former Stone Temple Pilots frontman. Pete Doherty is now looking for his own naughty double.

#### Lethal quizzle

Lethal Bizzle is to appear on *Mastermind* in a hip-hop-themed special, airing on Sept 22 as part of BBC Radio 1Xtra's hip-hop month. Watch John Humphrys fumbling over NWA lyrics.

#### ATP soundsystem

James Murphy is working on a new project that turns mathematical algorithms based on play at the US Tennis Open into over 400 hours of electronic music. 'Andy Murray Is Playing At My House', anyone?

► Find these stories and more on NME.COM



### THE BIG QUESTION

**KATE BUSH DIDN'T PLAY 'WUTHERING HEIGHTS' AT HER COMEBACK SHOWS. SHOULD ARTISTS PLAY THE HITS?**



#### Tom Warmley Temples

"If an artist still has something poignant and useful to say, everyone should let them do that. If you want to hear the hits, you can always put on the tape."



#### Al Horner Assistant Editor, NME.COM

"No-one wants to pay £65 to see a band play a bunch of dusty deep cuts, so yeah, artists should play crowd-pleasers at gigs."



#### Ebruba Abel-Unokan NME reader

"There's no reason why artists shouldn't play what they want live. Everyone knows Thom Yorke never wants to play 'Creep' live again, and frankly, I don't blame him."

## Official RECORD STORE Chart

TOP 40 ALBUMS AUGUST 31, 2014



### NEW 01 Royal Blood Royal Blood

The Brighton rock duo storm to the top of both the Official Record Store Chart and the Official Albums Chart with the thundering riffs of their self-titled debut album.

NEW 2	Annabel Dream Reader <b>The Wytches</b> HEAVENLY
NEW 3	Alarms In The Heart <b>Dry The River</b> TRANSGRESSIVE
NEW 4	Manipulator <b>Ty Segall</b> DRAG CITY
5	Great Divide <b>Twin Atlantic</b> RED BULL
6	Stars <b>Collabro</b> SYCO MUSIC
7	In The Lonely Hour <b>Sam Smith</b> CAPITOL
8	X <b>Ed Sheeran</b> ASYLUM
9	World Peace Is None Of Your Business <b>Morrissey</b> HARVEST
10	AM <b>Arctic Monkeys</b> DOMINO
11	Lazaretto <b>Jack White</b> XL
NEW 12	Tied To A Star <b>J Mascis</b> SUB POP
13	Wanted On Voyage <b>George Ezra</b> COLUMBIA
NEW 14	Angels & Devils <b>Bug</b> NINJA TUNE
NEW 15	Pale Communion <b>Opeth</b> ROADRUNNER
16	LP1 <b>FKA Twigs</b> YOUNG TURKS
NEW 17	The Whole Story <b>Kate Bush</b> RHINO
NEW 18	Stomachaches <b>Frnkiero Andthe Cellabration</b> HASSLE
19	Lacuna <b>Childhood</b> HOUSE ANXIETY
20	Blue Smoke: The Best Of <b>Dolly Parton</b> MASTERWORKS
NEW 21	After The End <b>Merchandise</b> 4AD
22	If You Wait <b>London Grammar</b> METAL & DUST
23	Lost In The Dream <b>The War On Drugs</b> SECRETLY CANADIAN
24	Jungle <b>Jungle</b> XL RECORDINGS
25	Get Hurt <b>The Gaslight Anthem</b> EMI
26	Benjamin Booker <b>Benjamin Booker</b> ROUGH TRADE
NEW 27	Hounds Of Love <b>Kate Bush</b> FISH PEOPLE
28	Eric Clapton & Friends: The Breeze <b>Eric Clapton</b> POLYDOR
29	Hypnotic Eye <b>Tom Petty &amp; The Heartbreakers</b> REPRISE
NEW 30	Dummy <b>Portishead</b> GO BEAT
NEW 31	The Motown Years <b>Michael Jackson &amp; Jackson Five</b> MOTOWN
32	Caustic Love <b>Paolo Nutini</b> ATLANTIC
33	From Scotland With Love <b>King Creosote</b> DOMINO
NEW 34	My Everything <b>Ariana Grande</b> REPUBLIC
35	Stay Gold <b>First Aid Kit</b> COLUMBIA
NEW 36	Junto <b>Basement Jaxx</b> ATLANTIC JAXX
NEW 37	Brill Bruisers <b>New Pornographers</b> MATADOR
38	Concrete Love <b>Courteeners</b> COOPERATIVE MUSIC
39	Going Back Home <b>Wilko Johnson/Roger Daltrey</b> UMC
40	Born To Die <b>Lana Del Rey</b> POLYDOR

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

## TOP OF THE SHOPS



### THIS WEEK THOSE OLD RECORDS RUGELEY

**FOUNDED 2010**  
**WHY IT'S GREAT** It's got a wide range of new and second-hand jazz, indie, punk and blues vinyl.  
**TOP SELLER LAST WEEK** The Madeline Rust – 'Truth Or Consequences'  
**THEY SAY** "We take pride in personalised service and attract customers from around the world."



# SOUNDTRACK OF MY LIFE



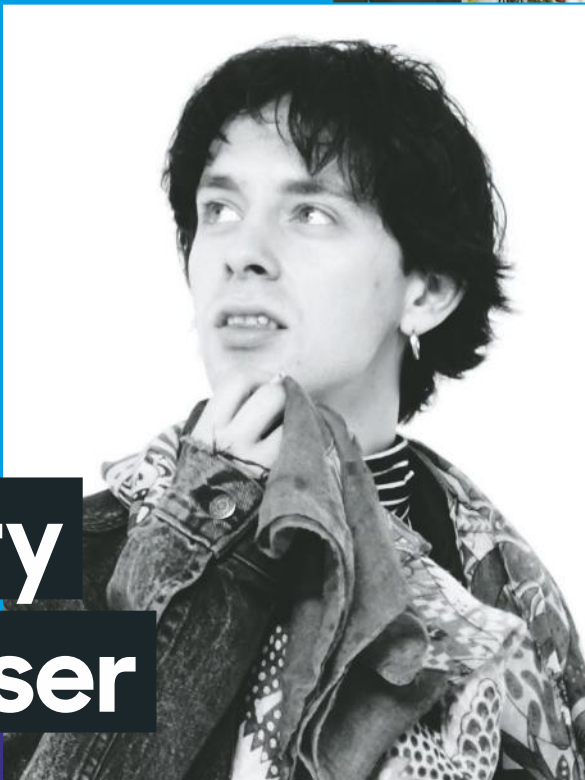
The  
Libertines



Mariah  
Carey

## Harry Koisser

Peace  
frontman



### THE FIRST SONG I REMEMBER HEARING 'Smooth Operator' - Sade

"I was really young. But it sticks in my mind as the first song I remember hearing. It wasn't on the radio, it was a song that my parents had playing in the house."

### THE FIRST SONG I FELL IN LOVE WITH 'I Feel Good' - James Brown

"It's something that really appeals to you when you're young, because it feels like you're spinning around."

It was before I went to school, so I was probably three years old at the time."

### THE FIRST ALBUM I EVER BOUGHT 'Sex Machine' - James Brown

"My parents bought it for me it because I loved 'I Feel Good'. I loved any song that had a hook. I used to put it on and skip to that track. I still have it. My CDs are all in my parents' kitchen."

### THE SONG THAT MADE ME WANT TO BE IN A BAND 'I Can't Explain' - The Who

"It was the first song on an old Who compilation. It got really scratched before computers were a thing. I loved it. I think it was the

a bar or someone put it on I'd be like, 'Shut up!'"

### THE SONG I CAN'T GET OUT OF MY HEAD 'Don't Look Back Into The Sun' - The Libertines

"I'll forever have the first bar, the first riff, from 'Don't Look Back Into The Sun' in my head. That never leaves you. It comes into my head at least every 15 minutes."

### THE SONG THAT MAKES ME WANT TO DANCE 'Fame' - David Bowie

"Always, always 'Fame'. We've been listening to Bowie loads while making our second album."

### THE SONG I WISH I'D WRITTEN 'Don't Let Me Down' - The Beatles

"Genuinely, I always think I could have written that and I didn't, they did. They had a head start on me. Every time I listen to it I think, 'That's not anything I couldn't have done or couldn't do.' And it's

good at 'Bohemian Rhapsody'? I think so. Until something gets broken."

### THE SONG THAT REMINDS ME OF BIRMINGHAM 'Who Do You Think You Are' - Spice Girls

"When our record label came and saw us in Birmingham for the first time in Dom [Boyce, drummer]'s house, as soon as we finished playing, we put on the Spice Girls. They always say to us, 'That's the reason we signed you,' and I'm like, 'I'm sure there were other reasons.' That song became a bit of a party regular. Every Friday and Saturday night, it always went on."

### THE SONG THAT REMINDS ME OF MAKING 'IN LOVE' 'All I Want For Christmas Is You' - Mariah Carey

"We played it so much, even though it was summer. We only listened to Christmas music. I can't think of anything else we listened to. That, or the theme tune to [90s TV show] *The Crystal Maze*."

### THE SONG I WANT PLAYED AT MY FUNERAL 'The Rain Song' - Led Zeppelin

"I'm having none of this 'Highway To Hell', you know what I mean? That's been done. At my funeral I want something elegant, maybe something a bit minimal. Something like 'The Rain Song', but played by a string quartet so no-one knows that it's a Zeppelin track. And with a harpsichord or something. That, or Ellie Goulding, 'How Long Will I Love You'. A weird version of that as well."

## "DON'T LOOK BACK INTO THE SUN' COMES INTO MY HEAD EVERY 15 MINUTES"

general spikiness and loud guitars. I didn't really realise what bands were, but then I was like, 'What are these guys doing? Why are they so loud?' It was cool."

### THE SONG I CAN NO LONGER LISTEN TO 'This Must Be The Place' - Talking Heads

"I listened to it too much. I haven't listened to it for ages but there was a time that whenever I heard it in

great. That's one of the songs I sang in Japan with a covers band, The Japanese Beatles, when we were there last September."

### THE SONG I DO AT KARAOKE 'Bohemian Rhapsody' - Queen

"All of Queen, but I've definitely done 'Bohemian Rhapsody'. Oasis' 'Don't Look Back In Anger' always comes out as well. Am I any



James  
Brown



# Rad ar

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

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

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



## Deers

**The scuzzy Spanish four-piece  
that everyone wants a piece of**

**W**hen Carlotta Cosials broke two guitars just learning her first chord, she knew she was destined for rock'n'roll. "Ana [García Perrote, Deers guitarist] taught me to play guitar," she says. "Only two chords. And we'd play again and again and again and again the same song. And again. And we said, 'OK, let's do a band!'"

Ana and Carlotta were already semi-slebs in Madrid: Ana had a radio show and Carlotta was a Spanish movie actress. But when these two vivacious, perma-giggling party girls were grabbed by the US indie clatter of Ty Segall and The Growlers, they took the old punk advice – this is a chord, here's another, here's a third, now start a band. Calling themselves Deers, they began banging out scuzzed-up Palma Violets-style rock'n'roll about useless boyfriends, Madrid scenesters

and getting pissed in empty nightclubs. That they'd be hailed as Europe's most exciting new band after just four gigs shocked many. Including themselves.

"No-one took us seriously," says Ana. "Nobody believed in us, nobody thought this was going to happen. No-one. Not even us."

They were snapped up by Lucky Number for their debut single 'Demo' in July, featuring the hazy, Velvets-y 'Bamboo', about "when you love someone and he doesn't realise and he doesn't give you what you want", and 'Trippy Gum', about necking four gin and tonics in half an hour.

The Vaccines became champions after meeting them on an ad shoot in Barcelona where Carlotta was the lead actress, then the band's Arni Arnason recorded a song with them on their first visit to London. Now the A&R scramble for their album is looking like the fight over the last instanoodle in Fat White Family's tour budget. "Our email is like fire," says Ana. "It's burning. We had many English people who came to Madrid to have lunch."

"It's cool," Carlotta giggles. "It's like having dates."

■ MARK BEAUMONT

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

► **Hear new single  
'Barns' from Sep 9**

### ► **THE DETAILS**

► **BASED** Madrid

► **FOR FANS OF** The Breeders, Palma Violets

► **SOCIAL** facebook.com/deers

► **BUY IT NOW** The single 'Demo' is available at deers.bandcamp.com

► **SEE THEM LIVE** London Corsica (September 2), Brighton Bleach (3)

► **BELIEVE IT OR NOT** Freddie Cowan from The Vaccines found himself being a roadie for the band at their recent Sebright Arms show in London – he changed Carlotta's guitar strings since she had no idea how to do it herself



**H Hawkline**

From the same stable as Euros Childs and Sweet Baboo comes H Hawkline – creator of gentle, beatific, folksy and poetic masterpieces. Gruff Rhys from Super Furry Animals has compared him to Dylan, and we won't argue with that too much. H has just been in LA recording new material – his first for Heavenly – but before all that, there's the small matter of supporting Cate Le Bon on tour this month.

► **SOCIAL** hhawkline.tumblr.com  
 ► **HEAR HIM** soundcloud.com/h-hawkline  
 ► **SEE HIM LIVE** At 12 dates supporting Cate Le Bon throughout September, and a solo show at London's The Social (September 23)

**Authr**

Authr is London-based producer Courous Sheibani, and though we know virtually nothing else about him, the two tracks on his SoundCloud say it all. The out-of-focus garage/house crossover of 'Breathe' was enough to pique our attention, but the recently unveiled 'Belief' is a massive step forward. Opening up with sharp synths and gasps of vocal, it's all over when it drops into a shuffling, bass-driven beat full of enough soulful tones to make Moderat envious.

► **SOCIAL** facebook.com/authrmusic  
 ► **HEAR HIM** soundcloud.com/authr

**NME BUZZ BAND  
OF THE WEEK**

**The Oracles**

You can thank Pete Doherty for turning us on to this German lot. They've been practising in the same studio as him recently, and he couldn't stop banging on about them to us in a recent interview. Now, the band's first track has gone online. Called 'Melt Tonight', it's dreamy like early MGMT, with a bit of Pink Floyd's



The Oracles

'The Wall' thrown in. The video is also near-perfect.

► **SOCIAL** facebook.com/grouporacles  
 ► **HEAR THEM** oraclesparadise.com

**La Hell Gang**

Five years on from their debut record 'Just What Is Real', Chilean psych-rockers La Hell Gang return with a second LP 'Thru Me Again' – and it finds the Santiago sorcerers in top form. A dark, droning desert-rock sound familiar to fans of Black Rebel Motorcycle Club is pervasive on this ominous record, with tribal rhythms and deep fuzz on tracks like 'Her Way Has Come' recalling Led Zeppelin's stormy classic 'No Quarter'.

► **HEAR THEM** lahellgang.bandcamp.com

**Deep Sea Diver**

Jessica Dobson has performed as a session musician for some of indie's finest for years now – working with everyone from Beck to the Yeah Yeah Yeahs, as well as being a full-time member of The Shins since 2012. She also writes music as Deep Sea Diver, and on new EP 'Always Waiting' she shuffles percussive rhythms



H Hawkline

and intelligent pop hooks with aplomb. Tracks like 'One By One' are proof that, as a soloist, she can be just as impressive as her peers.

► **SOCIAL** facebook.com/thisisdeepseadiver  
 ► **HEAR HER** soundcloud.com/thisisdeepseadiver

**Sista Bossen**

Malmö-based four-piece Sista Bossen may be from Sweden, but the two tracks available online evoke everything that's great about the poppier side of American punk. Single 'Palla' sounds like something in-between The Descendants and the Pixies, mixing a youthful snarl and hardcore riffs with rhythms that are innately catchy. The band's second track 'Identitetskris' comes

in at just under a minute and a half, but will have you thrashing and moshing within seconds.

► **HEAR THEM** soundcloud.com/sista-bossen

**Fabiana Palladino**

Fabiana Palladino has toured with SBTRKT and worked on new song 'For You' with Sampha. That pair's laid-back, soulful sound is evident in the track, with Palladino bringing a low-key soul to the track as she sings "I feel for you" over a dub backdrop. 'For You' will be released later this year via Double Denim (Outfit, Empress Of).

► **SOCIAL** twitter.com/fabipalladino

19

**BAND  
CRUSH**

**East India Youth**



**Art Of The  
Memory Palace**

"Art Of The Memory Palace are a really cool, krautrocky group. They put a lot of thought into their structures and they use good synths. They're from Scotland."



► **HEAR HER** [soundcloud.com/fabianapalladino](https://soundcloud.com/fabianapalladino)

## Moksha Medicine

London four-piece Moksha Medicine were named after Aldous Huxley's writings on visionary experiences, which is fitting, as the best way to describe the band's mind-bending sound would be as an almost transcendental experience. A smouldering cauldron of psychedelia, surf-punk and trance-like drone, the band's new single 'Spindle Thief' confirms them as among the capital's most promising new acts as it launches towards an adrenalin-fuelled finish.

► **SOCIAL** [facebook.com/moksha.medicine.band](https://facebook.com/moksha.medicine.band)  
► **HEAR THEM** [soundcloud.com/moksha-medicine-band](https://soundcloud.com/moksha-medicine-band)

## Alexandria

Despite having made a name for themselves playing the kind of loud rock'n'roll that their PNKSLM labelmates are known for, Stockholm quintet Alexandria's first EP 'Laid Back 4 Ever' is a much more lucid affair. Lead track 'Secret Beach' is proof this is a positive move, as trebly guitar riffs and wavy chords create a dreamy psych-pop sound that's full of definition – it's a better stress relief than anything the doctor could prescribe.

## Porter Ray

► **SOCIAL** [facebook.com/alexandriasounds](https://facebook.com/alexandriasounds)  
► **HEAR THEM** [soundcloud.com/alexandriasounds](https://soundcloud.com/alexandriasounds)

## Yes I'm Leaving

Sydney three-piece Yes I'm Leaving are already three loud LPs in, and with new single 'One' they've set a scuzzy precedent for their fourth album, 'Slow Release'. Elements of Kurt Cobain favourites such as Big Black and The Jesus Lizard make a deep scratch here as Billy Burke screams through a brutal onslaught of sweaty distortion and super-fierce noise-rock. It's the kind of music that would give your lovely grandparents nightmares.

► **SOCIAL** [facebook.com/yesimleaving](https://facebook.com/yesimleaving)  
► **HEAR THEM** [soundcloud.com/yesimleaving](https://soundcloud.com/yesimleaving)

## Porter Ray

When he's not playing with snakes and making music as Shabazz Palaces, Ishmael Butler works in the A&R



Moksha Medicine



Yes I'm Leaving

## Jouk Mistrow

With statements like "Eat Vegetables And Fuck", "Drink Assam Bold" and "Forget Your Emotions" strewn across their Bandcamp page, you might be forgiven for thinking that Australian trio Jouk Mistrow (known as Rabbit until recently) are a bit of a barmy bunch. But their "pseudo-nihilistic alt-garage" boasts a stirring, youthful energy. Much like their regional neighbours DZ Deathrays, they got themselves noticed playing house parties across Brisbane, and with punchy tracks like 'Shadows Make Us Freeze', they could easily make an impression away from the Sunshine Coast.

► **SOCIAL** [facebook.com/joukmistrow](https://facebook.com/joukmistrow)  
► **HEAR THEM** [soundcloud.com/joukmistrow](https://soundcloud.com/joukmistrow)

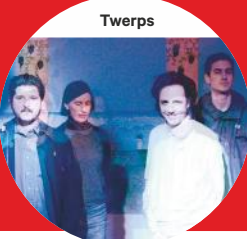
department at Sub Pop. His latest signing is a talented young rapper from Seattle named Porter Ray. The 'Fundamentals' mixtape is his latest release, an incredibly eloquent and jazzy take on conscious rap that doesn't forget to keep things memorable throughout. A full studio album is set for release next year.

► **SOCIAL** [@porterbeplayin](https://twitter.com/porterbeplayin)  
► **HEAR HIM** [porterray.bandcamp.com](https://bandcamp.com/porterray)

# Radar NEWS ROUND UP

## PEAKING LIGHTS RETURN

One of our favourite duos, Peaking Lights, return with a brand-new album on October 6 via Domino imprint Weird World. The follow-up to their much-praised 2012 album 'Lucifer' is called 'Cosmic Logic'. Debut single 'Breakdown' is available to stream online now.



## SPOOKYLAND SIGN

Enigmatic Aussie act and recent Radar Buzz Band Of The Week, Spookyland have signed a deal with Alt-J's US label Canvasback to release their new single 'Rock And Roll Weakling' later this year. More country-tinged than previous effort 'The Silly Fucking Thing', it's no less captivating.

## BOOGARINS TAKE LONDON

Brazilian psych outfit Boogarins recently made a trip to the UK for a rare London show at the Shacklewell Arms. Channelling a colourful '60s vibe, they performed a slew of heady jams from 'As Plantas Que Curam', as well as several tracks from an unannounced new album.

## TWERPS HOOK UP WITH MERGE

Aussie act Twerps have signed a new deal with Merge Records, ahead of the release of new EP 'Underlay' (online now). That release features songs written and recorded over the summer, and precedes an album proper, which Radar understands is set for release in early 2015.

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





# Fryars: the return of pop's lost boy

**Back in 2007, Fryars was music's next big thing – but then record-label politics got in the way. Now he's back to finally realise his full potential**

The curious, tragic case of Fryars' long-awaited second album 'Power' begins with a short story, "about an engineer from the north of England who goes to America and builds a big machine that powers the whole of the country". Ben Garrett – who first appeared in *Radar* in 2007 but has been pretty much AWOL for the past five years – had gone to obsessive lengths to plan the record, writing a detailed 30-page outline for it, and paying for it with the "nest egg" he'd accrued from his Bandstock-funded 2009 debut 'Dark Young Hearts'. "I was recording 10-piece string orchestras in Sweden, working with really good musicians, paying the producer properly... In the end, I got down to about £400." The plan was always to sign 'Power' to a proper label, though. After all, Garrett

was ambitious, having written a 90-page dossier outlining everything from the artwork to the marketing strategy. He felt that such a large-scale project would be best served by the resources

of a major label, so he signed to Warner subsidiary 679 (home of Plan B and The Streets) in 2012, who reimbursed his recording costs and gave him an advance. Everything seemed to be falling into place. But then, when Warner's merger with Access Industries went through in the summer of 2011, everything started going wrong.

get something out of their investment, they cancelled my debt and gave my album back to me. I couldn't work out if it was out of benevolence; there are a lot of people there who'd tried to sign me to different labels before they worked there, so I can't help thinking that it was as much out of generosity as madness."

