13 SEPTEMBER 2014

NME

FREE POSTERS

David Bowie
Yeah Yeah Yeahs
Iggy Pop

Scottish indie-pendence

The DIY bands who proudly stand apart

"Ordinary morality is only for ordinary people" ALEISTER CROWLEY

NICK CAVE

MAN. MYTH.

MASTER OF HIS OWN UNIVERSE

"I'm a cannibal, looking for someone to cook in a pot"

+ Arcade Fire ▸ Perfume Genius ▸ Michel Gondry

GET QUALIFIED IN MUSIC

WITH THE MANCHESTER COLLEGE

A WIDE SELECTION OF MUSIC DEGREES STARTING THIS SEPTEMBER,
DEVELOPED IN CONJUNCTION WITH BAND ON THE WALL.

Courses are available in the following areas:

- The Modern Professional Composer
- Independent Musician
- Music Industry Studies
- Popular Music Performance
- Popular Music Production

ENROL NOW

0161 918 6892

RELEASE YOUR PASSION FOR MUSIC

WWW.THEMANCHESTERCOLLEGE.AC.UK

BAND ON THE WALL

The Manchester College®

INSIDE NME

NEW MUSICAL EXPRESS | 13 SEPTEMBER 2014

REGULARS

4 **SOUNDING OFF**

6 **ON REPEAT**

18 **IN THE STUDIO**

Iceage

19 **ANATOMY OF AN ALBUM**

The Kinks – 'Kinks'

21 **SOUNDTRACK OF MY LIFE**

Michel Gondry

22 **RADAR**

23 new artists to discover

50 **REVIEWS**

▶ ALBUMS

Alt-J – 'This Is All Yours'

Ryan Adams – 'Ryan Adams'

Twin Peaks – 'Wild Onion'

Lewis – 'Romantic Times'

and more

▶ FILM

Wish I Was Here

and more

▶ LIVE

The Wytches

End Of The Road

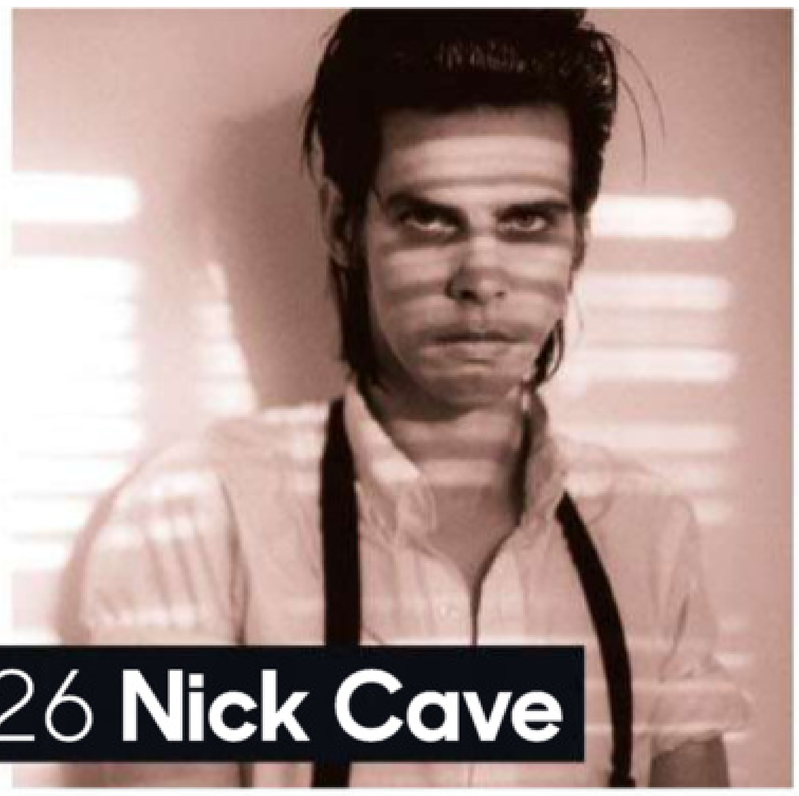
The Districts

and more

65 **THIS WEEK IN... 1980**

66 **THINGS WE LIKE**

FEATURES



26 **Nick Cave**

As a new film and exhibition celebrate Nick Cave's 35-year career, Ben Hewitt explores the man and the myth

38 **Scottish Independents**

With the referendum imminent, *NME* investigates Scotland's rich history of DIY labels and musicians



42 **Perfume Genius**

The tortured genius fighting back against homophobia and self-loathing with his new record