After lengthy legal negotiations, Garrett's exit from Warner was finalised this year, and two months ago – after briefly toying with the idea of posting the album online for free – he signed to Fiction, a subsidiary of

another major label, Universal. Far from gaining a reputation as a 'problem' album, however, 'Power's' time in isolation has only added to the hunger to hear it.

"There were more people in for it after I came off Warner than there were when I signed to them! In fact, even crazier things happened in terms of people within Warner trying to sign it *back* again."

'Power' will finally be released in November, and despite its troubled gestation, it's a masterpiece: a sweepingly ambitious pop record unlike anything else you'll hear this year. Today, Garrett is surprisingly philosophical about the whole affair, aware that he's been given a second chance that many artists don't get. "The way things have happened, it's ended up being quite good for me," he

reasons. "But it's all the things that didn't happen that are frustrating: all the gaps where you look back and wonder, 'Where did that year go?'" ■ BARRY NICOLSON

## ► NEED TO KNOW

► **WHO** Fryars – aka Ben Garrett – is the London pop sensation who emerged in 2007 but had to put his entire career on hold due to years of record-label wrangling.

► **WHAT NOW?** Finally, Fryars' album 'Power' is out on Fiction on November 17, with single 'Prettiest Ones Fly Highest' out on Monday (September 8). Produced by Garrett, ex-Clor man Luke Smith and XL's Rodaidh McDonald, it was recorded in London, Stockholm and North Carolina between September 2010 and June 2014.

► **HE SAYS** "The whole industry is a comedy of errors, and I've been a beneficiary of it as well as a victim."



**He became known as the guy who got shafted by the music industry**



# Back in

When they came to record their first album since the departure of bassist Carlos Dengler, Interpol were forced to reconfigure from the ground up. Gavin Haynes meets them as they bury the past in Las Vegas





# black

PHOTOS BY PIETER M VAN HATTEM



23

Sam Fogarino, Daniel  
Kessler and Paul Banks  
in Red Rock, Nevada,  
August 21, 2014





**T**his is a story about a man who isn't here any more. A prancing ornament on an otherwise restrained rock band, first spotted at one of Interpol guitarist Daniel Kessler's college parties, clad in a neo-goth quasi-drag queen skirt 'n' make-up combo. "That guy," Kessler decided, "must play *something*..."

That guy is Carlos Dengler, aka Carlos D. I once phoned Dengler for an *NME* interview in which he had to choose his favourite tracks. Standard stuff. But not with Dengler. "Until you've been on the road," he explained, "I don't think you can appreciate the sort of Dostoevskian drama – the existential crisis – that is precipitated by not having the right toothpaste." This was not even the third most outlandish thing he said in our 15-minute chat, hinging as it did around a discussion of the romantic personality of his Italian greyhound.

Dengler left Interpol a few days after he'd finished his bass parts on Interpol's self-titled fourth record, released in 2010. It turned out to be their least focused album to date, drifting along with no obvious purpose or sense of direction. The tension that had always driven the band threatened to become its undoing. It's almost a wonder that we're here in Las Vegas today, as Interpol begin the tour for their fifth album, 'El Pintor'.

Sucking up his fourth American Spirit of the hour out on his balcony at the Cosmopolitan Hotel, Interpol drummer Sam Fogarino freely admits that he used to rub up raw against Dengler on tourbuses and in airport lounges. The force of Dengler's intellect, or more exactly, the force with which he felt burdened

to use it, meant that he'd be arguing with you that black wasn't actually black – it was "the absence of colour". The sort of mind that Nietzsche had – the kind that actively makes you unhappy, because it is so unbending in the pursuit of its truth that it simply can't accept that life is messy and other people are idiots, so just get on with it.

"It's funny you should mention Nietzsche," says Fogarino. "I always used to say to Carlos that he was Nietzsche and I was Hubert Selby Jr – the guy who wrote *Last Exit To Brooklyn*. Selby Jr was a very smart guy, but he was always more of a feeler than a thinker. He wrote very simply. He was happy to bumble along. Carlos was the opposite..."

But when it came to writing music, a very different character emerged. This one didn't over-intellectualise. When he picked up the

bass, Dengler played it instinctively. There, in the sweaty little practice rooms that the band still favour, he and Fogarino would spin an entirely intuitive little dance around each other. In the delicate ballet of Interpol – dominated as it is more by space than sound – they'd finally find each other in perfect lock-step.

But there came a point when Dengler no longer wished to be found. The end wasn't sudden. For about two years, the standard tensions inevitable in any band had ratcheted up a gear, to something genuinely sticky and unsolvable. There were various "attempts made to accommodate" him. Those dense orchestral manoeuvres darkening up 'Interpol'? In part driven by Dengler, who was deep into his symphony orchestras and soundtrack music at that point. Ultimately,

## TURN ON THE SIDE-LIGHTS

Interpol's extracurricular activities

### Paul Banks' painting

**Sam Fogarino:** "He's really good. I wouldn't just say that if I didn't think he was. I keep saying he should have an exhibition, but he's the kind of guy who keeps everything very quiet until it's absolutely ready. Give it five years, and you'll see."

### Daniel Kessler's new experimental album...

**Daniel Kessler:** "It's called 'Big Noble', it comes out in early 2015. It's myself and a sound engineer friend: very experimental, me playing guitar, improvising, in his lounge, then he fits it all into place. It's kind of the opposite to Interpol. Rather than planning everything out, I can be more free."

### ...and his restaurant

Along with a chef he knows, the guitarist has invested in Brooklyn's Bergen Hill: "The vibe is intimate and bonus points to whoever is in charge of the music. Nice eclectic mix," says a review on Yelp. Kessler says, "I'm not just a sleeping partner. I've been very involved with the fine details. I put as much obsession into that as I do into making an album."





the pressure of making that album was the end of the road for making accommodations. “In the end,” Fogarino says, “I think he didn’t want to be touring any more. It wasn’t for him. And that’s just not possible. Touring is the only way to close the circle on making an album.”

Dengler is back in New York now, reportedly. Acting, apparently. His personal website – once a repository of gems like the trailer for his short film about how “celebrity is a disease, an affliction” – no longer exists. Fogarino, who lives down in Athens, Georgia, goes up to NYC from time to time and hears bits and pieces from mutual friends. But no-one on the band’s side has attempted to contact him directly. “If I were 10 years younger, maybe I’d go and snoop around, check out what he’s up to, but no, I’m pretty in and out there nowadays,” says Fogarino.

### Sam Fogarino’s Empty Mansions

The drummer’s 2013 solo debut enlisted members of The Jesus Lizard and Brandon Curtis of Secret Machines to make a Pixies-like alt-rock racket.

### Julian Plenti and DJ Fancypants

Banks has released solo records as Julian Plenti, along with 2012’s ‘Banks’ and a 2013 rap mixtape, ‘Everybody On My Dick Like They Supposed To Be’. He also DJs as DJ Fancypants and has extended an invitation to Lil Wayne to collaborate.

### “I feel a bit

uncomfortable talking about this,” says frontman Paul Banks. “Carlos was a difficult man sometimes, sure. But he isn’t here to put his own side, is he? So... I don’t know how much more I can add.”

Banks smokes his Camels only slightly less rapidly than Fogarino did in his interview. Interpol have a general rule nowadays about being interviewed separately. Nothing personal, they insist, they’ve just become pissed off with either talking over each other or not getting a chance to say their bit.

The question of whether they would discontinue the band didn’t come up immediately, says Banks. “We’d made an album. There was no doubt in my mind that we were going to go out and play that tour.”

Banks seems groggy. It’s midday, but he only woke up 40 minutes ago. There was a gig last night in Phoenix, Arizona. You can feel the juice gradually starting to percolate through him, and it’s only when we get on to the subject of Lil Wayne’s potential for genius that his hesitance begins to loosen. He wears a beanie with a little purple diamond atop it, and a black T-shirt with two little gold medallions poking through the V-neck. Banks is easily the least Interpol of all Interpol. He loves hip-hop. He surfs. He’s a beach-blond corn husk of a man who spent a good patch of his young life living in Mexico City. The opposite in many ways of small, neat, corkscrew-haired lounge-lizard Kessler. Or the

## “There was never a conversation about quitting”

PAUL BANKS

willfully tweedy Dengler. No wonder people often assumed Dengler was the singer.

When it came to finding a replacement bassist to tour ‘Interpol’, initially the Yeah Yeah Yeahs’ Nick Zinner – a pal of the band’s – put them in touch with David Pajo, the guitarist from post-rock heroes Slint. Later on, Brandon Curtis from latter-day prog types Secret Machines filled in a bit more. Two hundred dates later, the three core members of the band went their own ways. Kessler to New York; Banks to Copenhagen – he is still dating supermodel Helena Christensen, with whom he has a child; and Fogarino to Athens, Georgia. They existed separately. Banks made solo records. Kessler opened a restaurant. Fogarino raised a baby and released records with his band Empty Mansions.

By August 2012, Kessler was back on the phone to Banks about re-grouping. “There was never a conversation about quitting,” he insists. “I just tried not to think too hard about it. It was just: I like making music with these guys. Let’s see what comes out.”

He’d certainly never stopped writing; mostly he writes on an old classical guitar while watching art films, in a state of semi-consciousness. Comeback single ‘All The Rage Back Home’ was written, fittingly enough, on the last day of the 2010 tour, on a balcony ➔



in Buenos Aires. Things started well, but with three days of rehearsals booked, Banks began hitting the wall, suddenly unable to drum up anything to go with what Kessler was playing him. Work stalled. Was this still a going thing?

Funnily enough, the answer to what was missing turned out to be glaringly obvious. Bass. Rather than cancel the sessions altogether, the next day Banks brought in a bass guitar to rough out the bottom end. Immediately, they were back on it. In fact Banks roughed them out so well that the parts he laid down became, more or less, the finished versions.

Fogarino seems really proud of what his new rhythm section partner has managed; seems

to feel that he's knocked it out of the park: "What Carlos brought to the band became a huge part of the sound. You couldn't take it away. Paul had a lot of respect for that. He knew whatever he did had to respect that. It couldn't be a template thing."

Besides, the guitar interplay between Banks and Kessler has long been the bedrock of what the band do. Flipping that into the rhythm section just gave it a deeper dimension. "I think it has reconnected them at some level," says Fogarino. "I don't think they always realise how special what they



## LENGTH OF OUR LOVE

NME's original verdicts  
on Interpol's albums

### Turn On The Bright Lights Matador 2002



"Through all those years of bad irony The Dark's vital signs have kept strong."

With 'Turn On The Bright Lights', Interpol interpret them perfectly for these new and exciting times."

8

### Antics

Matador 2004



"An album scored through with a vehement beauty that, with each listen,

becomes all the more acute for its unwillingness to shy away from life's bleaker, more painful moments."

8

### Our Love To Admire Capitol 2007



"Finds its true strength as a whole. From its opening notes to its final

breath, the album's enveloping atmospherics seep into the senses, giving the everyday a film noir quality."

8

### Interpol

Soft Limit 2010



"Those hoping for that reported return to the tense, nervy excellence of

'Turn On The Bright Lights' will be somewhat disappointed; these new songs often simply drift along, lost in their own world."

6

do together is. They're such different guitarists – they approach everything from such a different angle that together, they come up with something very unique."

Now, the focus is squarely back on those duelling guitar lines. 'El Pintor' is a tight, well-defined little set. Ten tracks. Minimal pissing about. Gone are the washy orchestrations of 2010's 'Interpol'. Gone are the doomy synths of 2007's 'Our Love To Admire'. In: three men eyeballing each other in a small, sweaty practice room. It's the sound of a monolith having a clear-out, and realising that in actual fact, being pin-sharp suits them more than being portentous.

## Naturally, the

three are adamant that 'El Pintor' is not meant as a fan pleaser; no retreat, no surrender, "we're artists", all that. But consciously or unconsciously, this is a record that *will* please fans. It's the sound of a band taking down some of the hauteur they've always shrouded themselves in, in favour of aggression: an impressive level of fresh attack for a band five albums and 17 years in. Though they must surely be aware that it's difficult to generate new fans given that it's just not 2002 any more. They

defined the era they arrived in. Now they are cursed to be defined by it.

"There was a time, around [2004's] 'Antics', when things weren't quite settled," Fogarino recalls. "The ball was still up in the air, and the question was whether we would find real success, then it was suddenly happening. For real. And I think we all were conscious of that. We looked around and savoured the moment." Debut 'Turn On The Bright Lights' (2002) had sold slowly, gradually, turning Interpol into a word-of-mouth cult. 'Antics' closed the debate on whether they had staying power, putting the band in the ultimate indie sweet





Former Interpol  
bassist Carlos  
Dengler

spot: commercially huge, critically adored, seemingly unbothered by either factor.

**So what exactly** is the plan for a decade that no longer belongs to them? “Look, I always say that when we signed to Matador and put out the first record, that was where my ambitions topped out,” says Kessler. “Since then, everything else has just been a journey to see where the music took us.”

Fogarino: “I remember going to see the Pixies in 1991. About 2,500 people at a theatre. And thinking that was probably the best place to be as a band – you were a big deal, but you could still look your audiences in the eyes. Of course, they were totally jaded and over it themselves by then...”

Are Interpol in a similar place? Do they not have enough bank, enough cred, enough supermodel girlfriends to can it and retreat into splendid isolation? After all, these weren't the guys who started as a gang of mates then carved a friendship into a band. The thing that unites them is the thing they do together. If anything, they're a kind of musical A-Team who came together in late-'90s New York because they were all seriously shit-hot at the thing that they did. “I was most interested in the talent I perceived in the room,” is how Banks frames it.

Kessler started the group with the idea that he wouldn't be songwriter führer; that the only way to make it exciting would be to run things as a democracy. Everyone would bring their own parts to the songs, and Interpol was simply the sum of that talent surplus.

Before they ended up in New York, Banks and Kessler had met very briefly as language students on exchange in France. Kessler was always the deal maker, the strategist, the guy who went out and used his connections from working at Domino to hustle them up the ladder and into a deal. In another label role, he was once the man who had to shepherd Mogwai around New York on their first ever visit, later parlaying that encounter into a support slot with them for his band. He once interned for Andy Warhol's legendary *Interview Magazine*.

Banks first remembers becoming aware of Kessler as a ballsy, dynamic guy when he noticed him “walking out of an exam at summer school in Paris – just putting down his pen and going, ‘I can't do this, sorry’”. Before the fateful party where he turned up in a skirt, Dengler was a sometime NYU philosophy student and full-time club kid with a pungent reputation on the goth scene. Fogarino arrived slightly later, already aged 32, not because of any

personal connection, more because he was an amazing drummer, one of the best working in NYC in that era, who'd already turned down a job in Marilyn Manson's touring outfit. A man called Greg Drudy had been on drums before Sam. He was rock-steady, but when he was replaced by Fogarino, says Kessler, “the same songs just took on a whole new life”.

Lobbed together in a practice room where they spent half the session fixing an amp, they built something that was theirs alone. Kessler still hates all of those old Joy Division comparisons, and he's not any more impressed when you try and ask him about The Chameleons (the thinking man's go-to Interpol reference). As far as he's concerned, Interpol are Interpol are Interpol. And you'd have to admit, they've always been deeply singular in what they do. The Strokes have long since gone off the boil. The White Stripes had bagpipes by the end. But these guys always guarded the essence of their sound the most protectively of all. It's that doomy Banks bark. It's Kessler's barbed little riff koans. And,

well, it was always Dengler's fathoms-deep two-stroke bass motor...

This week, somewhere in darkest Brooklyn, Carlos Dengler may well go down to his local vinyl emporium, before coming home to pour some lapsang souchong into a bone-china cup and put the new long-player from his old band on to his hand-wound phonograph. Reclining in his studded leather armchair, he might even raise the wryest of eyebrows at how much of his personal shtick has been left in place. Like Fogarino says, take it out – no Interpol.

Even if you make a film about fame being “a disease, an affliction”, it takes balls of steel to walk out of a big touring rock band. Yet Dengler is precisely that rare kind of guy who would feel compelled to. His blazing sense of certainty was Interpol's blessing and curse. Now, they simply have to go forward.

“Carlos is a one-of-a-kind guy,” Kessler thinks. “Did we always get on? No. But I loved having him in the band, and I'm still in awe of what he contributed.”

“If Carlos wants to re-emerge in some form or other, I have no doubt he will,” says Banks. “He really is that talented. It's just that, right now...” he peers out as the dancing fountains of the next-door Bellagio Hotel begin to squirt to Sinatra. “You know, I'm just not sure he wants to be found.” ■

**“If Carlos wants to re-emerge, I have no doubt he will”**

**PAUL BANKS**





# Welcome to Radi



**Lucy Jones** visits the band's Oxfordshire base for the full story behind drummer **Phil Selway's** moving new solo album and an update on the new Radiohead LP

PHOTOS BY ED MILES



# ohead HQ



**R**adiohead's HQ is situated in a quiet, leafy complex in Didcot, an area of Oxfordshire where the roads are fringed with tilled fields and small family houses. The office itself sits between a chiropractor and a home help agency, and there's a mobile 'pooch-washing' facility across the way. It feels entirely appropriate that for nearly three decades this has been the nerve centre for a group of teenagers who became the biggest band in the world while remaining resolutely allergic to the clichéd trappings of rock'n'roll.

In February 1992, Radiohead recorded their first EP, 'Drill', in the building's main room. The band's history since then is written all over the office walls: a dazzling number of platinum discs; a framed *Billboard* poster from when 'Kid A' – astonishingly, considering its titanic experimentation – went to Number One in the UK; tour photos from the 'Hail To The Thief'-era through to a black-and-white press image from their last album, 2011's 'The King Of Limbs'. A shelf heaves with award trophies: Grammys, Ivor Novellos, Mercury nomination awards, gongs from MTV, *NME*... Leaning against one wall, stacked between similar examples, is a school-photo-style shot of the 'In Rainbows' touring crew. Apparently, they always do one. Books by Rankin and David Byrne sit on the coffee table among magazines and vinyl.

Looking politely uncomfortable at being asked to pose for *NME*'s photographer against the backdrop of this micro-Hall Of Fame is Phil Selway, Radiohead's drummer. He's here to talk about his second solo album: 'Weatherhouse', the follow-up to 2010's 'Familial', was written mostly during the 'King Of Limbs' tour and made during the break that the band took from one other afterwards. "We'd been hard at it for some time," he says. "It felt like the right time to step away. We knew Radiohead was in a really good place and would be in a really good place when we came back to it." As you read this, they will be heading back to the studio after their longest-ever break apart to start work on their ninth studio album.

While his bandmate Thom Yorke can't turn up at a barn in Cornwall without the world's media finding out, by contrast we know amazingly little about Selway. The bare essentials? Born 1967 in Hemingford Grey, Cambridgeshire. Moved to Oxford when he was seven (he credits living in the provinces and the "need to dream a bit more" as a factor in Radiohead's success). Still lives in Oxford with his family, like most of the band. Went to Abingdon, as they all did. Not a fan of ➔



## LP9

What might we hear on Radiohead's new album?

## An ode to honeybees

Thom Yorke recently tweeted several links to current research blaming chemical insecticides called neonicotinoids for causing the decline in honeybees in the US. The political statements on Radiohead's albums are always opaque, but you never know.

## Jonny Greenwood's classical music

One of the tracks Greenwood has been playing live this year, 'Loop', is a spiralling epic that could well fit LP9. He also said in a recent interview that he might want to bring his classical work into Radiohead.

## Jack White

Last year, Thom Yorke visited Third Man Records and "laid down" 'Identikit', one of the new tracks played out on 'The King Of Limbs' tour, according to Jack White. Atoms For Peace and White are both on XL and it's possible that this track might surface in a new light.

## Krzysztof Penderecki

It's unlikely the new album will feature any guest spots, but anything's possible. The avant-garde Polish composer Penderecki recently said he "had some future plans" for a Radiohead collaboration.

## More weird release strategies

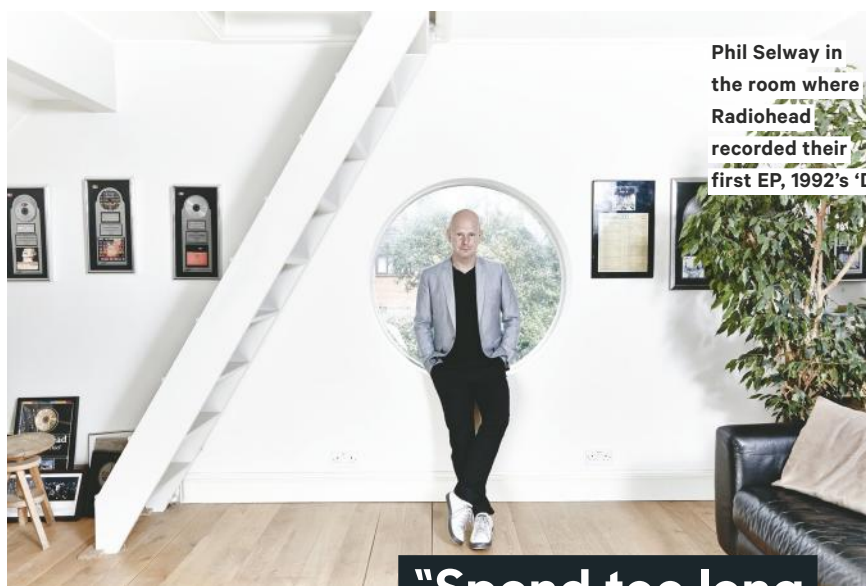
Soon after Aphex Twin announced new LP 'Syrro' on the Deep Web browser Tor, Yorke published a one-word tweet: "Tor". As an advocate of online privacy rights, could we see Radiohead's next album following Richard D James' example and appearing via a mysterious online network?

school, but a fan of Nick Drake and The Cranberries in the early '90s, according to an old *NME* clipping. Long-term volunteer for the Samaritans. Taught English for a bit. Prefers to stay in the background. Mostly silent in band interviews. Drummer. 'Weatherhouse' is Selway's move to the foreground, his attempt to establish his voice even more confidently than he did in 'Familial' – and it's tempting to dig down into the lyrics to find out more about him.

## But first, the

music. On 'Familial', Selway passed drumming duties to Wilco's Glenn Kotche. But this time, his 'Weatherhouse' bandmate Adem Ilhan – known for his work with old Elliott School peer Kieran Hebden (aka Four Tet) in their avant-garde band Fridge – strongly encouraged Selway to get back behind the kit. When Radiohead started mixing both programmed and live drums in the early noughties, he said that it both "liberated" and challenged him as a performer. He credits his rekindled love for the instrument to touring 'The King Of Limbs' with a second drummer, Portishead's Clive Deamer, and admits that he has been through "different phases" with the drums. "When you first start you think you're God's gift, and then you go through periods where your confidence goes," he says. "But [this record] is a more complete experience of me. That's what I do. I drum. I've got a distinctive drumming voice, so it paints the bigger picture."

Joining Ilhan and Selway was Katherine Mann, who plays under the name of Quinta and supported Radiohead on the 'In Rainbows' tour as part of Bat For Lashes' backing band. The three of them moved between a variety of instruments on 'Weatherhouse', among them guitar, marimba, glockenspiel, drums, Selway's vocals and programmed sounds.



Phil Selway in the room where Radiohead recorded their first EP, 1992's 'Drill'

## "Spend too long in the spotlight and you start feeling grubby"

The album was recorded at the Radiohead studio down the road in Oxford, and as Selway says, "With a studio full of inspiring gear and a great-sounding desk, we felt like a band."

He is measured and thoughtful in conversation, and 'Weatherhouse' reflects his demeanour. He answers questions graciously but seems happier to let the music speak for itself. "Songwriting is a very good way to be considered, because you don't have to put anything out there until you're happy with it," he says.

The record manages to convey some complex emotional situations, and doesn't shy away from painful topics. 'Don't Go Now' returns to the subject of grief; on 'Familial', Selway wrote about the loss of his mother, Thea, who died while Radiohead were on tour in 2006. "It's about that point where the person who's gone appears to you," he says, "whether it's a trick of the mind, your brain convinces you that they're there." Inspired by Talk Talk frontman Mark Hollis's lone, self-titled 1998 solo album, Selway exercises profound self-control when it comes to expressing the chaos of human relationships. "People talk about a song writing itself, and it does," he says, but he admits to a cathartic energy, too: "They reveal something in yourself, to yourself."

His lyrics on 'Turning It

Inside Out' seem like they might reveal an uncomfortable truth about Selway's day job. "When we talk we wonder who'll break first, twist each other's words", he sings. Should Radiohead fans be worried, Phil? "No," he says, laughing. "We're starting again in about a month's time. We've decided that now feels right to start making music and we've got the first week booked in, so we'll see how it goes."

I'm still concerned. "What about the lyric, 'Sometimes I could leave it all behind'?" "Inevitably frustrations can get the better

of you if you're working in any kind of close relationship," he says, "but there's a song and then there's the reality of your life. It's not sent out as a warning signal."

One of the keys to Radiohead's longevity is the fact that they essentially break up every time they finish touring a record. Throughout their many phases, the sole aim has been to innovate, and Selway is adamant that "that's always been the lifeblood of the band. There's no point in carrying on if we're not pushing ourselves or we haven't got anything new to add."

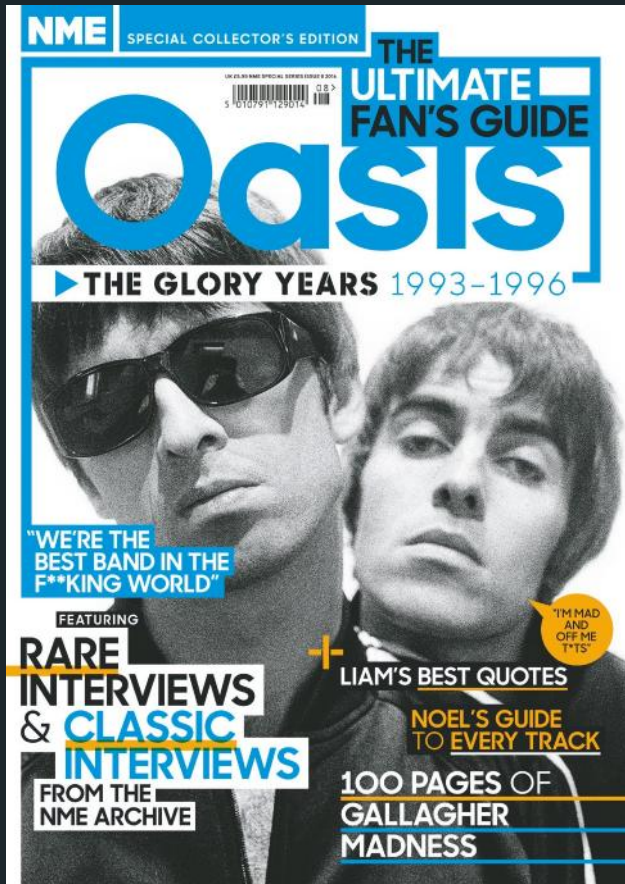
He's modest about the fact that Radiohead, as he puts it, "seems to" affect a lot of people. "People are very attached to how they feel a Radiohead record could be, and sometimes it coincides with where we want to go," he says, cryptically. Even now, having sold over 30 million records, Selway talks of the "intimate dialogue" between Radiohead and "whoever's listening". He's self-deprecating on the subject of how it feels to play such a role in listeners' lives: "Once you're in the spotlight it's fun, but we need to step away from it. If you spend too long in that place you can get a distorted view and start feeling a little grubby after a while."

Will Selway write for the next Radiohead record or continue with his solo material? He pauses again. "I'd be happy to if it felt appropriate," he says, giving nothing away. Speculation is already bubbling about what LP9 could look like. Will recent live favourites 'Identikit' and 'Skirting On The Surface' turn up? In the past, older songs have appeared on new records, as 'Nude' did on 'In Rainbows'. "No idea," he says, smiling. What about cult fan obsession 'Burn The Witch'? "God knows." Are there any predictions he can make at all? "I have absolutely no idea," he says, "and that's what keeps us all there until the end." ■





SPECIAL  
COLLECTOR'S  
EDITION



ORDER ONLINE NOW AT  
**NME.COM/STORE**

AVAILABLE TO DOWNLOAD AT  
**NME.COM/DIGITAL-EDITION**



# Shutter icon

## Chalkie Davies, recipient of the Outstanding Contribution Award at this year's NME Music Photography Awards with Nikon, talks us through his most memorable rock'n'roll creations

**F**ixing faulty aeroplanes or striving to create some of the most iconographic music photography of all time? A teenage Chalkie Davies knew which he'd prefer. As a young man working for British Airways at Rhoose Airport near the seaside town of Barry, Davies just couldn't shake the idea of a bigger adventure. He could stay put and mend battered aviation machinery, or channel his talents into creating a legacy entirely of his own, combining a love of photography with a pursuit of rock stars who harboured equally sky-high ambitions.

For every music fan's sake, thankfully he chose the latter. Davies may not have provided the riffs or the lyrics, but during the 1970s and '80s he did something just as vital for punk, new wave, ska and this very magazine, where he was staff photographer from 1975 until 1979. Chalkie fled to London aged 20 to chase David Bowie, the Sex Pistols, Blondie, Elvis Costello, Echo And The Bunnymen and Thin Lizzy around the city, and in doing so created some of the most iconic music photos of all time.

Chalkie joined the likes of The Specials and Madness on the 2-Tone Tour of 1980, but he soon decided to focus on studio work, shooting sleeve artwork for The Who, Robert Plant and Bowie, before relocating to New York in 1988. In honour of his achievements, Chalkie has been crowned Outstanding Contributor at this year's NME Music Photography Awards with Nikon. Over the next five pages, check out some of his finest shots, and read the stories behind them below.

### Debbie Harry, 1980

"I shot this on a black background because I wanted to do something different and I thought blonde on black would stand out. Debbie turned up at around 10am but she had to be somewhere else, so we had about 20 minutes in the studio for the shoot. She was really easy to shoot, but we'd

all been out to the Music Machine [a venue that was integral to punk, now Camden's Koko] the night before. We were all friends and we'd hang out a lot – the music industry was like a little village. I'd hung out with Debbie and Chris Stein a few times by that

point. I remember Debbie's eyes were all red and bloodshot because we'd been up so late, so I put some sunglasses on her to hide that. Then I tilted her head so the light was reflecting off them a bit to make it look a bit more interesting."

### The Clash, 1977

"Back then, all the shoots we did were reportage, so we'd only get to take photos when a journalist was talking to a band. One shot was used for The Clash's first *NME* cover and [manager] Bernie Rhodes thought it was important that they were shot full-length to get their clothes in, because their image was very important. That shot was taken at Rehearsal Rehearsals, which is now a part of Camden Market. I always knew I would use a shot with Paul [Simonon] in the middle because he would look best, though Bernie took a bit of convincing. Initially, we were meant to do the shoot for the interview on the Circle Line. We were told to be on the platform at Baker Street at midday, the band would already be on the train and then we'd jump on. We were trying to do the interview on the train and I said, 'There's no way [he] can hear you,' and got everyone off at King's Cross and we went to a cafe round the back of the station. Then we made our way to Oxford Street and to an alleyway just off of it that I knew. I never printed this photo because none of the shots were that good, apart from this one."

### Ramones, 1977

"This was taken in the Bowery area of New York,

which back then was pretty run down and dangerous. They had their art director, Arturo Vega, with them – the guy who designed the Ramones logo. Punks didn't really know how to stand for photos, so he was there to give them a bit of direction and make them look less awkward. I took them down this alley that had trash everywhere, old sofas and loads of junk. There's a wider shot in a different part of the alley where you can see more of it. I just thought the location and all the rubbish there really suited them."

### Sid Vicious & Nancy Spungen, 1978

"This was taken in the big house in Cricklewood I shared with Phil Lynott from Thin Lizzy. We'd all go out to the Music Machine or somewhere and then everyone would come back to ours. Nancy asked me to take her picture, so I took a few in the living room, and the only other room that was clean at the time was the bathroom, so we did a few in there too. Everyone thought they must have been really difficult, but they were just normal people. She was very much in love with Sid, completely devoted. Sid was quite sweet and funny. That night, we left them watching an Elvis Presley movie when we went to bed. When we came down the next morning, they'd cleared away the beer cans and emptied the ashtrays before they left. I don't think many people would expect that." ■

## GIVE IT UP FOR CHALKIE

Here's what Chalkie Davies had to say just after receiving his Outstanding Contribution Award...

### Why is it important to recognise great music photography in 2014?

"Anyone can take photos now, with phones and Instagram. It's vital to acknowledge that photography remains important, because music photography is about documenting what's happening."

### What advice would you give aspiring photographers?

"Back in the day, film was so expensive – £12 a roll – that you were really careful about what shots you took. I see so many people now taking loads of photos; you don't need to take so many to get a good shot. So take fewer photos and have fun."

### ► FANCY YOURSELF AS THE NEXT CHALKIE?

If you haven't already, you can still enter the NME Music Photography Awards with Nikon. Winners in the amateur categories of Live, Portrait, Festivals and Under-18s have the chance to win a 24.2-megapixel Nikon D5300 (RRP £719.99). For professionals, there's a 24.3-megapixel Nikon D610 and 24-85mm lens (combined RRP £2,299.99) up for grabs. And you could bag a Nikon Coolpix S9700 (RRP £249.99) just by voting for your favourite image. Head to [NME.COM/photoawards](http://NME.COM/photoawards) now for details.







**Debbie**  
**Harry**  
**1980**

CHALKIE DAVIES









**The Clash**  
**1977**

CHALKIE DAVIES



**Ramones**

**1977**

CHALKIE DAVIES







**Sid &  
Nancy**  
**1978**

CHALKIE DAVIES



# FESTIVAL

## This summer's high-profile festival cancellations exposed just how vulnerable ticket buyers can be. Phil Hebblethwaite explains how to avoid the pitfalls

**T**he heavens opened on the night of August 10, 2011 in North Yorkshire, lashing the Dales with rainwater, causing streams to become rivers and rivers to burst their banks. For a promoter from Leeds called Ash Kollakowski, it spelled disaster. All year he'd been planning Beacons, a new boutique-style independent festival near Skipton – a kind of Field Day for the north. With one day to go before it was due to start, his site was a foot underwater. The health and safety officer had no choice: at 11am on August 11, the event was called off.

“There was a lot to deal with,” Kollakowski says. “First of all, you’ve got to put the message out there. We did that and obviously people were upset, but there was a lot of sympathy because there was a flood – an act of God. Then we said we’d try and get everyone refunded within the next couple of weeks. We’d partially used ticketing agencies, so people who bought tickets with them were refunded automatically. But we also used a company on PayPal. We’d had some of that money in already and we’d spent it. And we lost that money because we refunded people ourselves. One of our main shareholders had to remortgage his house and sell one of his businesses, but every single person got a refund and I’m glad we did that. The reason we managed to pull ourselves back and put on the festival the next year was because we had so much good faith from people, and artists, many of whom waived their fee and even played in Leeds that weekend for free.”

Beacons took place for the third time in August this year and continues to go from strength to strength. There is, though, much to learn from the story of its

disastrous debut: about how soggy – literally and metaphorically – the ground upon which small, independent festivals are built can suddenly become in the face of “an act of God”; about how risky it is for promoters to try and make money from live music; and, from a punter’s point of view, about how careful you need to be when buying tickets. Kollakowski honoured his debts, but he could have chosen

to liquidate his company (legally exempting him from financial responsibility), and the recent cancellations of two festivals in particular – ATP’s Jabberwocky, which was due to take place in London in mid-August, and Alt-Fest, scheduled for the same weekend in Kettering – have suggested the process for receiving refunds for tickets can be highly confusing. Both events have shone light on the grey areas of ticketing industry, a fiercely competitive business the average music fan may not know much about.

### How ticketing works

ATP made their name staging revolutionary festivals in holiday camps and started the fad for bands playing their classic albums in full. But in 2012 they hit a wall financially, and liquidated the company before – perfectly legitimately – starting a new one called Willwal Ltd that traded under the ATP name. The report on the liquidation showed total debts of £2.6m, with their two biggest creditors being ticketing agencies Gigantic (owed £876,716) and See Tickets (owed £749,355). If at first that doesn’t make sense, it’s because it’s not widely known that ticketing agents don’t just process tickets for event organisers, taking part of the booking fee as commission, but sometimes loan money to promoters ahead of an event to help with upfront costs. If the event goes ahead, they release the remaining funds from ticket sales.

It’s normal practice.

Use a reputable company to buy tickets and whatever arrangement they have with a promoter will have no bearing on your ability to get a full refund if the event is cancelled. “Our terms dictate that we hold all customer funds in

### **“The ticket seller is responsible for refunding tickets – it is the law”**

a separate account from our operating account, and the sole purpose of that is to guarantee the return of those funds to the customer if an event is cancelled or we go bankrupt,” says Steven Endersby, senior marketing executive of WeGotTickets. “I think we’ve got about 9,000 events on sale. If every single one was cancelled tonight, we’d be able to refund every single ticket.”





# LS IN CRISIS



There's a legal point here, too. As consumer advice site Which? says, "The ticket seller is responsible for giving you your refund for tickets to a cancelled event," and that is a matter of law. So why, then, if you bought a ticket for Jabberwocky using a relatively new New Zealand company called Dash, and their company name appeared on your bank statement, have they not been offering refunds? It's here that things become murkier.

ATP told customers who'd bought tickets with Dash to contact them for a refund, only to find out that Dash claimed they'd "given to ATP all funds that Dash received for ticket sales to Jabberwocky". The conundrum was neatly summed up by Twitter user @shitmixtape: "So ATP blame Dash, who blame ATP, who tell me to ring my bank, who tell me to ring PayPal, who tell me to ring my bank."

In theory, because Dash had sold the tickets – regardless of whether they've advanced funds or not, and ATP say they did receive some money – they are liable to provide refunds. Repeated calls and emails by *NME* to Dash's headquarters were unreturned. Then there's Ticketscript, who describe themselves as a "European market leader in free self-ticketing software for event organisers", rather than a traditional ticketing agency. They too claim that ATP are responsible for refunds. "Ticketscript only acts as an intermediary and the agreement to purchase the tickets arises between the customer and the event organiser," says Jason Legg, Ticketscript's UK commercial director.

The situation differs in the case of Alt-Fest, a first-year festival partially funded through Kickstarter, which was due to feature Gary Numan and Marilyn Manson as headliners. The husband-and-wife founders liquidated the company, and to make matters worse, a primary ticket-selling agent called Clubtickets also liquidated soon after the festival was pulled, effectively turning anyone who bought Alt-Fest tickets into a creditor. When a company goes into liquidation, the order of payment after assets are sold is as follows: the liquidator is paid first, then banks, Inland Revenue and employees. Invariably, that means ordinary creditors rarely see their money returned. See Tickets never received a penny of the £749,355 they were owed by ATP, despite the fact that they were the second-biggest creditor. ➔



# 2014'S FESTIVAL CASUALTIES



## Practise safe ticket buying

If all the above sounds alarming, know that there are simple things you can do to ensure you will receive a full refund for a cancelled festival. And, as many people who bought tickets for Jabberwocky and Alt-Fest have found out, even if the company that sold your tickets gets liquidated, or in the case of Dash, absolves themselves of responsibility, options still exist to apply for refunds. PayPal offer what's called a 'chargeback' on tickets bought within the last 180 days (not the last 45 days, as has been reported), while certain banks and credit card companies also offer chargeback terms. Check yours before buying tickets to festivals. Here are some other steps you can take:

1. Only buy tickets from a dependable agency. Online, you'll find the site of the Society Of Ticket Agents & Retailers (STAR), which is a self-regulatory (rather than government) body, but with a strict code of practice for their 45 members. If a festival isn't using any of those agencies, exercise extreme caution. If terms and conditions aren't clear, avoid their service.

2. Find out if a festival has cancellation and abandonment insurance. The insurance reduces the chance of cancellation and attracts trustworthy ticket-selling agencies, who will be paying your refund if the event is pulled.

3. Read between the lines and trust your gut. There's nothing to suggest that a festival in its first year can't be a success. Imagine, though, how much easier it is for those with impeccable histories to attract bands, sponsors, quality venues and business partners. Each year, many festivals are cancelled (see the sidebar for 2014's list of casualties so far) and in some cases, the signs will have been in plain sight. Is the festival a member of the Association Of Independent Festivals? Make checks like that.

## Is more regulation needed?

Invariably, after a summer of cancellations, come calls for more transparency and regulation – from fans online, and also within the live music industry. WeGotTickets are particularly vocal about the issue, often to the chagrin of their competitors. "There are a lot of things that we don't do, although we have done a couple of

times in the past, that other ticketing outlets sometimes do, and we don't necessarily agree with them," says Endersby. "Some of it is taboo, not really talked about, and we're working out the right ways to raise the issues at industry conferences. For example, it's commonplace for agencies to secure ticketing for an event by agreeing to pay back a certain percentage of the booking fee to the promoter – a kickback, as we call it, or a rebate as the industry says. That's the kind of thing we're going to start pushing against more, as well as stuff that's come up like this ATP refund chaos. We think that transparency and protecting consumer rights are crucial to an industry that doesn't have a great reputation anyway, partly because of secondary ticketing. There's a risk of a loss of faith in the live music industry, especially regarding festivals, and if we keep seeing things like Jabberwocky happen, are people going to risk buying tickets in future?"

Martin Fitzgerald, chief commercial officer of See Tickets, believes that there are already enough regulations in place, however. Consumer rights are protected by law, he points out, and rivalries between ticketing agencies help tip the market in favour of the ticket buyer. "It's hugely competitive; if there's someone out there charging huge booking fees and people perceived they're being ripped off, there's always somewhere else to book," he says.

On the other side of the coin – from the promoter's point of view – Kollakowski says, "If there was more regulation, I don't think 22-year-old potential promoters could go out and do something for themselves. Good promoters are curating an event for a specific audience and they need to be trusted to know that audience.

## CANCELLED

### ► The Hub

Truro, May 17-18

- REASON No licence
- THEY SAID "We received a small number of objections."

### ► Third Rail

Reading, Jul 5

- REASON Lack of ticket sales
- THEY SAID "While interest in the festival was strong, the advance ticket sales were not sufficient to sustain the event."

### ► Essexfest

Orsett, Jul 19-20

- REASON No licence
- THEY SAID "Council officials have expressed their concern, with provisions being made for noise pollution."

### ► I Am Music

Colchester, Jul 26

- REASON The local council called it "a complete debacle"
- THEY SAID "We sincerely apologise for what has happened and the inconvenience this has caused."

### ► Boardmasters

Newquay, Aug 6-10

- REASON Hurricane Bertha struck on the last day, destroying one of the tents
- THEY SAID "We deeply regret the disappointment caused to festival-goers on the final day of Boardmasters 2014."

### ► Another World

Silverstone Woodlands, Aug 8-10

- REASON Unknown
- THEY SAID "Due to unforeseen circumstances the event will no longer be taking place."

### ► ATP Jabberwocky

ExCeL Centre, Aug 15-16

- REASON Lack of ticket sales
- THEY SAID "We have put everything into promoting Jabberwocky, and despite healthy ticket sales, all our efforts could not take those sales to the point that we needed."

### ► Alt-Fest

Kettering, Aug 15-17

- REASON Lack of funds
- THEY SAID "We ran out of time to raise all the funds that were needed upfront of the festival."

### ► Surround

Horsley, Aug 16

- REASON Staff member killed in forklift truck accident
- THEY SAID "It involved someone highly experienced operating equipment they were fully trained to use. It was an exceptionally unfortunate accident."

### ► Mas Mas

Ceredigion, Aug 28

- REASON No licence
- THEY SAID "A failure to obtain the necessary entertainment licence at River's Edge."

### ► Homegrown

Chesterton, Oct 16-18

- REASON No licence
- THEY SAID "We will ensure it will go ahead next year and we will make it up to you there."

## NEVER GOT STARTED

### ► Oxegen

County Kildare, Aug 1-3

- REASON Unable to book acts/financial demands
- THEY SAID "A lack of suitable headline acts combined with financial demands make it no longer viable to stage the festival."

### ► Rockness

Great Glen, Aug 6-8

- REASON Clashed with sporting events
- THEY SAID "Due to the addition of a number of events alongside the World Cup and the Commonwealth Games, we've decided to take a year off."

## LIQUIDATED

### ► Camden Crawl

London, Jul 20-21

- REASON Lack of ticket sales
- THEY SAID "The total debts substantially exceed the value of the assets of the company."