▶ FROM THE VAULTS

46 **Arcade Fire**

As 'Funeral' turns 10, we revisit the Canadians' classic 2007 interview

BAND LIST

2:54	24	Jubilee Courts	24
Adult Jazz	60	Jungle	12
Alt-J	50	Kate Tempest	13
The Amazing Snakeheads	38	Kindness	7
Arcade Fire	46	King Creosote	38
Ariel Pink	7	The Kinks	19
Belle And Sebastian	38	Kiran Leonard	59, 60
Bloody Knees	22	La Roux	13
Breather Panel	24	Last Heir	23
The Bug	13	Le Butcherettes	52
Casual Sex	38	Lewis	53
Cate Le Bon	60	Lia Ices	53
Cloud Castle Lake	25	Love LUV	23
Courtney Barnett	7	Man Made	23
Crows	25	Michel Gondry	21
Cubby	24	Mick Rock	13
Damon Albarn	12	Ming City Rockers	52
Daniel Rossen	61	Mogwai	38
David Bowie	65	Moonface	53
David Thomas Broughton	60	My Brightest Diamond	51
Death From Above 1979	13	Nick Cave	7, 26
Deers	61	Nigel Price	13
The Delgados	38	Octave Minds	51
Dirty Beaches	24	Old Smile	25
The Districts	61	Paul Draper	6
Dot	24	Paws	6
Drenge	60	Perfume Genius	42, 60
Eagulls	13	Primetime	23
Eat India Youth	10	Radiator Hospital	7
Ed Sheeran	13	Ryan Adams	51
Fat White Family	6	Sam Smith	12
FKA Twigs	12	Sex Hands	25
Flying Lotus	6	Shintaro Sakamoto	53
Foo Fighters	8	Skating Polly	25
Foxygen	7	Sky Between Leaves	25
Franz Ferdinand	38	St Vincent	60
Future Primitif	60	Stephen Malkmus & The Jicks	61
Garden	23	Sunflower Bean	23
Gengahr	6, 23	Superfood	6
Gnarwolves	51	Thud	23
GRMLN	53	TV On The Radio	6
Gruff Rhys	60	The Twilight Sad	7
Haerts	6	Twin Peaks	52
The Hanged Man	25	Unlocking The Truth	13
Happyness	6	Virginia Wing	24
Hippo Campus	23	Weird Shapes	24
Honeyblood	38	White	24
Iceage	18	Wild Beasts	12, 61
Interpol	6	Wish	24
James Williamson	7	Wolf Alice	25
Jaws	52	Woods	59
Jens Lekman	7	The Wytches	56
Jessie Ware	6	Yo La Tengo	60
The Juan MacLean	52	Young Fathers	12

COVER: CAMERA PRESS/JUDE EDGINTON

SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Greg Cochrane

EMAIL letters@nme.com
TWITTER @nme
FACEBOOK facebook.com/nmemagazine
POST NME, 110 Southwark St, London SE1 0SU

LETTER OF THE WEEK

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

ROYAL FLUSH

I remember listening to the charts on BBC Radio 1 many years ago and punching the air in delight when they announced that The Verve had made it to Number One with their track 'The Drugs Don't Work'. It felt like a massive achievement that something so alternative (at the time) was appreciated by so many people. There was a feeling of pride for all those who were involved. I had exactly the same feeling when Royal Blood went to the top of the official albums chart [on August 31]. Mike Kerr and Ben Thatcher deserve all the success and the plaudits they've been getting for their live shows and now their debut offering. Just like The Verve, it's hard not to rejoice in the euphoria of it all. What makes it even more special is that Royal Blood did it almost exactly 17 years after Richard Ashcroft and company made it to the top of the singles chart. And the fact that it happened on the same weekend that *The X Factor* came back on TV is a big two fingers up to Simon Cowell.

Neil Renton, Edinburgh, via email



Greg Cochrane: Our inbox this week is stuffed with people buzzing off Royal Blood's success, and rightly so. The signs were there: their slot on this year's NME Awards Tour with Austin, Texas, the crammed tent at Glastonbury and the most-talked about set at Reading & Leeds – but no-one saw those stunning first-week figures coming. As if by magic there's a huge interview with them in next week's *NME* about their meteoric rise.

MORE BLOODY LETTERS

With *The X Factor* back on our screens and ruining TV for months, it's great to see Royal Blood at Number One. It's sickening how good this album is. Part of me wishes my band were still making music. With the bar now set that high by Royal Blood we would need to work harder. Which isn't a bad thing.
Ben Steel, via email

GC: Ben, I'm sure if RB were reading this now, they'd say get off your backside, get the band back together, make a record and you could be where they are this time next year. Turn that *X Factor* nonsense off and book rehearsal time. Thank me later (I accept royalties via PayPal).

MONKEYS WOES

When Arctic Monkeys (right) announced their Reading & Leeds headline slot for this year I rushed to organise my ticket for the festival. Yet, on actually watching Alex and co play a few weeks back, I couldn't help but feel anything but disappointment. The band were good enough (if a little predictable) but the real event-ruiner was the crowd, who seemed simply uninterested in what was going on. Going to see a band you don't know is fine, but when you stand there motionless during the whole of 'I Bet You Look Good On The Dancefloor', scowl at anyone trying to dance with anything beyond a head-nod, and then piss on the floor, spraying my leg with urine in the process... I can't help but wonder what these kinds of people are doing watching live music? Save yourself the £200 ticket and get pissed somewhere else.
James Mulholland, Essex, via email



GC: I can't help but feel you were just a bit unlucky, James. It's unfortunate you found yourself standing next to Fat White Family.

BOTTLED IT

NME have championed some of the best up-and-coming groups over the past year or two (*Thanks, all part of the service, etc – GC*), The Family Rain, Fat White Family and Gabriel Bruce among them. There is one band who don't really feature in the magazine, but are an excellent guitar band, with a growing fanbase, and it baffles me somewhat. I am, of course, talking about Catfish And The Bottlemen... (*Cuuuut – GC*)
Rob Williams, via email

GC: Rob, Rob, Rob. I'm sorry, they're awful.