Trading Standards would come in and say, "This act won't sell enough tickets – they're from Sweden and they've only got one record out!", and that would take away all the originality, passion and variety in a good line-up. The person who has the best idea of how a festival is going to do is the person who's putting it together, not a man in a suit or an algorithm."

In the wake of Jabberwocky, Alt-Fest et al, you may disagree. Being a ticketing agent, Fitzgerald says, is "basically playing the festival stock market". Expect more drama come summer 2015. ■



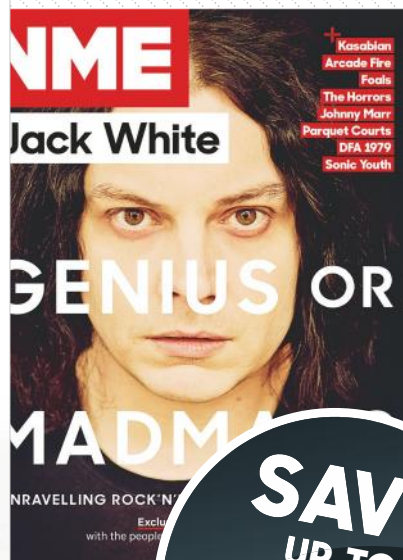
# Subscribe to

from  
JUST

£1

a week\*

# NME



SAVE  
UP TO  
62%

## MORE REASONS TO SUBSCRIBE TO NME

- ▶ Enjoy exclusive interviews and behind the scenes access
- ▶ Get every issue delivered direct to your door ▶ Find the best new music first

\*OFFER ENDS 30/09/2014



0844 848 0848

(8am-9pm UK time, 7 days a week) QUOTE CODE: 15W



WWW.NMESUBS.CO.UK/15W



COMPLETE THE COUPON

Complete this coupon and send to: NME Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR (NO STAMP NEEDED)

☐ **YES!** I would like to subscribe to NME and pay just £12.75 per quarter by Direct Debit, **saving 62%** on the full subscription price of £33.83 PRICE GUARANTEED FOR THE FIRST 12 MONTHS.

☐ UK 1 year cash/credit card – **pay just £51.99, saving 61%**

☐ UK 2 year cash/credit card – **pay just £103.98, saving 61%**

#### YOUR DETAILS:

Mr/Mrs/Miss/Ms Forename:

Surname:

If you would like to receive emails from NME and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

E-mail:

Address:

Postcode:

Home Tel. No. (incl. area code):

If you would like to receive messages from NME and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile Phone No:

Date of Birth:

**THE DIRECT DEBIT GUARANTEE** • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. • If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

#### PAYMENT DETAILS:

I enclose a cheque/postal order for £\_\_\_\_\_ made payable to IPC Media Ltd.

Or please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro

Start Date (Maestro only) \_\_\_\_\_ Issue No. (Maestro only) \_\_\_\_\_ Expiry Date \_\_\_\_\_

SIGNATURE

DATE

(I AM OVER 18)

\*When you subscribe by quarterly Direct Debit. Offer ends 30/09/2014. Offer open to new UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit [www.magazinesdirect.com/terms](http://www.magazinesdirect.com/terms). For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com). NME, published by IPC Media Limited, will collect your personal information to process your order. NME and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐ IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ IPC Media who publish NME would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐ IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐

Instruction to your Bank or Building Society to pay by Direct Debit. For office use only. Originator's reference: 764 221



Name of Bank:

Address:

Postcode:

Account Name:

Sort Code

Account No

Signature:

Date:

(I am over 18)

15W



# "Why push me out of The Libertines? Why go there?"

NME, 24 JULY 2004

When The Libertines released their second album, rehab-fleeing Pete Doherty was out of the band. Ten years later, we revisit Anthony Thornton's classic interview

PHOTO: ANDY WILLISHER





It's Thursday afternoon and *NME* is at Pete Doherty's flat in Islington, north London. Far from being a flea-infested drug paradise as the tabloid press might have you believe, it's nothing more than a bit studenty – a black leather sofa in one corner of the room, a table with a laptop in another, and 'Libertines forever' and 'Peter and Carlos' scribbled on the wall. In the next room, Pete's friend and 'For Lovers' partner-in-crime Wolfman is watching TV in a dressing gown.

It's Pete's first *NME* interview since The Libertines' riotous UK tour in March. Since then he's been ejected from his band just as they're about to release one of the most eagerly awaited albums of the decade. He's become tabloid fodder, with every move making headlines. He's failed at two attempts of rehab in Britain and fled a third at the Thamkrabok monastery in Thailand. On arriving home, he was arrested and charged with possessing a concealed weapon (he pleaded not guilty and is due to return to court on August 10). An ultimatum from the rest of The Libertines was delivered the next morning over the phone by manager Alan McGee: no more live dates with The Libertines 'til he quits drugs.

But Pete is a long way from the cliché of the battered old junkie. He's articulate, funny and clever, though he looks utterly crushed. Despair is never far away.

## "I phone Carl twice a day. He won't answer"

### Pete Doherty

#### **NME: How do you feel about Carl at the moment?**

"I love him... I want him to be happy. I seem to have the capacity to make him unhappy to the very end. In the same way as you should stay away from a girl that you truly love because you know you're going to cause her pain, so you stay away..."

#### **When do you think you'll speak to him again?**

"When we've finally broken up and we'll bump into each other. We'll embrace and we'll always be that way, really. It's the life, and this ain't no ordinary band. The Libertines are forever but... I think he needs a wee bit of space, he's under a lot of pressure. I know that despite the barmy things people tell him about me, there's a lot of the pitfalls and traps on the snaky road. Despite all of that, I trust him; despite all of that, I know he believes in me. I phone him twice a day. I wrote to him; he won't phone me or answer."

#### **Are you still taking heroin and crack?**

"I've cut down completely. I got some clarity in Thailand. It's just the truth of the matter."

#### **One tabloid reported you're spending £1,000 a day on drugs...**

"You're out of your mind. It's ridiculous. I never said that to anyone. I tell you what... I tell you what... (walks over to a shelf and pulls three rocks of heroin from a medicine bottle) that's £60. About two days or something like that. I've never spent £1,000 a day on heroin. You can't take that much heroin, you'll die."

#### **What will it take for you to give up crack?**

(Long pause) "Some of the time these days I'm thinking that I have to and I want to. But it's

really difficult. It's hard. It's hard. You get to a point where I think, 'I need to clear people's eyes.' But, mate, I'm just so engrossed... I'm so lost in songs and I'm a writer and I can't..."

#### **Even if it means jeopardising the band's future?**

(Pause) "I'll do anything he [Carl] says, anyhow, I always have done. I always trusted him, especially when it comes to drugs. 'When Peter gives up he can be back in the band...' Just come and see me and explain it."

#### **When did you last speak to Carl?**

"When was the last time he phoned me? (Pause) I don't get it, on the Sunday of Glastonbury I get a call. Mutual friends of mine and Carl's phoned me at seven o'clock in the morning at Glasto going, 'Aw, he really misses you, you didn't make it.' Why not phone me? Why not play Glastonbury? I thought Alan [McGee] was going to turn up and say, 'Hi, let's go.' I just sat there playing along to the album... I felt like a fucking idiot. I sat there playing along to the stupid album. But they don't want me."

#### **They do want you, just drug-free...**

(Pause) "I don't shoot... I don't inject. Even if I started doing that, going into that kind of world... I think I was more unreliable. It's all mixed up. Alan McGee promised me that it would never happen again, they would never play without me." **How will you feel when they play at T In The Park this weekend without you?** (Pause, starts to cry) "I'm

gonna die... summat in me that was really damaged before, somehow we forgave. 'Course you don't forget, you forgave. They've got no right to play T In The Park and get onstage without me. How can I go back? I can't go back to that. Our relationship is a mess. He's teasing me. Why push me out of The Libertines? Why go there? Hmm? He has a hold over me because somehow he's got the machine behind him that controls all these things that are fucking dear to me. So much of this is my life. Listen, can I review The Libertines at T In The Park?"

#### **Really?**

"Yeah, it'd be brilliant: 'Then three songs in I decided to get up onstage.' Carl'll be, 'Get 'im off: Can I go to T In The Park and review it? Can I actually do it?' (Sings) 'And to the man who would be king/I would only ask one thing...' (Stops and stares directly at NME) Do you know something that I don't?"

#### **Do I know something you don't?**

"Do you know anything?"

#### **About what?**

"About me playing..."

#### **No...**

"I want to... I dunno. I'm not going to go there now... but they're not taking me." (Sighs and tuts)

#### **They'll take you back in a second, if you quit drugs.**

(Quietly, tearfully) "That's not fair. If they take me back I will pack it in. If they took me back I know it'd be alright. Respect to me. They don't respect me... I'll just play in the

nearest car park. Y'know what I mean? I'm up for it. I know people are. Really, let's have a laugh... my only hope's dead. Like I will be. I'll stop the album coming out..."

#### **Do you worry you might glamourise drug use?**

"(Shocked) Me? I dunno... there was a picture of me in *The Observer* with a crack pipe. I dunno. Glamorise it as in make it attractive?"

#### **Yes.**

"Hand on my heart? Yeah. Do you know what I mean? Really. But only if you're a certain needy, selfish, narrow-minded person and go, 'That looks as cool as fuck.' I personally don't promote it and I've never done. Songs like 'Death On The Stairs', 'Horrorshow', 'Sheepskin Tearaway', they're sad, painful pictures of that world. It's more like a cry for help. I'm drowning, get me out of here. Do you know what I mean? 'The Ha Ha Wall' is about that time when you can see for real. I've watched friendships slip away, right? Ah, here we go, roll into self-pity mode. Fuck it. I've been beaten black and blue, I've fucking been humiliated, I've been abused, right? I glamorise cigarettes without filters. But I won't glamorise heroin... look, I'm loath to talk about it."

#### **What's your happiest memory as a Libertine?**

"Well, I consider myself a Libertine all the time. At the moment this is the greatest time. That album we've done is the greatest time. That album takes my breath. It makes me happy. It makes me proud. This is the greatest time. Last night in Stoke we were billed as Babyshambles. Playing the music and kids dancing. Kids being inspired, and being inspired by them. Y'know what I mean? No other bands do that. They just play a few songs. It's empathy. I wanna do them proud." ■

## WHAT HAPPENED NEXT

Things got a lot worse before they got better...

### PETE'S GIN TONIC

Pete put McGee's line promising him the band would never play without him again into a new song, 'Gang Of Gin', recorded it with a fledgling Babyshambles line-up and sent it to Zane Lowe, who played it on Radio 1. It explains his and Carl's broken relationship in all its gory detail.

### TOPPING THE CHARTS

'The Libertines' sailed to the top of the UK album charts on a wave of great reviews. The band – with Anthony Rossomando in for Pete – celebrated it as best they could onstage at Reading & Leeds that week, but it was a bittersweet victory: the wind had well and truly been taken out of their sails.

### DIRTY HABITS

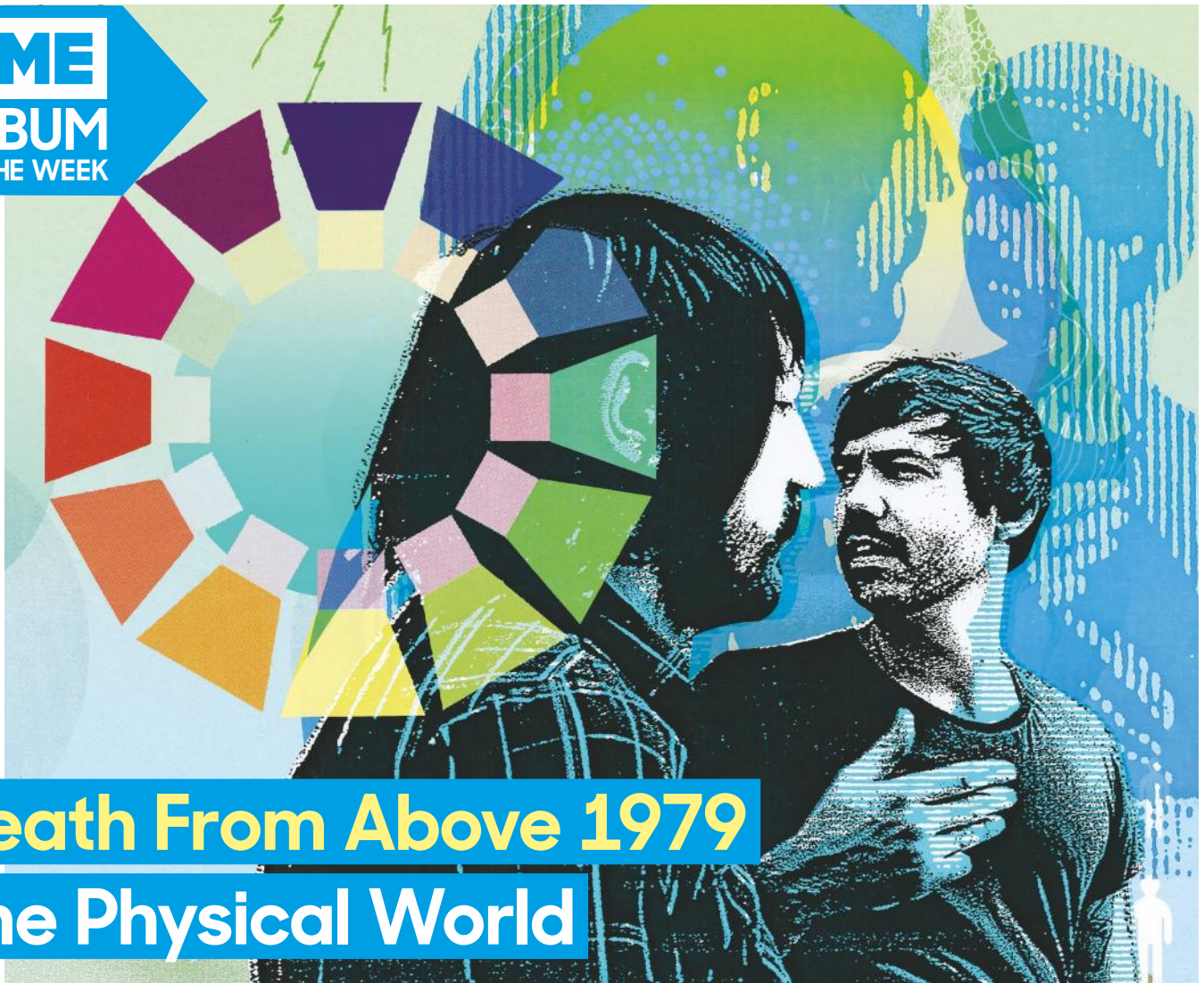
Pete's descent into crack hell continued. Arrests and a doomed relationship with Kate Moss took him to the front pages of the tabloids. Carl called time on The Libertines, before getting Dirty Pretty Things off to an initially bright start. Things soon went pear-shaped and they split in 2008.



# Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

**NME**  
**ALBUM**  
**OF THE WEEK**



## Death From Above 1979 The Physical World

**After a decade away, the  
noisy Toronto duo are back  
to give modern technology  
a glorious kicking**



scene, two hairy men were doing something completely different, crafting a fast and heavy new noise that would become a cult hit and go on to have a resounding impact on the decade of music that followed.

Sebastien Grainger and Jesse F Keeler combined furious math-rock riffs and ass-shaking basslines on their debut full-length 'You're A Woman, I'm A Machine'. What we didn't know at the time was that it would be DFA 1979's last record for a decade. The duo split in 2006,

► In 2004, Britain's musical landscape was one in which The Libertines were careering towards implosion and the likes of Bloc Party and Razorlight were readying themselves to replace them. Across the Atlantic, in a dark corner of Toronto's hardcore

driven apart by those dreaded 'musical differences'. Over the next few years, their only album joined The Rapture and the Yeah Yeah Yeahs in inspiring a generation of producers, including the likes of Skrillex, to believe that dance-punk was a genre worth getting excited about. However, we probably have DFA 1979 to blame for Swedish dance overlord Avicii thinking that Jon Bon Jovi and System Of A Down frontman Serj Tankian are suitable collaborators for his new album too, so it's not all good news.

Since the split, they've tinkered away on their own projects – Grainger with his power-pop band The Mountains and later a new wave-inspired solo album 'Yours To Discover', Keeler with his electro duo MSTRKRFT – but it wasn't the same. And even when they announced their reformation in 2011, one question remained: could they put their differences aside and write new music?

ILLUSTRATION: JIMMY TURRELL



Good news: 'The Physical World' is magnificent. Hulking opener 'Cheap Talk' is vintage DFA 1979. They clearly haven't forgotten the pounding thrash that

## DFA 1979'S SEBASTIEN GRAINGER ON...

### Playing to the crowd

"When we started writing 'Trainwreck 1979', we set out to do something anthemic. Jesse said, 'Let's think about a football stadium. Let's think about people.'"

### Technological addiction

"I don't want to sound like an old man, but I'm critical of how permanently distracted people are. It enrages me when I'm driving and I see someone on their phone. It's like pointing a gun at my head."

### Writing a ballad

"Writing 'White Is Red' just made total sense. We kind of had a ballad on our last record too. Certainly when we play 'Black History Month' live, it sets a different pace."

a heartbreaker named Frankie with a Sonic Youth squall of noise – is the album's best song, and somehow lives up to both of those high-water marks. It's also the record's most accessible, straightforward moment, which could, if the band wanted it to, turn into a big Killers-style singalong stadium anthem. Lead single 'Trainwreck 1979', 'Nothin' Left' and the meat-tenderiser beat of 'Government Trash' pick up the pace again in the album's second half. It's all kept tight and succinct, with only a few tracks straying over the three-minute mark.

The 10-year break has obviously served DFA 1979 well. They have returned hungry and wired to shake us out of our digital comas. Put down your fucking phone for one minute and give yourself over to the visceral power of their music. There's a big, bad planet out there, and it's all the better for having 'The Physical World' in it. ■ KEVIN EG PERRY

## ► THE DETAILS

► **RELEASE DATE** September 9 ► **LABEL** Last Gang/Warner Bros ► **PRODUCER** Dave Sardy ► **LENGTH** 35:51 ► **TRACKLISTING** ►1. Cheap Talk ►2. Right On, Frankenstein! ►3. Virgins ►4. Always On ►5. Crystal Ball ►6. White Is Red ►7. Trainwreck 1979 ►8. Nothin' Left ►9. Government Trash ►10. Gemini ►11. The Physical World ► **BEST TRACK** White Is Red

## MORE ALBUMS

### Mazes

**Wooden Aquarium** FatCat



For their third album, London's Mazes immersed

themselves in America. They recorded 'Wooden Aquarium' in snowy upstate New York with Parquet Courts producer Jonathan Schenke. Like the NYC band, Mazes enjoy their words, as the dual spelling in 'Explode In Colo(u)rs' emphasises. Scruffy melodies informed debut album 'A Thousand Heys' and they return here ('Vapour Trails') but Jack Cooper's homegrown themes are interwoven expertly. 'Salford' sets Pixies-style boy/girl vocals up north and 'Stamford Hill' is named after a north London enclave. The krautrock of second record 'Ores & Minerals' is evident too: 'Ripp' features taut basslines, 'Letters Between U&V' runs on greasy motorik and 'Mineral Springs' is awash with '60s harmonies. Third time lucky, then.

■ LISA WRIGHT

8

### Famy

**We Fam Econo**

Transgressive



We're not sure what the late Minutemen frontman

D Boon would make of Famy. Their debut album puns feebly on the line "We jam econo" from the '80s punk band's song 'The Politics Of Time' but sounds more like Mumford & Sons. In fairness to the west London outfit, 'We Fam Econo' also borrows from Animal Collective in their avant-folkie phase and, on artful standout 'Eileen', mid-period Cure. But punk? Not a bit of it: file this one next to Local Natives and any number of bands who think banging drumsticks together in a vaguely 'tribal' fashion – as Famy do on the flimsy 'Donkey' – is the quintessence of forward-thinking in modern-day indie music. ■ ALEX DENNEY

5

## Various

## Pay Close Attention

Two discs celebrating the diverse history of the UK's biggest indie, XL Recordings



'Pay Close Attention' begins with SL2's 'DJs Take Control' and ends – two discs and 19 years later – with Adele's 'Rolling In The Deep'. Its tracklisting tells the story of XL's evolution from specialist rave concern to Britain's biggest independent

label. The first disc recalls the their still-expanding underground roots – from The Prodigy's 'Out Of Space' through Roy Davis Jr to SBTRKT and Jamie xx – while the second is a tribute to its stringent quality control policy: bands like Radiohead, The White Stripes and The Horrors don't jump into bed with just any old imprint. You'll already be familiar with most of what's on offer, but the roll call of talent is no less impressive for that. From start to finish, 'Pay Close Attention' is a lesson in how a record label should be run: with hearts instead of heads, and balls as well as brains. ■ BARRY NICOLSON

9

## ► THE DETAILS

► **RELEASE DATE** August 25 ► **LABEL** XL ► **PRODUCERS** Various ► **LENGTH** 2:26:30 ► **TRACKLISTING** ► CD 1. ►1. DJs Take Control – SL2 ►2. Out Of Space – The Prodigy ►3. Don't Go (Kicks Like A Mule Mix) – Awesome 3 ►4. Sweet Harmony – Liquid ►5. Piper – Jonny L ►6. Gabriel (Live Garage Version) – Roy Davis Jr feat. Peven Everett ►7. Destiny – Dem 2 ►8. Anytime – Nu-Birth ►9. Jump N' Shout – Basement Jaxx ►10. I Luv You – Dizzee Rascal ►11. Igloo – Wiley ►12. Hater – Various Production ►13. Talkin' Da Hardest – Giggs ►14. Wildfire – SBTRKT feat. Little Dragon ►15. All Under One Roof Raving – Jamie xx ►CD 2. ►1. Firestarter – The Prodigy ►2. Fuck The Pain Away – Peaches ►3. Seven Nation Army – The White Stripes ►4. I Feel Just Like A Child – Devendra Banhart ►5. Seventeen Years – Ratatat ►6. Paper Planes – MIA ►7. The Eraser – Thom Yorke ►8. New York Is Killing Me – Gil Scott-Heron ►9. Weird Fishes/Arpeggi – Radiohead ►10. Yonkers – Tyler, The Creator ►11. Sea Within A Sea – The Horrors ►12. BTSTU – Jai Paul ►13. Please Forgive My Heart – Bobby Womack ►14. Angels – The xx ►15. Too Much – Sampha ►16. Step – Vampire Weekend ►17. Easy Easy – King Krule ►18. Rolling In The Deep – Adele

### Spring King

**Demons** Paradise



Manchester band Spring King race through the five songs on

this their debut EP in under 15 minutes. 'Can I?' sets things off with a bang and the four rickety garage tunes that follow suggest they're not just a band to clog up support bills and your SoundCloud stream, but one with talent and ambition

in equally high measures.

Title track 'Demons' has the same gutter-punk drawl of Black Lips' most rancid moments, while 'I'm Your Only Friend' and 'Let's Ride' are played at almost double-time, powered by giddy enthusiasm and energy alone. Frontman Tarek Musa says he wants to release two full albums in 2015. On this evidence, Spring King have the audacity to pull it off.

■ DAVID RENSHAW

8



# Reviews

## Nisennenmondai

N Black First Petite



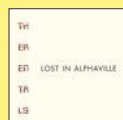
Krautrock, once a sort of occult secret passed around by the

heads and hippies, today sounds more plundered than the Pharaoh's tomb. What's notable, though, is that relatively few of the bands worshipping at the altar of Can, Neu!, etc, have a handle on the pioneers' superhuman endurance. Not so Nisennenmondai: three black-clad but smiley women from Tokyo, for whom feats of insane repetition is a sort of modus operandi. The three tracks that make up 'N' (titled simply 'A', 'B1', 'B2') reach for a sort of minimalistic techno, thudding machine pulse and whale-cry atmospherics achieved using just classic power-trio kit. They've fewer tunes than Factory Floor, but their command of a prickly propulsion can't be doubted.

8

## The Rentals

Lost In Alphaville Polyvinyl



Ex-Weezer bassist Matt Sharp has played silly with buggers with

his alt-synth solo project The Rentals ever since roping in Damon Albarn, Tim Wheeler and Miki Berenyi from Lush to guest on their majestic second album 'Seven More Minutes' in 1999. Lengthy splits, a solo album and an audiovisual art project called 'Songs About Time' have delayed the LP, but it's a worthy comeback. With sumptuous synths and space-siren backing vocals, Sharpe brings his mighty melodies to bear on songs of nostalgia ('Song Of Remembering', 'Irrational Things'), the ennui of ageing ('Traces Of Our Tears', 'Seven Years') and visions of abandoned subterranean cities ('The Future'). Warm and welcoming, Alphaville sounds a great place to lose yourself.

7

■ MARK BEAUMONT

The Yeah Yeah Yeahs singer's debut is full of late-night heartache and downbeat ditties

Karen O

Crush Songs

Beneath the flamboyant punk insanity, the mic-in-mouth howls and the glitter-encrusted, spiky-hipped strut, one fundamental reason why Yeah Yeah Yeahs rank among the most scintillating and adored bands of the century is their honeycomb heart, always threatening to crumble. It was there in the no-wave tears and trembles of 'Maps', while 'Skeletons', 'Runaway' and 'Little Shadow' made 2009's 'It's Blitz!' a masterpiece of lasers and lonesomeness.

Now we get to peek at the origins of that album's downbeat wonders. Between 2006 and 2007, Karen O home-recorded a whole raft of no-fi "crush songs" in the fuzzy vein of Lou Barlow's sublime Sentridoh project or a more fully formed version of Damon Albarn's mumblethron of a demo album 'Democracy'. Fifteen are collected on her solo debut, many little more than a minute's worth of a single verse and chorus played on crackly acoustic and sung



## THE DETAILS

►RELEASE DATE September 9 ►LABEL Cult ►LENGTH 24:44 ►TRACKLISTING

►1. Ooo ►2. Rapt ►3. Visits ►4. Beast ►5. Comes The Night ►6. NYC Baby ►7. Other Side ►8. So Far ►9. Day Go By ►10. Body ►11. King ►12. Indian Summer ►13. Sunset Sun ►14. Native Korean Rock ►15. Singalong

►BEST TRACK Day Go By



in a world-weary wail peppered with squeaks and hiccups. These are intimate emissions of a lovelorn punk chanteuse, and it's not all pretty. "Love's a fucking bitch", Karen snaps on 'Rapt', greeting a new infatuation pessimistically, "do I really need another habit like you?" 'Come The Night' is broken-hearted and purposefully atonal, and much of the album remains stropily unfinished. Fans of Pharrell's 'Happy' need not apply.

But 'Crush Songs' isn't a morose or self-indulgent listen. As it ruffles through its sketchy heartaches, it throws up moments of downbeat delight. 'Body' is a gorgeous tangle of philosophical romance with as frenzied a hell-noise interlude as you can make with only a retractable hairdryer, minibar and complimentary shower gels to hand. Delicate folk snippets like 'NYC Baby' and 'Day Go By' echo 'Maps' yearning for distant lovers, 'Singalong' deploys a ramshackle choir of whistlers and harmonisers and 'King' is – preposterously – a lullaby lament on the death of Michael Jackson:

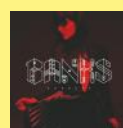
"King of pop is dead and gone away", Karen deadpans, "With his single sparkling glove/ He blows us kisses to show us love".

At times throwaway, at others raw, intimate and charming, there's plenty here you'll want to get your mate to ask out for you. ■ MARK BEAUMONT

7

## Banks Goddess

Good Years/Harvest



"What if I never even see you 'cos we're both on a stage",

sings 25-year-old LA-based singer-songwriter Jillian Banks on 'Waiting Game', setting the mood for this brooding debut. Here, and on the undeniably powerful 'Brain', her gloomy take on R&B works deliciously well. 'Beggin For Thread', meanwhile, is

slightly brighter while maintaining Banks' grace and poise. For all its high points, though, 'Goddess' is formulaic and by the time the album enters its final throes, things are starting to drag. The title of 'Fuck Em Only We Know' hints at an attitude-ridden punch and yet falls flat, while the sparse 'Stick' places too much emphasis on Banks' saccharine vocals. Her debut album is good, but not up to the standard its title suggests.

■ RHIAN DALY

7

## The Kooks

Listen Virgin/EMI



'Listen' comes with a piece of advice from Luke Pritchard.

"This is evolution, so take my hand", he sings on 'Are We Electric', a dizzying song that sounds as though it was created in CBBC's sound-effects cupboard. The frontman conceived The Kooks' fourth album with hip-hop producer Inflo after escaping to America to write. But rather

than evolution, 'Listen' offers questionable overindulgence in funk, soul and chopped beats. 'See Me Now' is an oversharing ballad during which Pritchard asks his father, "Would you be proud?" 'It Was London's bizarre ska examines the London riots ("They blame the youth for disruption/Cos they took Fortnum & Mason"). Only lovelorn strum 'Dreams' is recognisable, but 'Naive' seems a distant memory now.

■ BEN HOMEWOOD

5



# Reviews

## Morning Parade Pure Adulterated Joy

So Recordings/Kobalt



With a major-label deal and a growing army of fans, Morning Parade could have been forgiven for dreaming of the big time. Then, last January, they were dropped. But the Essex quintet responded with a work ethic that would shame a Puritan.

Their second album focuses on euphoria and hope. Not that it's emotional escapism: 'Shake The Cage' wrings broad grins out of its opening furrowed brow of a riff, and 'Seasick' drives determinedly into the heart of a carefully constructed sonic storm before breaking through to the clear air beyond. 'Culture Vulture' might divide listeners, with its stream-of-consciousness semi-rap, but their sense of ambition is invigorating.

■ ANGUS BATEY

7

## Tricky

Adrian Thaws False Idols



For most of his periodically illustrious career, Tricky's music has been the stuff of smoke-filled rooms and post-club paranoia. 'Adrian Thaws', however, is billed as a club/hip-hop album, which makes you wonder what kind of bizarre nightspots Tricky frequents. At best ('Nicotine Love') the results sound like a chopped and screwed take on

electroclash, all unhurried beats, dread synths and phlegmy whisper. From there on in, though, things get seriously unbalanced, with the second half veering from straight-up hip-hop (a cover of London Posse's 'Gangster Chronicle') to ham-fisted impersonations of The Prodigy's 'Firestarter' on 'Why Don't You'. It's less nightclub, more drunken iPod selection, typical of late-period Tricky: brilliant, frustrating and fatally inconsistent.

■ BEN CARDEW

6

## Love Inks

EXI Republic Of Music



Minimalist Texas trio Love Inks' sleepy, sultry night-time music is rarely anything less than beguiling. The songs on this, their third album, come on like The xx ditching introversion for exorcism, as singer Sherry LeBlanc lays tales of longing and loss over the subtly gripping likes of 'Way Out' and highlight 'Regular Lovers'. They're lovely enough to exist as bare-bones compositions, but frustratingly, most of the songs are perforated with thudding electronic drum pulses that dominate and niggle. The result is akin to drifting off to sleep, eager for ambient dreams, only to have someone repeatedly rap on your door with a Biro at the rate of two times a second.

■ JAMIE FULLERTON

6

## Hiss Golden Messenger

Lateness Of Dancers Merge



Hiss Golden Messenger's MC Taylor has often used his woody caw to sing of how unscrupulous believers use religious salvation as a get-out clause for their worst behaviour. The implication is that the North Carolina songwriter may also have been guilty of this; on his fifth record he rues, "Lord, I loved the outlaw life", before admitting that it's time to stop running and start the hard-won fight for internal peace. Accordingly, 'Lateness Of Dancers' is an Americana record of immense spiritual and musical grace, the arrangements sparer than on its ornate predecessor, 'Haw'; sometimes it recalls Fleetwood Mac's most AM-friendly moments, while songs like the grave title track hum with the dewy possibility of new mornings. It's heavenly, in its own troubled way.

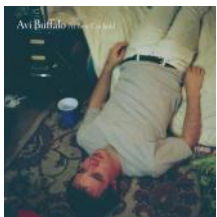
■ LAURA SNAPES

9

# Avi Buffalo At Best Cuckold

The Californian eccentric's second album is full of glorious madness

Fans of Tim Burton films know that a touch of darkness is most effective when candy coated. So it is for Avi Buffalo's hugely accomplished 'At Best Cuckold', a record that documents the spiralling weirdness of one young man's psyche via a cascade of gorgeous melody. The prime example of this is 'Think It's Gonna Happen Again', where, in a butter-wouldn't-melt falsetto and over plinky-plonky piano, frontman Avi Zahner-Isenberg sings, "Couple nights ago, I ran over two dogs/Then I ate them afterwards". Sweet-and-sour is the dominant flavour of the album: cooing shades of Elliott Smith and Crosby, Stills & Nash in one ear, then a whispered dirty joke in the other. Witness centrepiece 'Overwhelmed With Pride' with its flourishes of French horn and swirling organs. Close your eyes and



## THE DETAILS

► **RELEASE DATE** September 8 ► **LABEL** Sub Pop ► **PRODUCERS** Avi Zahner-Isenberg ► **LENGTH** 35:05 ► **TRACKLISTING** ►1. So What ►2. Memories Of You ►3. Can't Be Too Responsible ►4. Two Cherished Understandings ►5. Overwhelmed With Pride ►6. Found Blind ►7. She Is Seventeen ►8. Think It's Gonna Happen Again ►9. Oxygen Tank ►10. Won't Be Around No More ► **BEST TRACK** Memories Of You

picture Kermit The Frog singing it, nephew Robin on stringy green knee, a ping-pong-ball-eyed menagerie bouncing around doing the backing vocals. Then you get to the line that goes, "And these birds seem so fucking free/They're nothing compared to me", which doesn't seem like the kind of thing Kermit would say at all.

More so than on their lauded debut 'Avi Buffalo', the California group is now a benevolent dictatorship under Zahner-Isenberg's watch, the album completed by the 23-year-old largely as a solo concern. In 2010, when that self-titled LP came out, he was presented as something of a prodigy, signed to Sub Pop as a teenager with a record of sublimely sunny, prematurely mature pop. But he seemed to struggle with being the indie-star-in-waiting he was supposed to be, and an in-band relationship with keyboard player Rebecca Coleman was followed by her departure. Those following him on Tumblr – where he's recently taken to posting his own erotic sketches – might wonder if he's disappeared down the rabbit hole altogether. Yet four years later, his outfit have returned with an album that skirts close to perfection in its 35 minutes of glorious madness and transcendent, George Harrison-like guitar solos. Welcome Avi Buffalo back into your life now. Just keep him away from the pets.

■ DAN STUBBS

9



# FOLLOW THE CROWD

SPIRIT FLAVOURED BEERS

#FOLLOWTHECROWD

OFFICIAL BEER OF THE

**NME**

**AWARDS  
2015**

WITH  
*Austin*  
— LIVE MUSIC CAPITAL OF THE WORLD —



TO FIND OUT MORE ABOUT MY BEER VISIT ME   @DEADCROWBEER #FOLLOWTHECROWD

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

**NME**

TICKETS


YOUR ONE STOP SHOP FOR TICKETS

**GIGS**

**FESTIVALS**

**COMEDY**

**& MORE**

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



DVD

# Introducing Morrissey



Footage from two 1995 Moz solo live shows offer a lesson in indie devotion

In the mid-'90s, Morrissey Hugging was an international competitive sport. Competitors would gather in ballrooms across the UK and Europe, limbering up, awaiting their turn. The rules allowed two seconds maximum to get as much bodily contact as possible with Moz, with points on offer for back-slaps, quiff-ruffles, hugs, kisses on his neck, cheek or groin and wrestling him to the ground so he's wheezing 'Spring-Heeled Jim' from a foetal position.

The two 1995 shows in Sheffield and Blackpool documented on this new DVD are now mistily remembered as the 1966 World Cup of Morrissey Hugging. Having just released his solo masterpiece 'Vauxhall And I', Moz is in fabulous musical shape and makes for a formidable target, roaring into 'Billy Budd' in a studenty blazer. He barely pauses to fire off any of his now trademark quips, and when he does they're self-effacing asides rather than statements designed to dunce-shame royalists and carnivores. "This was a huge hit nowhere," he says before 'Boxers', waving a single forlorn boxing glove; "Because we must," he mutters before the notorious and utterly thrilling 'The National Front Disco' that ends in an almighty squall; "I thank you from the heart of my bottom," he concludes. Instead, he and his bover-band tear through their hour with the cocky snarl of a particularly studious biker gang at the very top of their game.



**DIRECTOR**  
James O'Brien  
**RELEASE DATE**  
September 8

There are poetic pub fights in 'Have-A-Go Merchant', Alain Whyte's seditious guitars growling through 'Jack The Ripper' and sweet yet snarky pop in 'You're The One For Me, Fatty' and 'The More You Ignore Me, The Closer I Get', all given a aura of yob romance by black-and-white footage of a bit of hooligan rough wandering through '90s Morrissey landmarks – Arsenal and Vauxhall tube stations, North Side Clapham Common – while chuffing tabs and kicking over tables full of lager. Meanwhile,

onstage, arms stretch out for him, gifts are flung forward and glanced at wryly and Moz, wracked and misunderstood, throws out his arch lines like a cult leader channelling the gods of undiluted angst. It is, as another famed quiff once yelped, electrifying.

'We'll Let You Know' is the huggers' cue. An early trickle of competitors becomes a torrent, and by the time he unleashes 'Hold On To Your Friends' and 'Now My Heart Is Full' he can barely finish a line without having to beat them off. He greets some like plague carriers, shrugs others off with flourishes and rolls from the iron grips of still more, but always keeps singing, a tortured indie martyr, suffering adulation.

This ultimate display of quasi-religious indie devotion, of adoration as performance art, ends with a slow-motion compilation of blokes grabbing, slobbering on and grappling him to the floor, like a montage of Olympic winners crossing the line. ■ MARK BEAUMONT

PLAY IT AGAIN

RECENTLY  
RATED IN NME

**Interpol**  
**El Pintor**

"Capable of making sheer despair sound effortlessly graceful... They're proving there's still plenty of value in their elegantly downtrodden aesthetic." (NME, August 30)

8

**Blonde Redhead**  
**Barragan**

"Nineteen years after beginning their career as also-rans in a New York no-wave scene led by Sonic Youth, on 'Barragan', Blonde Redhead continue to splinter off into an exciting world of their own." (NME, August 30)

8

**Cymbals Eat Guitars**  
**Tough Love**

"While the album may not fully scale Joseph D'Agostino's high bar, Cymbals Eat Guitars have made their best album as well as a touching goodbye to a friend." (NME, August 23)

7

**Rustie**  
**Green Language**

"An adventurous and enthralling album. There's something pure about the best tracks, as the producer lets some natural light into his fluorescent musical world." (NME, August 23)

7

**James Yorkston**  
**The Cellardyke Recording And Wassailing Society**

"The time for Fife's James Yorkston to be ranked as one of the country's great songwriters is long overdue. He's on peak form." (NME, August 16)

8

**Life Of Crime**  
(FILM)



This entertaining crime caper adapted from Elmore Leonard's

novel *The Switch* may seem familiar. The basic premise – bungling criminals kidnap a millionaire's wife, only to find he doesn't want her back – echoes 1959 comedy *Too Many Crooks*. The kidnappers, Ordell Robbie and Louis Gara, played by

Yasiin Bey (formerly Mos Def) and John Hawkes, are the same characters Samuel L Jackson and Robert De Niro portrayed in another Leonard adaptation, *Jackie Brown*. Jennifer Aniston shines as the confused but composed hostage, *Sons Of Anarchy*'s Mark Boone Jr is shamblingly creepy as a neo-Nazi lech, and Tim Robbins' extortion victim becomes more venal as the plot twists and double-crosses intertwine.

■ ANGUS BATEY

8

**They Came Together**  
(FILM)



"It's kind of a corny romantic comedy story," explains Paul Rudd's Joel at

the start of this entertaining parody. Director David Wain wrote *Role Models* and *Wanderlust* and shuns usual rom-com sopppiness here, taking pot shots at everything from *Friends* to *Annie Hall*. In long flashbacks, Joel and

love interest Molly (the outstanding Amy Poehler) tell their story on a present-day double-date. They meet when Joel's corporation threatens to close Molly's sweet shop and, initially, opposites attract and their smutty repartee flows at sitcom speed. Their delivery makes the script sparkle ("How do you sleep at night? I usually jack off"), and the film plays out as an entertaining subversion of genre.

■ DAN BRIGHTMORE

7



# Kate Bush

**Eventim Apollo, London**

**Tuesday, August 26**

50

After 35 years' absence from the live stage, the enigmatic artist has surprises in store during the first night of a spellbinding new show

▶ The atmosphere in the lobby of the Apollo is as wide-eyed and wired as Kate Bush's video for 'Babooshka'. It's just as well that – unlike the warrior-queen figure Bush plays in the chorus scenes of that video – no-one is packing a sword, or there'd be blood pooling by the mobbed merch stall.

Many fans have travelled for days and spent incredible amounts of money to be here (and some will no doubt be forking out another £500 for the mysterious 'limited edition fish mask' that lurks behind the ➡



Bush makes  
her entrance  
in front of  
the Gayatri  
Mantra's "disc  
of golden light"





# Reviews

## LIVE

Bush with guitarist David Rhodes – borrowed from Peter Gabriel's band

fear-stricken stall staff). Everywhere you look there's velvet, gloves, leaves wreathed through hair, glitter, chiffon. And if, just as a BBC reporter noted before the opening night of Bush's 1979 all-singing, all-dancing, all-miming-and-acting extravaganza *The Tour Of Life*, "even parts of the audience were nervous", imagine how Kate Bush must be feeling on the opening night of her second 'tour', 35 years later. Those involved with *The Tour Of Life* speak of her terrible tension, and she's admitted in the years since how much it took out of her.

And at first – once we've all sprinted from merch queue to seats and 'Lily's' intro of the *Gayatri Mantra* has urged us to "see the true spiritual sun hidden behind the disc of golden light" and finally, unbelievably still, she walks out, clad in bat-like, fringed black – for a few songs it did seem as if that much-analysed reluctance might define the show. "Where've you been?" she asks nonchalantly, beaming widely as the second standing ovation of the night greets the close of the first song.

So it's *fine* if – as she still seems five songs in – Kate is a little *sedate*. Not that a tear-inducingly perfect 'Hounds Of Love', the tightrope-walking grace of 'Top Of The City' and a propulsive, charged, gorgeous 'Running Up That Hill' aren't more than enough on their own. She might be the same singer who in 1980 told *Smash Hits*, "Bands that do nothing, that just go out and... play their latest album or sing it and then just walk off, are boring." But tonight, if the biggest theatrical movement we see is a graceful, demure little bob, a swirl of her black-fringed sleeves, an occasional imploring sweep of the hand, with the grace of her mime training still intact, it's OK. If a standard rock show is what Kate wants these days, then, God knows, this woman who's fought since her earliest days for complete creative control, the power to follow her imagination absolutely, will most certainly have it.

And then: 'King Of The Mountain's' creepy, ghost-reggae groove begins. It's a hypnotic song, and the one that she sounds most engaged with. Reaching its climax, it swells into a storm with crashes of cymbals, her five-strong chorus (including her son Bertie McIntosh) echoing the howling winds. Fiercer and wilder it rises, and then suddenly, without warning, percussionist Mino Cinelu, with his long grey braids, is out front whirring a bullroarer, an ancient ritual instrument, often used to signal the start of

### SETLIST

- Lily
- Hounds Of Love
- Joanni
- Top Of The City
- Never Be Mine
- Running Up That Hill
- King Of The Mountain

### THE NINTH WAVE

- And Dream Of Sheep
- Under Ice
- Wake Up (W The W Intro)
- Waking The Witch
- House, Room Dialogue
- Watching You Without Me
- Little Light
- Jig Of Life
- Hello Earth

### ► The Morning Fog

### SKY OF HONEY

- Prelude
- Prologue
- An Architect's Dream
- The Painter's Link
- Sunset
- Aerial Tal
- Somewhere In Between
- Tawny Moon
- Nocturn
- Aerial
- Among Angels
- Cloudbusting

a ritual in many cultures. Stage lightning flashes as it whirs and hums overhead.

From here on in, shit gets unreal. This is nowhere near a standard rock show. Confetti cannons fire, and as scraps of yellow paper fall, we can see there's writing on it. Grabbed from the floor amid a small scramble, they reveal the same lines from the 'The Coming Of Arthur' section of Tennyson's *Idylls Of The King* that adorns the rear sleeve of 'The Hounds Of Love' and gives 'The Ninth Wave', that album's second half, its title.