DREAM TICKET

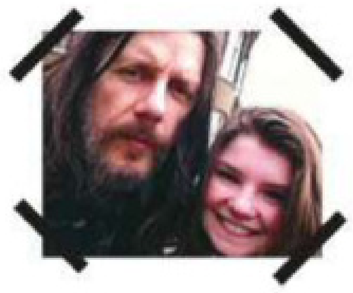
Is it me or do The Wytches provide everything a pissed off, jobless teenager could ever want or need from a record? The album 'Annabel Dream Reader' is the absolute balls. I'd been waiting for its release since I caught them at the Sunflower Lounge in Birmingham last November. Needless to say it settles all my cravings for loud music and destroying things. I could be out vandalising bus stops or stealing Freddos from my local Tesco Express. Instead, I'm in the comfort of my own home, headphones on, 'Burn Out The Bruise' dialled right up, and furiously eating a family-sized bag of Tangy Cheese Doritos. Life is good.
Luke Bartlett, via email

GC: Sounds like The Wytches are keeping us all a little bit safer, Luke. I'm scared about what happens when the Doritos run out.

BLOC AFTERPARTY

I reckon Kele Okereke's got a point. I'd rather see Bloc Party make a new album than play 'Silent Alarm' shows next year. Amazing album, yeah, but surely if a band is to stick around you've got to always think about new stuff? Never look back and all that.
Chloe Taylor-Smith, via email

GC: Fine line though, innit, Chloe? Bands should always think about the future. But on the other hand, the chance to hear one of the great debut indie-rock albums of the noughties played in full (ie without anything off 'Intimacy' crashing it), well, I'd be at the front of the queue.



LOOK WHO'S STALKING

This is me with John Squire from The Stone Roses, who I met at a small village fête!
Hebe Arnold, Macclesfield

JENN FIVE, JORDAN HUGHES

KAREN O

CRUSH SONGS



THE NEW ALBUM
OUT NOW

'RAW, INTIMATE AND CHARMING'
- NME

"PRETTY, SWEET, GORGEOUSLY SIMPLE SONGS"
★★★★ - DIY

WWW.KARENOMUSIC.COM

Cult Records™

ON REPEAT

NME 20

NME TRACK OF THE WEEK

1. TV On The Radio
Happy Idiot

It's 10 years since TV On The Radio had *NME* tripping out to their 'Staring At The Sun' EP. All built promisingly for the NYC experimentalists until 2011, when bassist Gerard Smith, 34, died of lung cancer. Naturally they've been fairly quiet since then. But TVOTR have gathered themselves again. 'Happy Idiot' is the poppiest, most direct song they've done – a sublime start to a new chapter.
Greg Cochrane, Editor, NME.COM

2. Jens Lekman
WWJD

In a classic *Seinfeld* episode, perennially unlucky George Costanza flips his behaviour to avoid misfortune. It has entered pop philosophy as The Costanza Principle. On 'WWJD', unlucky-in-love Jens Lekman gives it a shot, buying a "what would Jesus do?" bracelet and using it to ward off his natural impulses. Fortunately not his musical ones though; 'WWJD' is like The Avalanches soundtracking a dusky romantic montage.
Laura Snapes, Features Editor

3. Flying Lotus
Never Catch Me

"*I can see the darkness of me and it is quite amazing/Life and death is no mystery and I want to taste it*", raps Kendrick Lamar over jazzy piano before his whip-crack flow becomes more and more frenetic. The high-velocity kick-off contrasts with a snoozy mid-part sinking like a pyramid collapsing into sand before erupting into an almighty wig-out. It's every bit as experimental and absorbing as you would expect.
Lucy Jones, Deputy Editor, NME.COM

4. Paws
Stop Breathin'

Due to their penchant for rubbery, scuffed-up rock, Glasgow's Paws are a natural choice for a Pavement covers album. Art Is Hard Records has gathered a crew to recreate 'Crooked Rain, Crooked Rain' for Cassette Store Day (and the album's 20th birthday), and Paws tackle their assignment with love, staying pretty faithful to the original but layering on harmonies and weaving glorious patterns with acoustic guitars. Sounds like it was recorded in a bucket, mind.
Matthew Horton, writer

5. Superfood
Lily For Your Pad To Rest On

Finally, Superfood have announced their debut album, 'Don't Say That'. If you're anticipating one big homage to Blur, this will make you think again. There's a half-rapped refrain of "*I got something to eat*" circling throughout experimental clatter and shrill guitar lines that point to the Birmingham group taking a leaf out of Beck's book. Expect the LP to show more sides to the foursome.
Rhian Daly, Assistant Reviews Editor









6. Haerts
Giving Up

New Yorkers Haerts signal the arrival of their debut album (due for release on October 28) with a solid-gold chorus-of-the-year contender that drives this song like a juggernaut. "*I'm giving up it's now or never/I'm giving up this time it's now or never*", sings Nini Fabi as she rushes head on into the sadness of a failing relationship over the sort of hyper-speed emotive pop fans of Haim will adore.
David Renshaw, News Reporter