The songs of that suite, which make up a narrative of one woman's night stranded out at sea, become a stunning theatrical production. It deconceptualises one of rock's

most famous concept albums, bringing it to life. Within a fantastic stage set framed by a structure somewhere between a whale's ribcage, the timbers of a ship's hull and a rippling wave, fish-headed figures ripple and billow a silk sea, as Kate sings 'And Dream Of Sheep' on the video screen behind, recorded



## BLACKBIRD WINGS APPEAR AS KATE IS SHOVED DOWN UNDER THE ICE

live in Pinewood Studios' water tank, a red point on her lifejacket flashing. "*Little light shining... my face is all lit up...*"

The little light, and the bigger lights of the sun and moon, together with the blackbird wings that appear fleetingly as Kate is shoved down under the ice during 'Waking The Witch', become the motifs that subtly connect 'The Ninth Wave' to the second half of the set and her other great song suite, 'Aerial's' 'A Sky Of Honey'. As suggested by the opening mantra and the title of the show, 'Before The Dawn' (...it's always darkest, as the saying goes), it's all about light and life, out of the darkness.

As always with Kate Bush, there's the strong thread of a very family affair. The 'helicopter' light on a huge jib, belching dry ice as it searches for the Celtic Deep's missing passenger, swinging blinding spots over the crowd, is voiced by her brother Paddy Bush,

KEN MCKAY/REX





"All of the birds are laughing, come on let's join in... I feel I gotta get up on the roof". It's phenomenal, as baffling and beautiful as 'The Ninth Wave' was clear.

One of the great triumphs of this luxurious performance is the way it layers itself;

immediately engaging all the way through, and yet with puzzles to chew on for days afterwards. What did that costume mean? What does the mannequin represent? Bush's biographer Graeme Thomson wrote in 2010's *Under The Ivy: The Life And Music of Kate Bush* that her aversion to playing live was another way in which she'd freed herself from the traditional expectations of the industry, allowing her to remain unburdened by the cyclical strain of touring and just write, leaving her albums perfectly preserved in time, listened to and pored over during the long, gig-less but never fruitless years. The fact that, four years since that book stopped just shy of saying "never gonna happen", we've been gifted with a Kate Bush show that enriches more than explains her work and is as richly laced with mysteries, is a reason to crow with joy.

A two-song encore of '50 Words For Snow's delicate 'Among Angels' ("My piano's grown a tree!" chirps Kate cheerfully) and – oh God yes – 'Cloudbusting' closes on a perfect note – "Your sun's coming out" indeed. One imagines this section might change from night to night as the residency goes on – the odd blast of 'This Woman's Work' from 'The Sensual World' wouldn't

hurt, though anything from the early albums is unlikely to make an appearance. "I can't possibly think of old songs of mine, because they're past now," she once said. You didn't really think she'd play 'Wuthering Heights', did you? She's toured that one once already! Where've you been?

Reactions to this first night are almost universally positive, critics paying tribute to Kate's vision, imagination and theatricality, though many note the absence of earlier hits, grumpily oblivious to the fact that she's spent five decades arranging and protecting her creative life in order that she doesn't have to play the hits for anyone. Social media melts under the flow of hot love. As the week – which feels truly historic – closes, we're reminded how much we can and should expect from shows, from artists. Eleven Kate Bush albums are set to re-enter the charts, so it seems that even for those who didn't get a ticket, these shows will change lives.

■ EMILY MACKAY

#### THE VIEW FROM THE CROWD



**Roger Spy, 25,**  
London

"The best, most inspiring concert

I've ever been to in my life. I just posted on Twitter, 'Sorry Barbra' – Barbra Streisand, that is. It was brilliant. Nothing could prepare me. I was a bit disappointed because it was quite a traditional rock show to begin with, but I was so awesomely surprised with the direction it took."



**Amanda Skaarup, 22,**  
Denmark

"To begin with I was like, 'Is this it?' I was

waiting for something elaborate to happen – and it did. But she should have played 'Wuthering Heights'. I was sitting there like, 'I'm not happy!'"



**Donna Jones, 32,**  
Swansea

"I had cancer this year and this was

my focus. She could have just been sat on a piano and done nothing else and it would have been great. And her son was involved as well. We cried at one point because her songs have been with us for so long."

while her oldest brother John Carder Bush takes up his familiar role of narration in 'The Jig Of Life's call to arms. Bertie also plays the son of the sea-stranded protagonist in a touching, sitcom-silly domestic scene set in a half-submerged living quarters for 'Watching You Without Me', arguing with his father about burnt sausages and QI versus football. Bush thanks Bertie early in the show for the fact that these gigs have happened at all ("he gave me the courage to push the button") and it's his young voice that opens 'A Sky Of

Honey', an impression of a summer's day in light and colour: "The day is full of birds/Sounds like they're saying words".

In the complicated, heavily symbolic sequence that follows, Bertie takes on the role of the painter (played on the album, unfortunately, by Rolf Harris). The stage is adorned by a gold and blue clouded sky, lit from behind so it glows like a Turner made of real clouds. Bush looks relaxed and confident, rolling through its beautiful, blissful progression, frequently embracing a small wooden artist's model that bobs around, animated by mysterious purpose.

Bertie gets a new track all to himself: 'Tawny Moon' is a lunar love song in which the madnesses of love and art combine. "I've got to get it right/I've got blisters on my hands... My love, my love, Luna of bedlam". At the show's climax, his mother metamorphoses, sprouting great black wings as she joins the dawn chorus with her bird-masked band and actors.

'The Ninth Wave' section of the show





# FYF Festival

LA Sports Arena &  
Exposition Park, LA

Saturday–Sunday, August 23–24

NYC garage heroes bring out the hits at rare live appearance

The Strokes' appearance at this year's FYF Fest cements the LA festival's graduation from a DIY celebration of the city's underground to a big-hitting weekender. The New Yorkers are in town to close the festival with a headline set that's only their fourth show of 2014 – it's a big deal.

Right from the opening day, it's clear that they're the main draw – well-worn Strokes T-shirts are everywhere. The rest of the bill is excited by their presence too. **Blood Orange's** Dev Hynes slips a few lines of 'Last Nite' into 'Time Will Tell', while **Haim** – who play before them on Sunday night – acknowledge their influence during a hit-packed homecoming, thanking Julian Casablancas for taking singer Danielle on tour after she graduated high school ("True story," the guitarist laughs). They conclude a year-long tour with a delirious show, their usual cover of Fleetwood Mac's 'Oh Well' a storming farewell to their debut, 'Days Are Gone'.

But back to New York's most famous modern garage band. When they hit the stage, the crowd is at fever pitch. The long queues and ill-equipped security guards that plague the

opening day are forgotten. Men of few words and even fewer tracks over the four-minute mark, The Strokes pack 17 songs into their 90-minute set. On some level their show feels mechanical, but no-one present cares – FYF is baying for the hits. There's no interaction, no false starts and no frills, and that's the way it should be. Casablancas – sporting a straggly mullet – proves the point, attempting some awkward onstage chatter ("Just play, I don't want to talk"). Momentum dips during the stilted likes of

## THE STROKES ARE HERE ONLY TO AFFIRM THEIR RAW POWER

'One Way Trigger' and 'Machu Picchu', but the setlist draws heavily from the vaults, and when they whip from '12:51' to 'Someday', the crowd's hunger is gloriously sated. Their exit after 'Last Nite' and return for a riotous encore of 'New York City Cops' is brief and businesslike. There's nothing new and no suggestions of what the future may hold; The Strokes are here only to affirm their raw power.

Solo sets from **Julian Casablancas** and guitarist **Albert Hammond Jr** on Saturday provide bigger hints, namely that both men are perfectly content outside The Strokes. As black-and-white images flicker on screens before his set with The Voidz, Casablancas emerges from darkness to power through ragged punk tunes taken from his new project's debut album 'Tyranny'. On his 36th birthday, he looks as animated as he has in ages, and 'Dare I Care' sounds especially fierce. Hammond Jr's showing is less exciting, but only because many know what to expect from his established laid-back strumming.



Blood Orange

Elsewhere, the scrappier acts emerge as the weekend's winners. During **Phoenix's** headline set on Saturday, frontman Thomas Mars dives into the crowd during jubilant closer '1901'. **Grimes** prances on to a flower- and candle-decked stage wearing a cape before announcing, "I have to take this off, it's choking me." Her excellent performance, featuring ribbon-twirling backing dancers, is all freaky vocals and sliced electronic beats. Recent collaborator Blood Diamonds, also from Canada, arrives for 'Phone Sex' and poppy new single 'Go', but Claire Boucher's is a one-woman show. 'Go' is the only new song she performs, and despite forgetting some lyrics, songs from 2012's 'Visions' are newly invigorated by her pop-star posturing.

**Kindness's** Adam Bainbridge announces his return ahead of second album 'Otherness' with some hip-shaking funk. The show peaks when he invites his pal Dev Hynes up for 'House's' slow slink, and he returns the favour, guesting with Hynes later on. With two FYF appearances under their belts, **Future Islands** are rewarded with a main stage slot. During 'Seasons (Waiting On You)', Samuel T Herring gesticulates like a demonic parishioner. The sweat-soaked frontman is a riveting spectacle, but even he can't upstage the five men from Manhattan. ■ LAURA STUDARUS

8



## MORE GIGS

### Twin Shadow

Village Underground, London

Wednesday, August 20

"I always dreamed of having my song in a video game," grins Twin Shadow, aka George Lewis Jr, before launching into his *Grand Theft Auto V* track 'Old Love/New Love'. Slick-haired, sleeveless and channelling the power-chord end of '80s synthpop, his own video game would probably feature him peacocking around trying to get the girl using an arsenal of cheesy lines. Subtler old gems 'Slow' and 'Castles In The Snow' show his knack for a gargantuan chorus with aplomb, but a wealth of tracks previewed from his upcoming third album replace slink with a schmalztier side.

■ LISA WRIGHT

7

### Jeffrey Lewis & The Jrams

Deaf Institute, Manchester

Saturday, August 23

Seventeen years into his career, Jeffrey Lewis is still furiously strumming his sticker-coated acoustic guitar like Thurston Moore's goofy kid cousin. When he's not playing teacher with his comic-book slideshows about the history of Vietnamese communism, he's charming you with tales of eccentric neighbours ('Scowling Crackhead Ian') and punk poetry about English Sunday dinners. Most importantly though, he inspires, with his masterpiece of indie-rock insecurity 'Williamsburg Will Oldham Horror' and his newest call to action 'What Would Pussy Riot Do?' More singer-songwriters should ask a similar question – what would Jeffrey Lewis do?

■ ROBERT COOKE

8

The Strokes and (below) Phoenix

# St Vincent



The Junction, Cambridge

Tuesday, August 19

## Annie Clark serves up a feast for the ears and the mind with her icy blues

It's been a crappy couple of days for St Vincent. Vital equipment was lost by a Scandinavian airline, and an exasperated and irate band were forced to beg and borrow replacements on Twitter. And yet, as Annie Clark unfurls the first of an army of solos that manage to incorporate almost every genre the electric guitar has ever explored, there's no hint of stress or panic. Instead, Clark grins widely. It's a look that says, "I know what I'm doing is pretty damn great, and I know you're gonna think so too – but what's really going to make my day is seeing you in that exact moment when you realise it."

### SETLIST

- Rattlesnake
- Digital Witness
- Cruel
- Marrow
- Every Tear Disappears
- Year Of The Tiger
- I Prefer Your Love
- Laughing With A Mouth Of Blood
- Surgeon
- Cheerleader
- Prince Johnny
- Birth In Reverse
- Regret
- Huey Newton
- Bring Me Your Loves
- Chloe In The Afternoon
- Your Lips Are Red

From the jittering squelch that fuels 'Rattlesnake', it's clear that Clark and her team are bringing every ounce of the icy precision, control and restraint that they exert over the studio to the stage. The palette is even more vivid than on the dazzling 'St Vincent' album: an understated riff halfway through the LP version of 'Bring Me Your Loves' explodes into a sharp sawtooth snarl, an echo of a line John McLaughlin played on

Miles Davis' 'Jack Johnson', while Clark seems as if she's switching between guitar pedals marked "snorting rhinoceros" and "warbling bird" during 'Every Tear Disappears'.

It's a feast for the mind as well as the ears, with a storyline about what digital technology is doing to communication and creativity.

Clark occasionally stops proceedings to deliver strange monologues about things that might connect us all in some way.

Before the band take the stage, an announcement in the Apple/Stephen Hawking voice asks us, politely, not to film or record the gig, implicitly begging us to just live in the moment. Songs like 'Digital Witness' ("What's the point of even sleeping/If I can't show it, if you can't see me?") and 'Huey Newton' ("Entombed in a shrine of zeroes and ones") demand we don't abandon the spirit as we navigate this computer-mediated age.

Towards the end, Clark ascends to the top of a pyramid of steps, performing 'Prince Johnny', a song about family and belonging, from its summit. And then she conjures another of those astonishing solos, this time a masterpiece of effortless, soulful blues playing, the space between each note bringing as much light and colour as the notes themselves. It's as if she's channelling something from another dimension and bringing it down, just for a few seconds, to our world.

■ ANGUS BATEY

### THE VIEW FROM THE CROWD



Kylie, 21

"Interpol were so chilled. I wouldn't mind being stranded on a desert island with them – I think they'd keep their cool."



Alejandra, 20

"I loved The Strokes. Almost enough to get their name tattooed onto my body!"



Aaron, 20

"Mac DeMarco signed my hat! 'Let My Baby Stay' was so good – it's the most romantic and sweet song he has."



SUNDAY BEST PRESENTS  CURATED BY JOSIE & ROB DA BANK

# BESTIVAL

4 → 7  
SEPT  
2014

ROBIN HILL • ISLE OF WIGHT

Desert Island  
DISCO

OVER 20 LIVE STAGES • MEGA SOUNDSYSTEMS • 24HR ESCAPISM • INSANE SIDESHOWS  
MIND BLOWING NON-STOP PARTIES • MAGICAL DESERT ISLAND LOCATION

## LIVE ACTS & CASTAWAYS

**OUTKAST • FOALS • CHIC FT. NILE RODGERS**  
**BECK • DISCLOSURE (LIVE) • MAJOR LAZER • BUSTA RHYMES**  
**PALOMA FAITH • BASEMENT JAXX • LONDON GRAMMAR**  
**SAM SMITH • CANDI STATON • WILD BEASTS • CLEAN BANDIT • BONOBO**  
**CARIBOU • SBTRKT • CHVRCHES • LAURA MIVULA • LA ROUX • SKINDRED • DARKSIDE**  
**KITTY, DAISY & LEWIS • TUNE-YARDS • TEMPLES • DAN LE SAC VS SCROOBIUS PIP & MUCH MORE**

## BREAKING NEW BANDS

**MNEK • WOLF ALICE • THE AMAZING SNAKEHEADS • UNCLE ACID & THE DEADBEATS • THE WYTCHEs • MØ**  
**SAY LOU LOU • GLASS ANIMALS • JOHN WIZARDS • EZRA FURMAN • JOEL COMPASS • WOMANS HOUR**  
**PIONAL • ROSIE LOWE • CHILDHOOD • KATE TEMPEST • JESSY LANZA • MELT YOURSELF DOWN & MORE**

## DISCOS, DANCEHALLS & SOUNDSYSTEMS

### THE PORT

**SVEN VÄTH • ANNIE MAC • CHASE & STATUS (DJ SET)**  
RAM RECORDS PRES. ANDY C, WILKINSON, LOADSTAR + MCS 2SHY, ADAPT, JAKES • MK  
DAMIAN LAZARUS • GREEN VELVET • EATS EVERYTHING • BOYS NOIZE • DJ YODA • JAGUAR SKILLS  
1-800-DINOSAUR FT. JAMES BLAKE, MR ASSISTER  
DAN FOAT, AIRHEAD • GORGON CITY • BICEP • DUSKY • ÂME • RICHY AHMED & SO MUCH MORE

### BOLLYWOOD TAKEOVERS INC.

**SKREAM PRES. SKREAMIZM FT. DERRICK CARTER, ROUTE94 & MORE**  
DAVID RODIGAN MBE PRES. RAM JAM FT. RANDALL (AWOL SET) & MC FEARLESS, MELE, STYLO G & MORE

### REGGAE ROOTS

**DUB PHIZIX & STRATEGY**  
**CONGO NATTY** FT. CONGO DUBZ &  
TENOR FLY • **TODDLA T**  
JAH SHAKA • PRINCE FATTY • ROBBO RANX & MORE

**DIPLO • DJ HARVEY**  
**JACKMASTER & ONEMAN** PRESENT  
CAN U DANCE  
JME • SKEPTA • DJ EZ • KAYTRANADA & MORE

### TEMPLE ISLAND

**SIGMA • SHIFT K3Y • BONDAX • T WILLIAMS • SHADOW CHILD • PREDITAH • KLANGKARUSSELL • KIDNAP KID**  
**ETON MESSY TAKEOVER • BLONDE • WAYWARD • MARIBOU STATE B2B PEDESTRIAN • LXURY & MORE**

## SIDESHOWS & MICRO-VENUE MADNESS

**GRAND PALACE OF ENTERTAINMENT FT. JODIE HARSH, SCOTTEE, SINK THE PINK & FRIENDS**  
**THE FEAST COLLECTIVE • BOLLYWOOD COCKTAIL BAR • THE WISHING TREE • PIG'S BIG BALLROOM**  
**AMBIENT FOREST • AMPHITHEATRE • CARAVANSERAI • BIOFUELLED BANDSTAND • OBERON'S OBSERVATORY & MORE**

FOR FULL LINE-UP AND TICKETS:

BESTIVAL.NET • #BESTIVAL14







# ROYAL BLOOD

PLUS SPECIAL GUESTS



Monday 27 October  
**DUBLIN THE ACADEMY**  
Wednesday 29 October  
**NEWCASTLE RIVERSIDE**  
Thursday 30 October  
**GLASGOW 02 ABC**  
Friday 31 October  
**SHEFFIELD LEADMILL**  
Sunday 2 November  
**MANCHESTER RITZ**  
Monday 3 November  
**LIVERPOOL  
02 ACADEMY**

Tuesday 4 November  
**BIRMINGHAM INSTITUTE**  
Thursday 6 & Friday 7 November  
**LONDON  
ELECTRIC BALLROOM**  
Saturday 8 November  
**CAMBRIDGE JUNCTION**  
Monday 10 November  
**PORTSMOUTH PYRAMID**  
Tuesday 11 November  
**OXFORD 02 ACADEMY**  
Wednesday 12 November  
**BRISTOL BIERKELLER**

TICKETS ON SALE 9.00AM FRIDAY 05 SEPTEMBER  
GIGSANDTOURS.COM | TICKETMASTER.CO.UK | 0844 811 0051 | 0844 826 2826  
ROYALBLOODBAND.COM | FACEBOOK.COM/ROYALBLOODUK  
AN S/M CONCERTS, DF CONCERTS & LIVE NATION PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

## SUBSCRIBE TO UNCUT FROM ONLY £19.49

ENJOY A SAVING  
OF UP TO 36%

CONVENIENT  
HOME DELIVERY  
EVERY MONTH

RECEIVE A  
FREE CD EVERY  
MONTH\*

\*We regret that the free CD is not available to subscribers in the EU due to licensing laws. Offer open to new subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). Offer closes 31.10.2014.



[uncutsubs.co.uk/17D](http://uncutsubs.co.uk/17D)



**0844 848 0848**

Quote code: 17D

7 days a week from 8am to 9pm (UK time) Overseas: +44 (0)330 3330 233

# KOKO

Every Friday  
10PM - 4AM



05 SEPT  
OXFORD OXFORD FESTIVAL LAUNCH PARTY

**KLAXONS  
(DJ SET) + MT**

DJ ED WILDER / DJ ALANA B DEVOTION

\*VALID FROM 05 SEPT - 26 SEPT / STRICTLY OVER 18S ONLY  
FIRST 100 FREE / £5 B4 11PM / £7 AFTER / STUDENTS £4 ALL NIGHT  
WITH VALID STUDENT CARD / ID IS REQUIRED / RIGHT OF ADMISSION  
RESERVED / 0844 847 2298 / WWW.KOKO.CO.UK

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

12 SEPT  
**CARNABELLS  
+ DAVID WOODCOCK**  
19 SEPT  
**KILLING MOON VS CLUB NME  
FICKLE FRIENDS  
+ STRONG ASIAN MOTHERS  
+ ALLY MCCRAE DJ SET (RADIO 1)**  
26 SEPT  
**CLAIRE**

# GET YOUR GIG IN NME 020 3148 6705



academy events present


ACADEMY EVENTS PRESENTS

# KATE TEMPEST

PLUS SPECIAL GUEST  
O<sub>2</sub> ACADEMY2 OXFORD



FRIDAY 7TH NOVEMBER

TICKETWEB.CO.UK • SEETICKETS.COM  
NEW ALBUM 'EVERYBODY DOWN' OUT NOW ON  BIG DADA

ACADEMY EVENTS BY ARRANGEMENT WITH X-RAY TOURING PRESENT

# THE HOLD STEADY

MON 13 OCT  
BIRMINGHAM O<sub>2</sub> ACADEMY  
WED 22 OCT  
BRISTOL O<sub>2</sub> ACADEMY

TICKETWEB.CO.UK • 0844 477 2000

# Definitely Mightbe



The Nol Tribute To...  
**OASIS**

FRI 5 SEPT • NEWCASTLE O<sub>2</sub> ACADEMY  
SAT 6 SEPT • GLASGOW O<sub>2</sub> ACADEMY  
FRI 12 SEPT • LIVERPOOL O<sub>2</sub> ACADEMY  
FRI 19 SEPT • BIRMINGHAM O<sub>2</sub> ACADEMY  
FRI 26 SEPT • LONDON O<sub>2</sub> ACADEMY ISLINGTON  
FRI 31 OCT • SHEFFIELD O<sub>2</sub> ACADEMY

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

# PEARL JEM



SAT 6 SEPT LIVERPOOL O<sub>2</sub> ACADEMY2  
SUN 7 SEPT GLASGOW O<sub>2</sub> ABC2  
MON 8 SEPT NEWCASTLE O<sub>2</sub> ACADEMY2  
TUE 9 SEPT BIRMINGHAM O<sub>2</sub> ACADEMY3  
WED 10 SEPT LONDON O<sub>2</sub> ACADEMY2 ISLINGTON  
FRI 12 SEPT SHEFFIELD O<sub>2</sub> ACADEMY2

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

# JESUS JONES

## DOUBT TOUR



SEPTEMBER	11 LIVERPOOL O <sub>2</sub> ACADEMY2
07 BRADFORD ON AVON	13 LONDON FORUM
THE WOOLLEY FESTIVAL	with NED'S ATOMIC DUSTBIN
08 BIRMINGHAM O <sub>2</sub> ACADEMY3	14 BRISTOL FLEECE
09 SHEFFIELD O <sub>2</sub> ACADEMY2	15 NEWCASTLE O <sub>2</sub> ACADEMY2
10 NOTTINGHAM RESCUE ROOMS	16 GLASGOW O <sub>2</sub> ABC2

TICKETWEB.CO.UK • 0844 477 2000 & ALL USUAL AGENTS  
AN ACADEMY EVENTS PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

ACADEMY EVENTS PRESENT

# SKELETAL FAMILY SALVATION

CO-HEADLINE TOUR

OCTOBER 2014

FRI 3rd SHEFFIELD O<sub>2</sub> ACADEMY2  
SAT 4th BIRMINGHAM O<sub>2</sub> ACADEMY3  
FRI 10th GLASGOW O<sub>2</sub> ABC2  
SAT 11th NEWCASTLE O<sub>2</sub> ACADEMY2  
FRI 24th OXFORD O<sub>2</sub> ACADEMY2  
SUN 26th LONDON O<sub>2</sub> ISLINGTON ACADEMY2

TICKETWEB.CO.UK • 0844 477 2000


ACADEMY EVENTS PRESENTS

# CATE LE BON

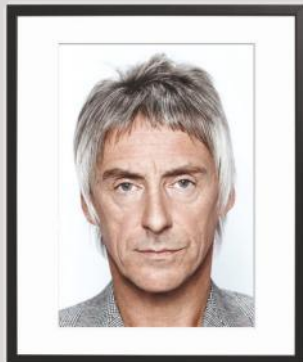
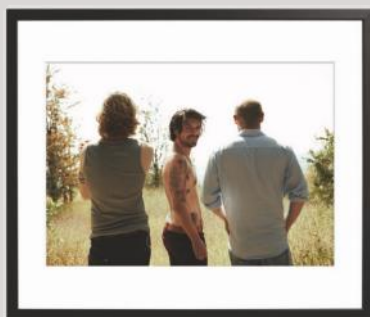
PLUS SPECIAL GUESTS

TUESDAY 9TH SEPTEMBER  
O<sub>2</sub> ACADEMY2 OXFORD

TICKETWEB.CO.UK • 0844 477 2000  
CATELEBON.COM • NEW ALBUM 'MUG MUSEUM' OUT NOW



www.facebook.com/academyevents



**SONIC EDITIONS**  
Sonic Editions presents:

## The NME Collection

25 Exclusive prints including  
The Strokes, Amy Winehouse,  
Paul Weller, & Kasabian.  
All prints limited edition &  
individually numbered  
- from £45 unframed,  
£75 framed.

**NME**

Visit [www.SonicEditions.com/NME](http://www.SonicEditions.com/NME)



ON SALE FRI 5 SEPT

EXCLUSIVE NME.COM  
TICKET PRE-SALE  
WED 3 SEPT  
AT 9AM

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

# SUPERFOOD

• HONEYBLOOD •

PLUS GUESTS

## DATES

FRI 31 ● OCT	<b>Birmingham</b>	THE OOBLECK	WED 5 NOV	<b>Oxford</b>	O2 ACADEMY
SAT 1 NOV	<b>Glasgow</b>	KING TUTS	THU 6 NOV	<b>Manchester</b>	DEAF INSTITUTE
MON 3 NOV	<b>Leeds</b>	BRUDENELL	MON 10 NOV	<b>Bristol</b>	LOUISIANA
TUE 4 NOV	<b>Norwich</b>	EPIC STUDIOS	TUE 11 NOV	<b>London</b>	DINGWALLS
			WED 12 NOV	<b>Brighton</b>	HAUNT

AN SJM CONCERTS PRESENTATION | TICKETS AVAILABLE FROM [NME.COM/TICKETS](http://NME.COM/TICKETS) OR 0844 858 6765

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

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



# NME Guide

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



## BOOKING NOW

The hottest new tickets on sale this week

### Temples

With a remix version of their debut album 'Sun Structures' on the way, the Kettering psych explorers finish the year with some of their biggest dates yet.

**It's been a big year for the band. Is this tour like a victory lap?**

**Tom Warmesley, bass:** "I don't know about a victory lap. We've still got a lot to accomplish! This time round, we'll be playing our album from start to finish, which is something we've never done before. We'll be in full Technicolor and we'll hope to bring some of the magic of the theatre with us."

**How are you going to do that?**  
"We don't want to give too much

away but we just want to bring every song to life onstage. There won't be any inflatable animals or confetti but we hope to bring all the elements with us and immerse everyone in our record."

**Where are you most looking forward to playing?**

"We're looking forward to going back to Scotland. We're playing Aberdeen this time, which is the furthest north we've been. London and Manchester are always good to us too, and we're looking forward to playing The Ritz [in Manchester]."

**Who's supporting you?**

"We'd like to take a band with us who we're really big fans of and

who would complete the show and the atmosphere of the night. You'll find out who shortly."

### ► THE DETAILS

► **DATES** Bristol Trinity Centre (November 29), Brighton Concorde 2 (30), Norwich Waterfront (December 1), London The Forum (3), Sheffield Leadmill (4), Manchester The Ritz (6), Edinburgh Liquid Room (8), Aberdeen Lemon Tree (9), Glasgow The Arches (10), Newcastle Riverside (11)  
► **SUPPORT ACTS** TBC  
► **PRICE** £12; Bristol, Brighton, Norwich, Manchester £12.50; London £15  
► **ON SALE** Now  
► **FROM** NME.COM/tickets with £1.20–£1.50 booking fee

### Cloud Nothings

"I'm pretty sure each song was written in a different country," Cloud Nothings frontman Dylan Baldi said of their fourth album 'Here And Nowhere Else', ahead of its release earlier this year. Now the Cleveland band bring their gritty, powerful noise-rock to Birmingham, Brighton and London.

► **DATES** Birmingham Hare & Hounds (November 19), Brighton Sticky Mike's Frog Bar (November 20), London Electric Ballroom (December 1)  
► **SUPPORT ACTS** TBC  
► **PRICE** Birmingham £10, Brighton £12; London £12.50  
► **ON SALE** now  
► **FROM** NME.COM/tickets with £1.25–£1.50 booking fee

### The Kooks

Fresh from drawing huge crowds at the festivals this summer, The Kooks are taking their new album 'Listen' on a mammoth tour of the UK. Check out their latest reinvention alongside hits from their mid-noughties golden age, like 'Naïve' and 'She Moves In Her Own Way'.

► **DATES** Leicester O2 Academy (November 6), Brighton Dome (7), Manchester Academy (8), Newcastle O2 Academy (10), Aberdeen Music Hall (11), Leeds O2 Academy (13), Sheffield O2 Academy (14), Birmingham O2 Academy (15), Bristol O2 Academy (17), Cambridge Corn Exchange (18), Bournemouth O2 Academy (19), Norwich The Nick Rayns LCR (21), Cardiff University (22)  
► **SUPPORT ACTS** TBC  
► **PRICE** £19.50  
► **ON SALE** now  
► **FROM** NME.COM/tickets with £1.95 booking fee

### The Courteeners

"We're the biggest underground band in

the world,” Courteeners frontman Liam Fray claimed recently. See if the Manchester band can justify that statement as they hit the road in October, taking new album ‘Concrete Love’ to 18 cities across the UK.

► **DATES** Sheffield O2 Academy (October 27), Aberdeen Music Hall (28), Dunfermline Alhambra Theatre (30), Glasgow Barrowland (31), Blackburn King George’s Hall (November 3), Oxford O2 Academy (4), Newcastle O2 Academy (6), London O2 Academy Brixton (7), Hull University (9), Nottingham Rock City (10), Leeds O2 Academy (11), Bristol O2 Academy (13), Southampton O2 Guildhall (14), Leicester O2 Academy (15), Cardiff University (17), Cambridge Junction (18), Birmingham O2 Academy (20), Liverpool Echo Arena (21)  
► **SUPPORT ACTS** TBC  
► **PRICE** £19.50; London and Liverpool £22.50  
► **ON SALE** now  
► **FROM** [ticketmaster.co.uk](http://ticketmaster.co.uk) with £1.95–£3 booking fee

### Morrissey

It’s still unclear whether, as he claims, Morrissey has actually been dropped by his label Harvest or not. Nevertheless, he’s confirmed his only UK gig of the year so far. See him perform latest album ‘World Peace Is None Of Your Business’ and tracks from his back catalogue at London’s O2 Arena in November.

► **DATES** London O2 Arena (November 29)  
► **SUPPORT ACTS** TBC  
► **PRICE** £40.50–£70.50  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £4.05–£7.05 booking fee



Morrissey

### Echo & The Bunnymen

Singer Ian McCulloch joined Arcade Fire onstage at London’s Earls Court earlier this year. Now he’s promoting his own band’s 12th studio album, ‘Meteorites’.

► **DATES** Brighton Concorde 2 (November 25), Sheffield Leadmill (26), Glasgow O2 ABC (27), Nottingham Rock City (December 2), Cambridge Junction (3), Cardiff University (4), Northampton Picturedrome (10), Newcastle O2 Academy (11), Birmingham The Institute (12), Liverpool Philharmonic Hall (February 20, 2015)  
► **SUPPORT ACTS** TBC  
► **PRICE** £26.50; Liverpool £26.50–£39.50  
► **ON SALE** now  
► **FROM** [ticketmaster.co.uk](http://ticketmaster.co.uk) with £2.65–£3.95 booking fee

### Sinkane

Ahmed Gallab brings his

tropical funk to London in support of his recent album ‘Mean Love’.

► **DATES** London Oslo (December 1)  
► **SUPPORT ACTS** TBC  
► **PRICE** £8  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £2.40 booking fee

### Shabazz Palaces

On his latest record ‘Lese Majesty’, Palaceer Lazaro made his leftfield sound catchy, weaving together funk, jazz-rap and drones. He takes the album on the road this winter.

► **DATES** Brighton The Haunt (November 3), London The Laundry (4), Manchester Gorilla (5), Leeds Brudenell Social Club (6), Bristol Start The Bus (8), Birmingham Hare & Hounds (10)  
► **SUPPORT ACTS** TBC  
► **PRICE** £10; Leeds £8; London £12  
► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 85p–£1.50 booking fee

### Reading & Leeds 2015

As the mud washes away and the hangovers subside from 2014’s festivals, the organisers of the August bank holiday events have put a limited number of earlybird tickets on sale for next year at this year’s prices. Reading & Leeds boss Melvin Benn has yet to confirm any bands for 2015’s line-up but has said that all the headliners he’s speaking to “have got guitars”.

► **DATES** Reading Richfield Avenue; Leeds Bramham Park (August 27–30)  
► **OTHER ACTS** TBC  
► **PRICE** £205  
► **ON SALE** now  
► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £8 booking fee

## TOUR NEWS

### Telegram

London-based glam-psych newcomers Telegram (right) are joining The Horrors on a UK tour. The foursome open shows at Norwich Waterfront (September 22), Bournemouth O2 Academy (23), Newcastle Riverside (25), Glasgow O2 ABC (26), Manchester Albert Hall (27), Birmingham Institute (29), Sheffield Leadmill (30), Bristol O2 Academy (October 1), Worthing Pavilion (3) and London Troxy (4). Tickets are available now from [NME.COM/tickets](http://NME.COM/tickets).



## FESTIVAL NEWS

### iTunes Festival

More acts have been added to the bill for this year’s iTunes Festival. Jessie Ware will bring her new album ‘Tough Love’ to London’s Roundhouse on September 18, and locals Wolf Alice will provide a support slot for Lenny Kravitz at the same venue on September 26. For more information and to win tickets for the free-entry shows, head to [itunesfestival.com](http://itunesfestival.com).

Telefonica

PRIORITY

Tickets to see the artists you love,  
48 hours before general release  
Text TICKETS to 2020

Terms apply.

O<sub>2</sub>





# GOING OUT

Everything worth leaving the house for this week

## Bestival

Beck, Foals and the summer's comeback kings OutKast will all headline the festival in the Isle Of Wight this year, alongside Chic featuring Nile Rodgers. Wild Beasts, Chvrches, La Roux, SBTRKT, Temples and more will also perform on the island. The weekend's theme is desert island disco, so pack accordingly for fancy-dress day.

► **DATES** Newport Robin Hill (September 4–7)

► **TICKETS** £196 from NME.COM/tickets with £9.95 booking fee

## Festival No 6

London Grammar, Beck and Pet Shop Boys head to the idyllic setting of '60s TV show *The Prisoner* to top the bill at Festival No 6. Elsewhere across the Welsh festival, Kelis will play tracks from her latest album 'Food',

Alexis Taylor makes an appearance without the rest of his Hot Chip crew and Childhood, Gengahr and Telegram fly the flag for new music.

► **DATES** Portmeirion (September 5–7)

► **TICKETS** Weekend tickets £160–£175; Friday tickets £50;

Saturday and Sunday tickets £65 from festivalnumber6.com with £5–£10 booking fee

## Tune-Yards

Tune-Yards' Merrill Garbus has gained a reputation for putting on electric live shows over the course of her career. It's all

down to her work ethic – she claims to spend eight hours a day rehearsing and writing music – so this pair of shows should be just as special as those on her last visit in May.

► **DATES** London Electric Brixton (September 3, 4)

► **TICKETS** Leeds £12; Manchester £16.50 from NME.COM/tickets with £2.15 booking fee

## Cate Le Bon

The LA-based singer-songwriter continues to take her latest album 'Mug Museum', which tackles the things you have to deal with in the wake of a family member's death,

around the world. This week she treats Leicester and Oxford to her immersive psych-folk.

► **DATES** Leicester The Musician (September 3), Oxford O2 Academy 2 (9)

► **TICKETS** Leicester £9.50; Oxford £10 from NME.COM/tickets with £1–£1.50 booking fee

## Benjamin Booker

Blues-rock newcomer Benjamin Booker has already garnered comparisons to The White Stripes, and he and drummer Max Norton will return to the UK to give his pummelling self-titled debut LP another airing.

► **DATES** Bristol Louisiana (September 5), Birmingham O2 Academy 3 (6), Glasgow King Tut's Wah Wah Hut (8), Newcastle Think Tank (9)

► **TICKETS** £8 from NME.COM/tickets with 80p–£1.50 booking fee

## Jenny Lewis

The former Rilo Kiley frontwoman released her latest solo album, the Ryan Adams-produced 'The Voyager', earlier this summer. On it, she sings about death and depression, disguising the sadness and struggle with upbeat Americana-tinged pop. Expect her to do more of the same onstage in London, Bristol and Manchester.

► **DATES** London Islington Assembly Hall (September 5), Bristol Colston Hall (6), Manchester Ruby Lounge (7)

► **TICKETS** London £18.50;

## FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

### 1. Famy

Rough Trade West, London  
London folk group play tracks from debut LP 'We Fam Econo'  
► Sept 8, 6pm

### 2. Esben And The Witch

Resident Records, Brighton  
New LP aired in their hometown  
► Sept 8, 6.30pm

### 3. Tweens

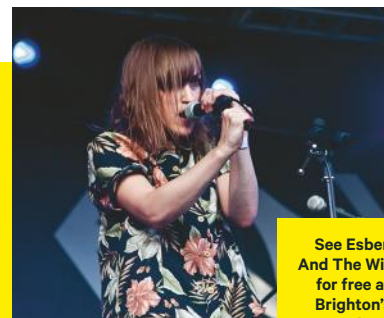
The Old Blue Last  
Bubblegum punks make the trip to the UK from Cincinnati  
► Sept 8, 8pm

### 4. Pulled Apart By Horses

Rough Trade East, London  
Leeds rockers bring third album 'Blood' to E1  
► Sept 5, 6.30pm

### 5. Katie Malco

Sticky Mike's Frog Bar, Brighton  
Acoustic pop from Fife singer-songwriter  
► Sept 7, 7pm



See Esben And The Witch for free at Brighton's Resident Records



Benjamin Booker

Bristol £15 from NME.COM/  
tickets with £1.80–£1.85  
booking fee

### The Acid

Steve Nalepa, Adam Freeland and Ry X play their first show in Manchester in support of debut album 'Liminal', made up of affecting, infectious electro-pop.

► **DATES** Manchester Deaf Institute (September 8)

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

### Simian Mobile Disco

Jas Shaw and James Ford's new album 'Whorl' is a fresh foray into beatless music. Half of it was recorded live, so expect these intimate dates to be pretty faithful to the original recordings.

► **DATES** Birmingham Hare & Hounds (September 5), London Union Chapel (9)

► **TICKETS** Birmingham £10; London £14.50 from NME.COM/tickets with £1–£2.90 booking fee

### The Amazing Snakeheads

Drama struck the Snakeheads' camp earlier this year as frontman Dale Barclay revealed that Jordan Hutchinson and William Coombe had quit the group. He's continuing without them, having sorted out a new band to help him along the way.

► **DATES** Ramsgate Music Hall (September 6)

► **TICKETS** £6 from wegotickets.com with 60p booking fee



Informed guests discuss Dylan's impact, Radio 4 Extra, September 6

# STAYING IN

The best music on TV, radio and online this week

## Bob Dylan

### Bob Dylan & Me

As Dylan releases more archive material, a host of guests discuss different aspects of his influence and legacy. Billy Bragg looks at Dylan as a troubadour, Catatonia singer Cerys Matthews talks about his impact on her own life and career, and rock critic Paul Morley tackles the enigma that existed behind the fame.

► **LISTEN** BBC Radio 4 Extra, 8am, Sept 6

## Kate Tempest

### The Radcliffe & Maconie Show

The south London rapper will perform some of her poetry at the London Literature Festival next month, but before then she'll continue to promote her debut album 'Everybody Down' as she joins Mark Radcliffe and Stuart Maconie to discuss making the record and supporting her heroes Billy Bragg and John Cooper Clarke.

► **LISTEN** BBC 6 Music, 1pm, Sept 8

## La Roux

### Tom Ravenscroft

Elly Jackson joins Tom Ravenscroft on the Isle Of Wight as the madness

of Bestival takes place in Robin Hill Park. The singer will be bringing her acclaimed second record 'Trouble In Paradise' to the festival, and she'll talk about the making of it ahead of her performance at the Big Top. Ezra Furman, Cate Le Bon and Tune-Yards will also stop by for a chat, and there'll be music from Beck, Caribou, Basement Jaxx and more.

► **LISTEN** BBC 6 Music, 7pm, Sept 5

Coves



## Iggy Pop

### South Bank Show Originals

The Adverts' Gaye Black joins Iggy Pop in this interview from 2004. The Stooges frontman discusses his departure from the band and reveals the secrets behind his solo album 'Lust For Life' among footage of The Stooges' reunion tour.

► **WATCH** Sky Arts, 9:30pm, Sept 4

## Coves

### X-Posure

Leamington Spa duo Beck Wood and John Ridgard (aka Coves) released their debut LP 'Soft Friday' earlier this year, marrying the fuzzy atmospherics of The Jesus And Mary Chain with the emphatic hooks of The Kills. They'll recreate that record as they play 'Wake Up', 'Cast A Shadow' and more in session for John Kennedy.

► **LISTEN** XFM, 10pm, Sept 4

**JACK'S PLACE**  
AT THE MACBETH

Spotify NME

Live!

**HANNAH PEEL**

4TH SEPTEMBER

drinkaware.co.uk for the facts

**Lowpines**

**Strong Asian Mothers**

**Little Shoes Big Voice**

GIG INFO @ themacbeth.co.uk



# MARKETPLACE



'Shot of Rhythm & Blues'  
A pictorial book celebrating  
Dr FEELGOOD and Wilko JOHNSON  
in the '80s and '90s.  
Over 120 fantastic B&W and color  
pictures of 2 of Britain's finest Live acts!



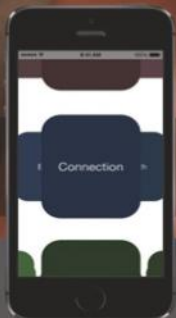
30 € Euros via PayPal at following Email : phiggins21091963@gmail.com

## TUITION

WILLIAM  HARTE



Have you prepared your  
voice to speak in public?



www.williamharte.com



Elocution and Accent



## CHAT



ADC Media P080x 4504 1861 061 Calls recorded & cost 36p per minute + network extras. Over 18s. We may send promo msg's. Opt out & Tel free 08448481304.

TO ADVERTISE HERE

**NME**

PLEASE CALL TOM  
0203 148 2611

## Referencing MadeEasy



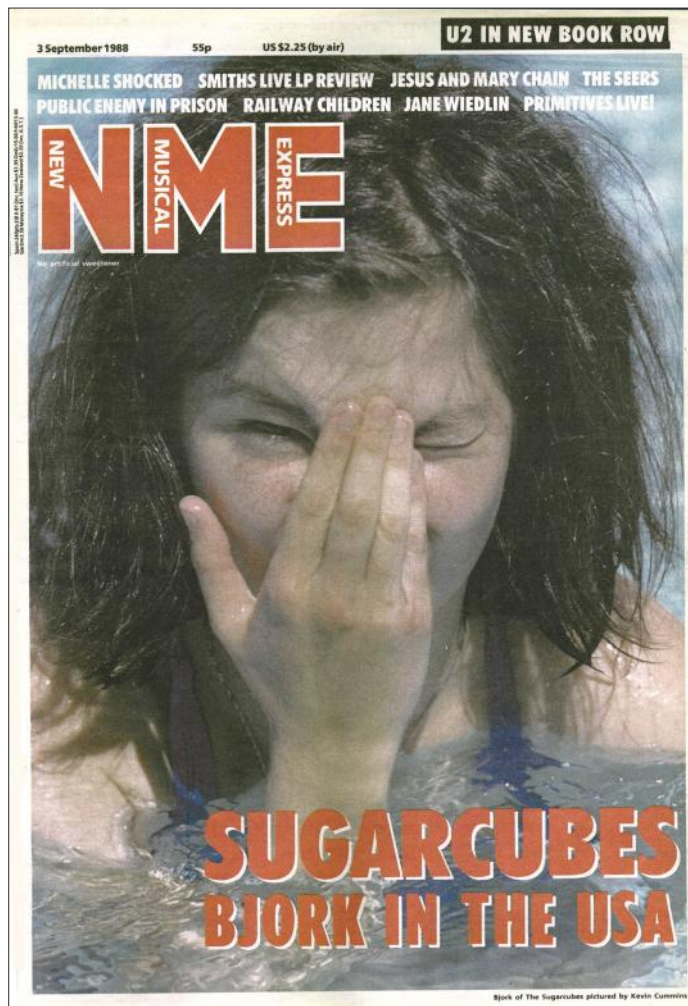
1. Scan the book barcode
2. Choose referencing style
3. Export - done!