7. Ariel Pink
Put Your Number In My Phone

On his first single from new album 'Pom Pom', Ariel Pink meets a girl named Jessica at a taco truck in Silverlake, California. He wants her number, singing, "*Put your number in my phone/I want to get to know you more, baby*". He's a bashful but persistent suitor and his sweet pleas continue over sugary acoustic strumming and an inescapable melody that, by the time its three minutes are up, emerges as one of his catchiest yet.
Ben Homewood, writer

8. Paul Draper
Feeling My Heart Run Slow

After '90s post-Britpop foursome Mansun split acrimoniously in 2003, ex-frontman Paul Draper intended to put out a solo album, 'Spooky Action', but abandoned it. Now he's reworking those tracks and planning to record in November. 'Feeling My Heart Run Slow' – premiered at Chester's inaugural Mansun Convention (really) – marries howl-of-anguish lyrics about "*hitting rock bottom*" to pulsating Depeche Mode-style electro glam.
Gary Ryan, writer

9. Courtney Barnett
Cannonball

No stranger to the art of the cover song (the Australian singer-songwriter brilliantly put her own spin on the *entirety* of Inxs' 'Kick' LP), Barnett and band recently popped by The AV Club to deliver a marvellously entertaining take on The Breeders' bass-driven smash from 1993's 'Last Splash'. Why? It was one of the songs that got Courtney gee'd up to finally record her forthcoming debut album proper. Also: why not?
Eve Barlow, Deputy Editor

10. The Twilight Sad
There's A Girl In The Corner

"*You're not coming back*", sings James Graham on The Twilight Sad's new single. But he's wrong! Here we are, two years since 'No One Can Ever Know', primed for Graham's keening on a new album, due next month. 'There's A Girl In The Corner' builds echoing guitar and bottom-note piano with Graham's trilling as he slowly comes to the realisation that the girl in question is lost to him, even as more loyal fans return to the fold.
Hazel Sheffield, writer

ESSENTIAL NEW TRACKS

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

11. Gengahr
Powder

London quartet Gengahr have built up the hype surrounding them with addictive demos and supports for Wolf Alice. 'Powder', their debut single and live climax, continues that effort. Zipping from slinky verses to Britpop-charged choruses, it's the sound of a band announcing their arrival, topped off by frontman Felix Bushe purring "*Hard to take what you can't control*" with an aloof sadness.
Rhian Daly, Assistant Reviews Editor



12. Foxygen
Cosmic Vibrations

Foxygen make the kind of pastiche freaked-out retro-rock that would leave most attuned ears reaching for their Jefferson Airplane boxsets, if they didn't do it so immaculately. The second song from their forthcoming double album is the gloomy little brother to the sunshine groove of first track 'How Can You Really'. It's something to soundtrack 5am comedowns, weary Sunday evenings and all those moments where you feel a little off-kilter.
Jenny Stevens, Deputy News Editor



13. Kindness
This Is Not About Us

Adam Bainbridge, the brains behind Kindness, continues the slow build to his new album, 'Otherness', with this stuttering but smooth new single. "*Say it's you and me for life*", he implores over the sound of rattling glass and a dragging breakbeat. "*Change my mind about us/You should find someone new*". If the whole of Bainbridge's new album is as slick as this track, why would you want anyone else?
Rhian Daly, Assistant Reviews Editor

14. Interpol
The Depths

'El Pintor"s bonus track finds Paul Banks doing an uncanny impression of Placebo's Brian Molko at his most nasal, but 'The Depths' is classic Interpol, from the banal but bizarre lyrics ("*I met a waitress but she turned me on*") to the sense of glorious gloom. Widdly guitars add a touch of 'November Rain' grandiosity to this doom ballad, proving this is a band so invigorated they can chuck away a track this good without considering it for a single.
Leonie Cooper, writer



15. Nick Cave & The Bad Seeds
Give Us A Kiss

The Bad Seeds are masters of building songs on shifting sands, forging creepy foundations so slippery that it's impossible to keep your bearings. And so 'Give Us A Kiss', taken from the Nick Cave documentary *20,000 Days On Earth*, trips you up from the start: a love song that's as unsettling as it is heartfelt, with eerie, swirling strings and Cave crooning "*If you want me to burn, I will*". Beautiful, dangerous and confusing: time to pucker up, folks.
Ben Hewitt, writer



16. Jessie Ware
Want Your Feeling

Following on from the sombre 'Share It All' and 'Say You Love Me' from the forthcoming 'Tough Love' album, this co-write with Dev Hynes is much more upbeat. Its slick, yacht-rock arrangement underpins the sultry lyrics perfectly. "*Lights still shining in the room, you left me here*", croons a wounded Ware, and although she still sounds heartbroken, she can at least dance her cares away.
Andy Welch, writer

17. Fat White Family
I Am Mark E Smith

"*Shane MacGowan's tying my shoes, I've got Jerry Lee Lewis in a headlock*", goes Lias Saoudi. "*I am Mark E Smith/I've got the paperwork to prove it/Leave the kettle on*". As their first release with new record label Without Consent, 'I Am Mark E Smith' is the start of the next phase of Fat White Family's arc, but stylistically it's a natural progression from last single 'Touch The Leather'. The pace is slow, the vibes are bad; the results are ace.
Tom Howard, Assistant Editor