Apple, the Apple logo and iPhone are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.



# THIS WEEK IN 1988



## Just like sugar

**NME heads to the States to talk pornography, perverts and how Björk was born to be a star**

Björk is asleep. But Barbara Ellen is in America to interview Icelandic sextet The Sugarcubes, so it's left to the other members of the band to answer her final question: what is wrong with Americans? Sigtryggur Baldursson (drums): "They're always talking about themselves." Bragi Ólafsson (bass): "I think they're very nice people." Magga Örnólfssdóttir (keyboards): "They're nice, that's not the problem." Einar Örn Benediktsson (vocals): "Do they fuck? Because I don't think they do..." Björk is still asleep. But a day earlier, the "great entertainer, almost perfect" opened up about her childish onstage presence ("I just... don't have this clear picture of myself in my head"); about perverts getting off on her act ("Everyone is a pervert, they just don't admit it"); pornography ("it doesn't offend me; a good apple probably affects me more than a porno"), and how she thinks maybe she's born to be a star: "This might sound sickly, but I feel that... the things I am doing now are the only things I could be doing."

### LITTLE JAMES

As new album 'Strip-mine' is readied for release, James have a few things to clear up. 1) "We are not vegans," says frontman Tim Booth. "There has never been a buddhist or a vegan in the band." 2) They've banned alcohol from their gigs because, says guitarist Larry Gott, "we'd been so deeply involved in drugs and drink that the reaction had to be equally as extreme." 3) They much prefer natural highs these days.

### SEER NO EVIL

The Seers are touring Europe with the Ramones, and are keen to express their admiration for '70s bands Slade and the Rollers while slagging off A-Ha and Transvision Vamp. They themselves are an "unrepentant traditional rock band". "When Elvis was doing it in '56, mums and dads were outraged," says guitarist Leigh Wildman. "And that's the point. When you're a kid, you don't play records quiet, you turn it up as loud as it will go. That's who we're playing for, not for a bunch of old ex-punks."

### REVIEWED THIS WEEK



#### The Smiths - 'Rank'

"And you never thought they were rockers."

Live LPs rarely work, but 'Rank' does. It captures The Smiths in their most creative period, playing with speed, passion and ferocity." ■ JAMES BROWN

### ALSO IN THIS ISSUE

► David Lee Roth denies he contributed to the chaos at Monsters Of Rock that ended in two deaths and several injuries. "I did everything I could to calm things down," he says.  
► The Train Set's 'She's Gone' and The Railway Children's 'Over And Over' are singles of the week. "I have room in my heart for young men with guitars in love with perfect pop songs," says Stuart Maconie.  
► Spacemans 3's show at London Riverside Studios is a "highly amplified moan", says writer Edwin Pouncey.

# NME

NME EDITORIAL (Call 020 3148 + ext)

EDITOR Mike Williams  
EDITOR'S PA Karen Walter (ext 6864)  
ART DIRECTOR Mark Neil (ext 6885)  
EDITOR, NME.COM Greg Cochrane (ext 6892)

DEPUTY EDITOR Eve Barlow (ext 6854)  
DEPUTY EDITOR, NME.COM Lucy Jones (ext 6867)  
ASSISTANT EDITOR Tom Howard (ext 6866)  
ASSISTANT EDITOR, NME.COM Al Horner (ext 6847)  
FEATURES EDITOR Laura Snapes (ext 6871)  
NEWS EDITOR Dan Stubbs (ext 6858)  
NEW MUSIC EDITOR Matt Wilkinson (ext 6856)  
DEPUTY NEWS EDITOR Jenny Stevens (ext 6863)  
ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)  
NEWS REPORTER David Renshaw (ext 6877)

DEPUTY ART DIRECTOR Tony Ennis  
DESIGNER Dani Liqueiri  
DIGITAL DESIGNER Jon Moore

PICTURE EDITOR Zoe Capstick (ext 6889)  
ONLINE PICTURE EDITOR Emily Barker (ext 6852)

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

PRODUCER, NME.COM Jo Weakley  
VIDEO PRODUCER Ryan Forde

WITH HELP FROM Anthony Pearce, Emily Mackay,  
Mia Bleach, Patricia Board, Ben Homewood,  
Lianne Potts, Tim Knowles, Mike McCue

### ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,  
London SE1 0SU  
GROUP ADVERTISING DIRECTOR Romano Sidoli  
PA TO GROUP ADVERTISING DIRECTOR Kelly Litten

HEAD OF MARKET, MUSIC TITLES  
Andrew Minnis (ext 4252)

BRAND MANAGER  
Matthew Chalkley (ext 6722)

CREATIVE MEDIA MANAGER  
Benedict Ransley (ext 6783)

DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)  
ACTING DISPLAY AD MANAGER Stephane Folquet  
(ext 6724)

LIVE & LABELS SENIOR SALES EXECUTIVE  
Emma Martin (ext 6703)

HEAD OF PROJECT MANAGEMENT  
Elisabeth Hemphsall (ext 6726)

DIRECTOR OF INSIGHT  
Amanda Wigginton (ext 3636)

REGIONAL BUSINESS DEVELOPMENT MANAGER  
Oliver Scull (0161 872 2152)

AD PRODUCTION Laurie King (ext 6729)

CLASSIFIED SALES MANAGER  
Laura Andrus (ext 2547)

CLASSIFIED SALES EXECUTIVE  
Tom Spratt (ext 2611)

CLASSIFIED AD COPY Rosanne Hamway (ext 2506)  
Tom Coelho (ext 2672)

SYNDICATION MANAGER Lucy Cox (ext 5483)

SUBSCRIPTIONS MARKETING EXECUTIVE  
Gemma Burnie (ext 6304)

INNOVATOR - INSERT SALES  
Emma Young (ext 3704)

### PUBLISHING

GROUP PRODUCTION MANAGER Tom Jennings

PRODUCTION CONTROLLER Lisa Clay

INTERNATIONAL EDITIONS  
Bianca Foster-Hamilton (ext 5490)

MARKETING AND EVENTS EXECUTIVE  
Charlotte Treadaway (ext 6779)

PUBLISHER Ellie Miles (ext 6775)

PUBLISHING DIRECTOR Jo Smalley  
PA TO PUBLISHING DIRECTOR Zoe Roll (ext 6913)

© IPC Inspire  
Reproduction of any material without  
permission is strictly forbidden

IPC MEDIA when you buy this magazine please recycle it

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates:  
one-year rates (51 weekly issues) UK £135.31; Europe £154.40; United  
States (direct entry) \$233.15; rest of North America \$307.15;  
rest of the world £362.70 (prices include contribution to postage).

Payment by credit card or cheque (payable to IPC Media Ltd).  
Credit card hotline (UK orders only): 0844 848 0848. Write to:  
NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath,  
West Sussex, RH16 3PS. All enquiries and overseas orders:  
+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time),  
email [ipcsubs@quadrantpubs.com](mailto:ipcsubs@quadrantpubs.com). Periodicals postage paid  
at Rahway, NJ. Postmaster: Send address changes to:  
NME, 365 Blair Road, Avenel, NJ 07001, USA.

BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC,  
£9.50 in the rest of the world) including postage and are available  
from John Denton Services, The Back Issues Department,  
PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170.

email [backissues@johndentonservices.com](mailto:backissues@johndentonservices.com) or visit [mag-uk.com/ipc](http://mag-uk.com/ipc)  
LEGAL STUFF: NME is published weekly by IPC Inspire, 8th Floor, Blue  
Fin Building, 110 Southwark Street, London SE1 0SU. NME must not  
be sold at more than the recommended selling price shown on the  
front cover. Registered at the Post Office as a newspaper. All rights  
reserved and reproduction without permission strictly forbidden. All

contributions to NME must be original and not duplicated to other  
publications. The editor reserves the right to shorten or modify any  
letter or material submitted. IPC Media or its associated companies  
reserves the right to reuse any submission, in any format or medium.  
Printed by Wyndeham Peterborough, Origination by Rhapsody.  
Distributed by IPC Marketforce.

© 2014 IPC Media Ltd, England, UK. US agent: Mercury International,  
365 Blair Road, Avenel, NJ 07001





# THINK TANK



## QUIZ

■ Compiled by ALAN WOODHOUSE (answers on page 67)

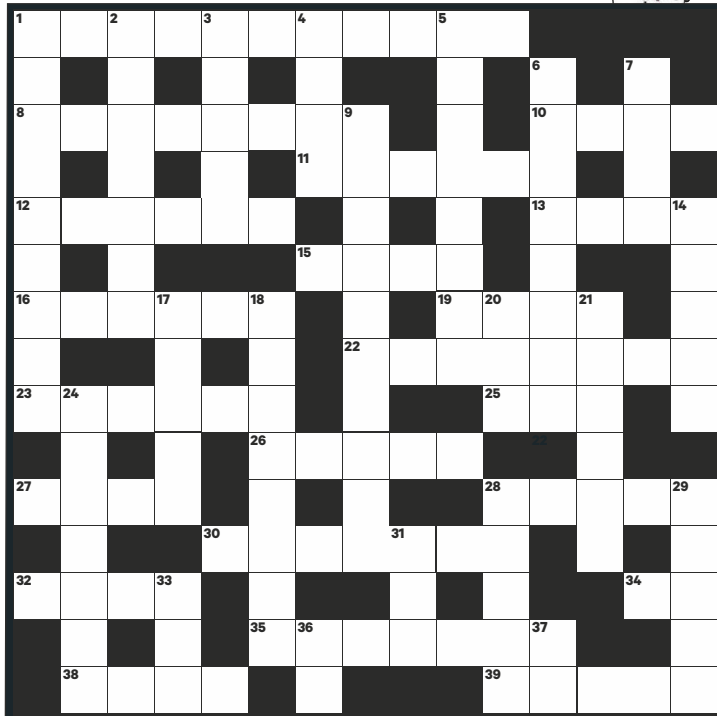


## NME CROSSWORD

■ Compiled by  
TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



### CLUES ACROSS

- 1+35A** Family guys and gals following 'Heart And Soul' (8-3-7)  
**8+29D** 'California Dreamin'' of family guys and gals (5-3-5)  
**10** Guy of the moment from Family Of The Year (4)  
**11** Take this Kings Of Leon number out of the system, please (6)  
**12** The popular story of Bob Marley's greatest hits album (6)  
**13+36D** A bit of Garbage to shove (4-2)  
**15+14D** Interpol number that somehow gets Slash down (4-5)  
**16** REM didn't have a good time recording this (3-3)  
**19** A bit of a revolution from Sonic Youth with this album (4)  
**22** "Make a joke and I will sigh and you will laugh and I will cry", 1970 (8)  
**23** Album from The Rapture with sounds we've heard before (6)  
**25** \_\_\_ Paul, musician and celebrated pioneer of the electric guitar (3)

### AUGUST 2 ANSWERS

**ACROSS** 1 Live Life Living, 9 Visions, 10 Temples, 11+26D Late Night, 13 Movin' Out, 14 Arc, 16+17A Turn Blue, 18 Emma, 21+22A El Loco, 23 N-Trance, 25 Snowden, 30 Watt, 31 Pain, 33 Chad  
**DOWN** 1 Love Letters, 2 Visitors, 3+34A Look Away, 4 Fish, 5 Let Love In, 6+29A Vampire Weekend, 7 Nelson Mandela, 8+35A As It Happens, 12 Orb, 15 Cleo, 19 Pond, 20 Headon, 24 Reef, 27 Wanda, 28 No Way, 29 Watch, 31 Pup, 32 Ian

**26** "It's not important for you to know my name, nor I to know yours", 1980 (5)

**27+31D** "Let's have a toast, a celebration, get a glass out/ And we can do this until we \_\_\_\_\_", 2010 (4-3)

**28** Robert \_\_\_\_\_, producer and guitarist with King Crimson and numerous artists (5)

**30** Dot Allison was the only bird in this band (3-4)

**32** Their hits include 'Mystify' and 'Suicide Blonde' (4)

**34** Helped to include an album by The Rembrandts (2)

**35** (See 1 across)

**38** Elvis Presley being very negative about this hit in the late '50s (4)

**39** Spirits of people needed to complete The Doves' album 'Lost \_\_\_\_\_' (5)

### CLUES DOWN

**1** Sting is behind this for Kasabian (9)

**2** "A million miles from here, somewhere more familiar", 2004 (2-2-3)

**3+6D** How the man from St Etienne can be heard over here (3-2-3-5)

**4** Frantically includes some music by The Futureheads (4)

**5** The \_\_\_\_\_ Generation were Prince's backing group (3-5)

**6** (See 3 down)

**7** Wolf Alice single or '80s boy band (4)

**9** Somehow Fred lapped this longstanding rock band (3-7)

**14** (See 15 across)

**17** The \_\_\_\_\_, 1991 biopic by director Oliver Stone (5)

**18** Clearly an album by Yes featuring their own music (8)

**20** \_\_\_ Kilmer, played lead role in 17 down (3)

**21** Not in control of your temper as a Supergrass single is mislaid (4-2)

**24** Had nice arrangement made for The xx (7)

**28** Safer move made by Twin Wild for a single (5)

**29** (See 8 across)

**31** (See 27 across)

**33** Legendary US record label that discovered Johnny Cash, Roy Orbison and Elvis Presley (3)

**36** (See 13 across)

**37** Therefore an album by Peter Gabriel (2)

**1** Which US singer takes her stage name from a Nick Cave lyric?

**2** Jeff Tweedy is the frontman in which US band?

**3** Which singer was working as an intern for the Cartoon Network in New York City on the day of the September 11 attacks in 2001?

**4** Which singer guested on Coldplay's 2012 single 'Princess Of China'?

**5** Which Blur single has been referenced on tracks by both Kesha and Pink?

**6** Who is Pharrell Williams' partner in production duo The Neptunes?

**7** Which British comedian and actor makes a guest appearance on Kate Bush's 2011 album '50 Words For Snow'?

**8** What was the name of Franz Ferdinand's 2003 debut single?

**9** What is the name of the UK festival held in Dorset that started in 2006?

**10** What was the name of The Cure's last UK Top 40 single?

**11** What is Jamie T's actual surname?

**12** Whose 2007 debut album 'We Can Create' was nominated for the Mercury Prize?

**13** Which British solo act's dad was a reporter on BBC current-affairs programme Panorama?

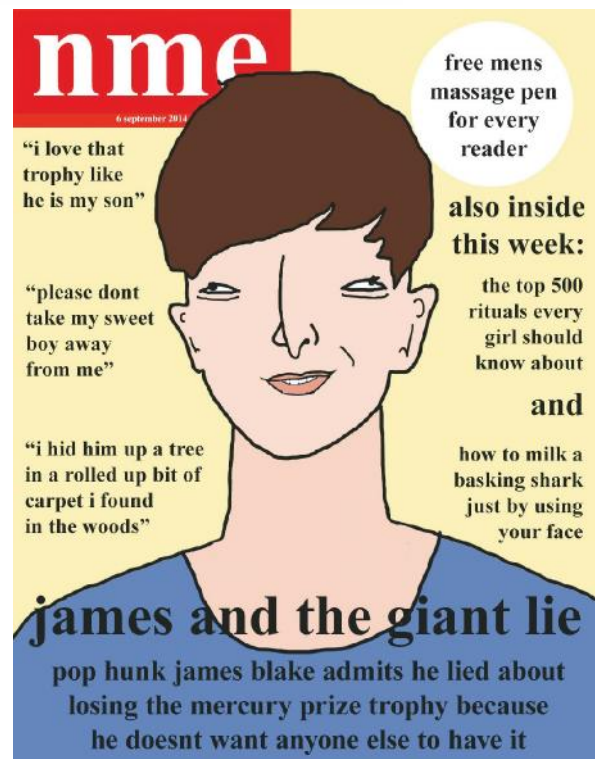
**14** Arctic Monkeys released a live album in 2008 - where was it recorded?

**15** Which '90s band had hits with the singles 'Avenging Angels', 'Dark Clouds' and 'Begin Again'?



## THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSON'S ARTIST

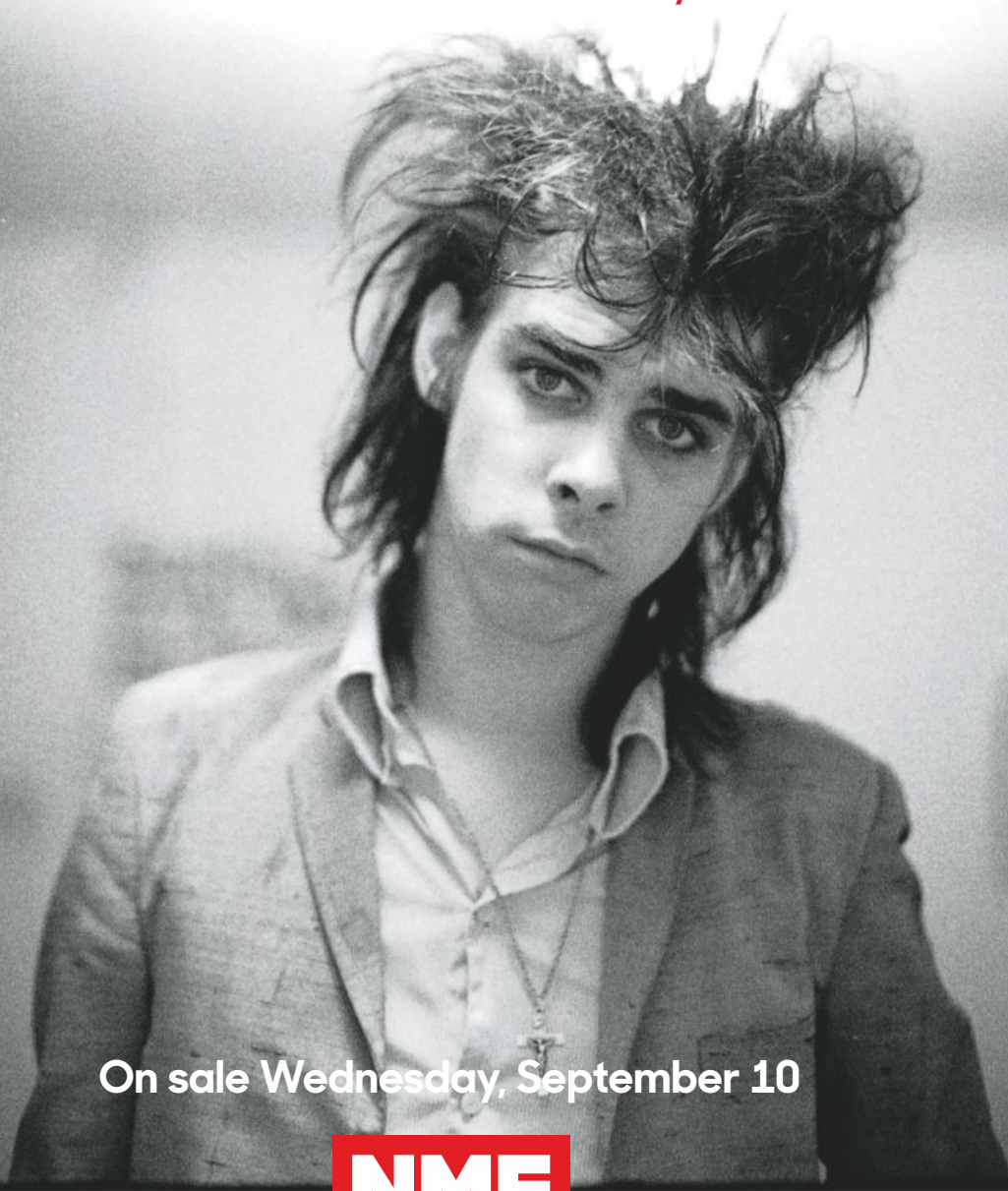


DEAN CHALKLEY, TOM OXLEY, ANDY WILLISHER

# NEXT WEEK

**"Nick Cave is not ordinary.  
He's created a world that's  
taken 35 years to build.  
To dismantle that would be wrong"**

**Close friends and collaborators (hello Kylie)  
discuss the man and the myths**



**On sale Wednesday, September 10**

# NME

## ALSO IN NEXT WEEK'S ISSUE

### INTERVIEWS

Belle And  
Sebastian

Mogwai

Franz Ferdinand

Michel Gondry

Iceage

Perfume Genius

### ALBUM REVIEWS

Alt-J

Ryan Adams

Twin Peaks

Jaws

Gnarwolves

### CAUGHT LIVE

The Wytches

The Districts

Wild Beasts

Connan Mockasin

Black Lips



**ZIG-ZAG**  
ROLLING PAPERS

# NO MESSING AROUND

PRESENTING THE MOST TRANSPARENT\*  
AND UNREFINED ROLLING PAPERS  
MADE FROM 100% WOOD

*Unbleached*

AVAILABLE IN  
REGULAR & KS SLIM

NEW

FOR A LIGHTER,  
SMOOTHER EXPERIENCE

\* RESULTS OF COMPARATIVE TESTS OF UNBLEACHED PAPERS IN 2013



 [FACEBOOK.COM/ZIGZAGPAPERS](https://www.facebook.com/zigzagpapers)

PRESENTING

THE  
**UNBLEACHED**  
• SESSIONS •

CELEBRATING, SUPPORTING AND CHAMPIONING  
UNDISCOVERED MUSICAL TALENT WITH THE AID  
OF HEADLINERS **THE CRIBS** AND **MYSTERY JETS**.  
YOU VOTE FOR WHICH OF THE SIX UNDISCOVERED  
ACTS GET TO SUPPORT THE HEADLINERS, AND  
WIN FREE TICKETS IN THE PROCESS.

[UNBLEACHEDSESSIONS.CO.UK](http://UNBLEACHEDSESSIONS.CO.UK)