18. James Williamson
I'm Sick Of You (feat. Mario Cuomo)

Of all the frontmen in the world today under the age of 25, The Orwells' Mario Cuomo is the best placed to replicate the gore, gall and godliness of Iggy Pop. All that crawling around the floor on *Letterman*? The drawl he employs on *every single* Orwells tune? He's pure James Newell Osterberg, and on 'I'm Sick Of You' he lives out his wildest fantasy while backed by original Stooges hero James Williamson. It is, unsurprisingly, brilliant.
Matt Wilkinson, New Music Editor

19. Happyness
When You Wake Up

Happyness' 'Weird Little Birthday' album from June deserves to get a leg-up come the end-of-year lists – it's one of 2014's best low-key releases. To keep the momentum going for now, the London trio have a new three-track EP, 'Anything I Do Is Alright', which contains two new songs, including 'When You Wake Up', a typically droll and laidback song about something recognisable – rousing injured and confused in the bath, shitfaced.
Phil Hebblethwaite, writer

20. Radiator Hospital
Bedtime Story

Imagine Jeff Mangum finding happiness, wandering into a record shop and purchasing Weezer's collected 1994–2001 works on cassette. That's maybe the best way to surmise the playful, bedroom pop-rock of Philadelphia's Radiator Hospital. 'Bedtime Story', from new album 'Torch Song', finds bedraggled Neutral Milk–ish nasal vocals and snaking melodies laid over sunny garage-punk guitars. A new DIY hero is born.
Al Horner, Assistant Editor, NME.COM

We built this city on rock (and Grohl)

Foo Fighters travelled to eight cities to make their new album.

Bassist Nate Mendel tells us what to expect...

As a band fronted by one of rock's biggest polymaths, it's no surprise that Foo Fighters are doing things a bit differently on their eighth album, 'Sonic Highways', which will be released on November 10.

Instead of just hitting a single studio and getting stuck in, Dave Grohl and co travelled to eight cities in the US, including Nashville, New Orleans, LA, New York, Chicago and Seattle, honing in on the story of a local studio and then recording a song there alongside local legends such as the Eagles' Joe Walsh, Death Cab For Cutie's Ben Gibbard, Cheap Trick's Rick Nielsen and New Orleans' Preservation Hall Jazz Band.

The stunt will be made into a documentary series, to be released before the album, in which each episode ends with a finished song. The result is a rare, intimate and entertaining insight into the making of the record.

"It was Dave's idea," Foo Fighters bassist Nate Mendel tells *NME*. "I think there's a pretty clear line of inspiration from the *Sound City* documentary he made last year. It's time to start to think about ways to make an album more interesting than just a grouping of songs. That's really important to our band and probably for anybody who is serious about producing music now. You've got to be creative." ↦

StoreMags.com

Dave Grohl of Foo Fighters, who release their 'Sonic Highways' album in November



Dave Grohl on the streets of New Orleans with the Preservation Hall Jazz Band

You visited eight studios to make new album 'Sonic Highways'. Which were your favourites?
Nate: "The most perspective-altering experience for everyone was New Orleans. It's not really a rock'n'roll city at all. People just do not give a shit about rock music there. So instead of trying to create that out of thin air, we went and recorded at this Preservation Hall Jazz Band venue right in the heart of the French Quarter. It was a total education playing with this huge collective of jazz musicians who are part of a larger culture that's unique to that town. Being there even just for a week really brought the city to life [for me] in a way that I'd never seen before."

You recorded a track in each city. Did the songs take on the character of each location?
"That was the idea. We wrote the bulk of the songs back in Los Angeles, so it was more a matter of experiencing each place, learning about the studio and then bringing in guest musicians. In Seattle we had Ben Gibbard from Death Cab For Cutie; in the desert outside Los Angeles it was Joe Walsh from the Eagles for a classic southern California feel – and, sure enough, suddenly our song has layers of 'Hotel California' in it. That's where the local character came from."

What was the weirdest studio you went to?
"Chicago was cool because Steve Albini runs his Electrical Audio studio like an autobody workshop. They dress in overalls. He very much looks at it as a craft. He's detailed about how it was constructed, and really gets into the science of sound. It's like, to him, the music that's put out in the end is secondary to the scientific experiment of how sound operates within a physical structure."

Did any musicians take you out on the town?
"Ben Jaffe, who runs the Preservation Hall Jazz Band, took us all over New Orleans. The coolest thing was on a Sunday morning, we were drinking beer and watching a parade."

How does 'Sonic Highways' differ from your previous albums?
"They're fairly straightforward Foo Fighters songs and almost every one of them takes a left turn and goes off on some psychic odyssey with the guest musician in the middle. Sometimes there's an awkward transition back into the song. You catch on with a few of them, where we go 'oh fuck!' and we're back into the final chorus. There are a few elements that are looser than traditional Foo Fighters moments."

How did the different studios and cities inspire Dave Grohl's lyrics?
"Dave took a creative leap on this one and decided to incorporate into his lyrics things that actually happened in the cities, and conversations he had with the various musicians. So 'I Am A River' was inspired by the fact that under one of the studios we found there was an actual physical river. 'Something From Nothing' was inspired by Buddy Guy's story of moving up from the South, not a button to his name, moving to Chicago as a young blues guy, meeting Muddy Waters right off the bat, being the young buck in town and making his way in the blues scene there and becoming a legend after walking into town without shit. The song 'Congregation' was a play on how a lot of the folks in the Nashville country music scene came together in church, in a sort of gospel environment, to learn their craft."

"ALMOST EVERY SONG GOES OFF ON SOME PSYCHIC ODYSSEY"
Nate Mendel

Any plans to tour the album?
"We're planning on doing a pretty unique and cool idea for our 20th anniversary. It's something that'll be fucking cool – plus all of the usual things like festivals."

■ MARK BEAUMONT

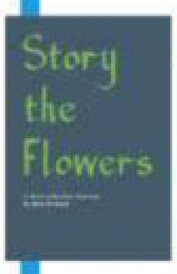


MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS



William Doyle
East India Youth



BOOK
Story The Flowers by Rick Holland
"It's a short collection of poems by Rick Holland. Some of them really chime with me and a few make reference to places I'm familiar with."

BOXSET
The Jonathan Meades Collection
"I haven't seen the recent cultural TV phenomena so I go for a different approach. There's nothing like watching Meades crawl along Clifton suspension bridge."

FILM
Blade Runner



"My all-time favourite. People say there's something Vangelis [*Blade Runner* soundtrack composer] about my more instrumental tracks – if so it's because the film is ingrained in my consciousness."



GAME
Scrabble
"I've experimented with playing Scrabble on my phone with people who are back at home. One game lasted the whole tour."

HOME COMFORT
My kitchen
"I don't bring home comforts on tour. But if I could bring my kitchen with me so I could have a home-cooked meal every night, that would be good."

▶ **East India Youth plays Festival No 6 on September 6**

SUITCASE AS TOLD TO RHIAN DALY PHOTOS: ANDY FORD, REX, DEAN CHALKLEY

NME MUSIC PHOTOGRAPHY AWARDS with Nikon



Circa Waves onstage at Reading Festival





(From left) Sam Rourke, Keiran Shuddall and Joe Falconer

ACCESS ALL AREAS

The NME Photography Awards with Nikon takes you behind the scenes at Reading & Leeds

From muddy fields to moshpits to glitzy hotel rooms, all great music photographers have to be able to shoot in all sorts of environments – and those are some of the skills we've been looking for in entries to this year's NME Photography Awards with Nikon. We went to Reading & Leeds Festivals with photographer (and former NME Photography Awards with Nikon winner) Andy Ford and *Radar* favourites Circa Waves to find out how shooting bands at festivals really works, and how to get the best out of your subjects.

▶FIND OUT MORE

Check out our exclusive behind-the-scenes video of the Circa Waves photo shoot at NME.COM now. You can see all the winning entries in this year's NME Photography Awards with Nikon in a special free digital edition of *NME*, out on October 22



Circa Waves were photographed using the Nikon D800 series

ANDY FORD, DEREK BREMNER

THE SUBJECTS

CIRCA WAVES

Capture the energy

Sam Rourke (bass): "A sense of movement and energy is what really makes a really good live photo – one where fans can put themselves in the moment of the gig."

Don't be too self-conscious

Sam: "Learn what to do with your hands. Once you've sorted that, then work on what to do with your face. Some of my favourite shots of us are the ones when someone just grabs us off guard. You don't have time to get nervous or worried and the images are a lot cooler."

Be spontaneous

Joe Falconer (guitar): "Our favourite photo shoot was when *NME* came and shot us at one of our very first gigs in Birmingham. We were all having a great time in the dressing room and the photographer told us to 'spray some beer'. We sprayed it, he only took three photos and they were great – even if we were a bit sticky afterwards. On another shoot we all jumped on our drummer Sian [Plummer]'s bed. Photographers who can make you feel at ease always get the best images."

Remember the bigger picture

Joe: "Music is never just about songs that you listen to. It's about the narrative around the music. Rock stars always have this aesthetic and ideal that they bring along with their music, and the best photography captures that thing about an artist aside from their music. It builds into the myth of what it is to be a rock star."

THE PHOTOGRAPHER

ANDY FORD

Relish your environment

"Shooting at festivals can be challenging. The lighting conditions can be tricky, not to mention the weather. But there are also plenty of opportunities for really strong shots. You need to be organised, flexible and able to adapt to different situations."

Fire on all cylinders

"Getting a great live shot at a festival is a mix of being in the right position and anticipating when something is going to happen. Focus on what's going on, because if you're thinking about something else, like 'is my camera on the right setting?', you're going to miss it."

Be resourceful

"Shooting portraits at festivals is about making do with what you can find. Generally, you want a background without too much clutter around it, which can be hard to find. But the most important thing is to communicate with the band straight away. That contact between you and them is what makes a great shot."

Make your subject feel comfortable

"Be energetic and confident. If the bands know you're in control of the situation it will put them at ease."

Enjoy yourself

"My favourite moment was the first time I ever shot from the main stage at a big festival. Looking out into a crowd of 90,000 people was crazy. It gives you a bit of insight into what it must be like for the bands."

The Mercury nominations (as predicted by us)

The Mercury Prize shortlist for album of the year is announced this week. We peer into our crystal ball to predict the likely contenders

You don't have to be Derek Acorah to figure out who the frontrunners are likely to be in the nominations for the Barclaycard Mercury Prize. The faces and album sleeves may change, but the basic box-ticking shape of the Prize has always shone through with pleasing consistency. So, with nothing more than a complete list of the UK albums released this year and our uncannily accurate fortune-telling powers, here's who we think will make the list this year...



Kate Tempest

The Inexplicably Successful Industry Insider

Sam Smith In The Lonely Hour



Every year, the music industry nominates one Radio 1/Radio 2 crossover artist for the parent-pleasing Mercury slot. This year it'll most likely be Sam Smith – third cousin to Lily Allen and man most likely to be mistaken for his own waxwork.

▶CHANCES? Piffling. When he was rocking 'Latch' for Disclosure, Smith seemed like the Ibiza-ready bright hope of 2013. This year, he's shown his true colours to be beige, beige and beige.

▶NME REVIEW RATING: Never reviewed

The Non-Threatening Happy Hip-Hop

Young Fathers Dead



The greatest Celtic rappers since Goldie Lookin Chain released their debut to warm, if polite, applause from the critics and some, if few, sales from the public.

▶CHANCES? Slim. After the Speech Debelle debacle, the judges seem to have finally understood that if you can't put D Double E, Giggs or Wiley on your shortlist, you probably shouldn't be awarding your prize to an album that might not even be the best of the year within its respective genre.

▶NME REVIEW RATING 7/10

The Éminence Grise Who Needs The Prize About As Much As He Needs To Do The Ice Bucket Challenge

Damon Albarn Everyday Robots



Few albums have sounded so exactly like you'd anticipated as 'Everyday Robots'. It's the unmistakable sound of a fortysomething man trying to be musically 'grown-up' and emotionally 'honest'.

▶CHANCES? Slim. Whatever its merits, this is not a record pushing for Top Five in his personal-best list. Also, he didn't enter 'Gorillaz' into the Mercurys, so he may not have entered this one.

▶NME REVIEW RATING 8/10

The Nu-Soul Warbler

FKA Twigs LP1



This year, Tahliah Barnett (aka FKA Twigs) has put out a critically adored record and, according to the tabloids, begun dating Robert Pattinson. Not a bad year then.

▶CHANCES? Great. The record encapsulates the last three years' worth of developments in alt-R&B but also manages to redefine it.

▶NME REVIEW RATING 8/10



The Always-Bridesmaids

Wild Beasts Present Tense



Like The Maccabees, Jon Hopkins, Laura Marling, Foals and Richard Hawley, Wild Beasts sit squarely in the grand tradition of artists who've reached a career plateau where they just keep on making equally laudable records from now until eternity, but can't get fresh momentum.

▶CHANCES? Hmmm. Go ask The Maccabees, Jon Hopkins, Laura Marling, Foals and Richard Hawley.

▶NME REVIEW RATING 9/10

The 'Shadowy Internet Sensations'

Jungle Jungle



Mysterious duo Jungle have become much less mysterious since everyone worked out they were two blokes from Hammersmith who used to be in cosmic-indie outfit Born Blonde.

▶CHANCES? Decent. The album is a start-to-finish disco stomper, but it would make them the first Jungle winners since Roni Size.

▶NME REVIEW RATING 8/10

WORDS: GAVIN HAYNES PHOTOS: JENN FIVE, ANDY FORD, ANDY HUGHES, WUNMI ONIBUDO

The One The Bookies Are Hoping You All Dump Your Cash On

Kate Tempest Everybody Down



In which conscious hip-hop poetry looks set to make a return to the Mercury Prize – this time in the form of 27-year-old Ted Hughes Prize winner Kate Tempest. It's the odds-on favourite to win at the moment, but this sort of thing often happens at the start of any Mercurys cycle.

▶CHANCES? Sadly, pretty poor. Anyone will tell you, the early favourite never wins – it's the hare that the hounds chase.

▶NME REVIEW RATING 8/10

The Big Comeback

La Roux Trouble In Paradise



It's not quite *Chariots Of Fire* set at a Barbadian beachfront hotel bar, but in terms of bagging the Prize on its back-story – the loss of a songwriting partner and the two albums she shelved in the process of making it, there's a redemptive quality to the re-emergence of Elly Jackson that the judges could really work with.



▶CHANCES? The album's a cracker and it's been on everyone's stereo this summer.

▶NME REVIEW RATING 9/10

The Bedroom Producer Who Now Has To Go Out And Buy A Suit

The Bug Angels & Devils



Six years after The Bug's 'London Zoo' album became a word-of-mouth sensation, London producer Kevin Martin has collaborated with Death Grips and Hype Williams' Inga Copeland, resulting in the album Massive Attack would be making now if they'd never got rich or happy.

▶CHANCES? 'Angels & Devils' scrubs up exactly like the sort of underground-overground paradox machine that Mercury judges love.

▶NME REVIEW RATING 7/10

The Bit Of Rock On The Side

Eagulls Eagulls



Leeds' favourite shouty bar managers got all the way to *The David Letterman Show* on the back of the Siouxsie-style screaming of their self-titled debut. A dynamite record, but one that would rapidly furrow the judging panel's brows as they tried to work out what it was 'really trying to say'.

▶CHANCES? Low.

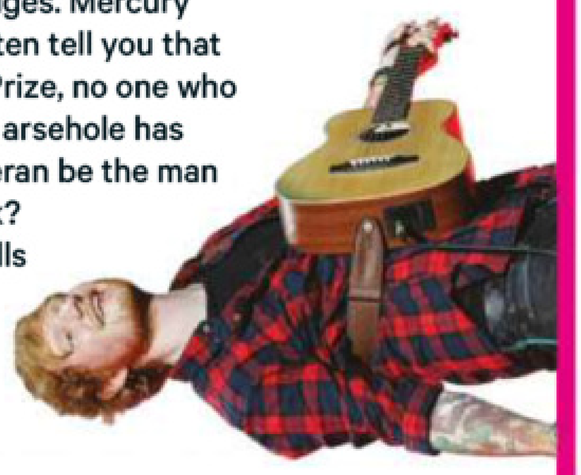
▶NME REVIEW RATING 8/10

The WTF Curveball

Ed Sheeran X



A good curveball gets the papers talking and emphasises the 'open-mindedness' of the judges. Mercury trivia-spotters will often tell you that in the history of the Prize, no one who is a total insufferable arsehole has ever won. Could Sheeran be the man who breaks that duck?



▶CHANCES? Curveballs are good sport, but the ball that klonks you on the back of the head is just aggravated assault.

▶NME REVIEW RATING Never got an *NME* review

The Jazz One

Nigel Price Organ Trio Hit The Road



This was a jazz album. It came out this year. Expect something similar to this involving jazz to be nominated in The Jazz Slot.

▶CHANCES? Hahahahahahahahaha.

▶NME REVIEW RATING Nothing, it's a jazz album

THE MINI INTERVIEW



Malcolm Brickhouse

Guitarist, Unlocking The Truth

You're in the eighth grade and your band have signed a $1.7m deal with Sony. What do your schoolmates think?

"Before, they didn't like that we play metal, now they see our hard work's paid off. In Brooklyn, where we're from, everyone's into rap or dance."

What will you do with the money?

"Me and Alec [Atkins, bassist] are 13 and Jarad [Dawkins, drummer] is 12. We can't touch it 'til we're 18."

You gained attention after a YouTube video of you busking went viral...

"It was fun, but tiring as we played 12 hours a day. We started in Times Square; a year later, we're on a bill with Metallica. They told us to keep doing what we do and not listen to others."

What can we expect from your first release?

'Monster', our first single, is catchier than our other songs and meant for radio. Everything else is heavier."

Will you go off the rails like other child stars?

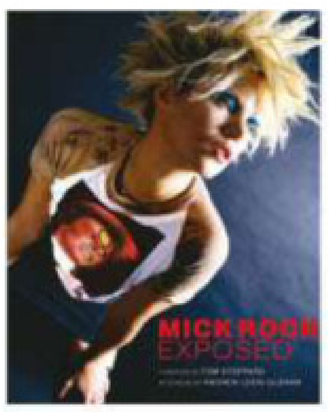
"I go to school like a regular kid. When I'm touring, I have online lessons. I can't use 'I'm playing with Motörhead' as an excuse for missing a test."

And your mum stopped you getting a tattoo?

"Yeah – in America, we're too young to get them. Five years to go!" ■ GARY RYAN

Exclusive Mick Rock posters in this week's NME

Stunning shots from the legendary photographer's new book



Over the past 40 years, Mick Rock has taken some of the most celebrated photographs in music history. He's captured every pivotal moment from the visceral energy of punk through the glitz of '70s rock right up to the present day, shooting everyone from David Bowie, Lou Reed and Iggy Pop to Daft Punk and the Yeah Yeah Yeahs.

His latest book, *Mick Rock Exposed*, gathers 200 of his finest photographs and presents them in one collection, including shots of Queen, Syd Barrett, the Sex Pistols and The Ramones alongside contemporary stars including Lady Gaga, Snoop Dogg and Pharrell. It comes complete with a foreword by playwright Tom Stoppard, an afterword by The Rolling Stones' original manager Andrew Loog Oldham and an introduction by Mick himself.

For a selection of posters taken from *Mick Rock Exposed*, turn to page 33.

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



Jungle

Later... Live With Jools Holland

▶**WATCH** BBC Two, 10pm, September 16

This summer's breakout XL band make their way to the *Later...* studios for their UK TV debut. They'll bring the sweltering funk-pop of their self-titled first album to the first episode of the 45th series of the Jools Holland-fronted institution. They'll be joined by Alt-J, who'll play tracks from their second album 'This Is All Yours', plus Banks, Ryan Adams and more.

Jungle guest on *Later...*, BBC Two, September 16

Warp Records

Now Playing

▶**LISTEN** BBC 6 Music, 6pm, September 14

The pioneering independent label celebrates its 25th anniversary this year, and to mark it, DJ Tom Robinson is asking 6 Music listeners to help create the ultimate Warp playlist. Tweet, Facebook or email your suggestions, from Aphex Twin to Brian Eno to Flying Lotus, to get involved.

Tony Visconti

Liz Kershaw

▶**LISTEN** BBC 6 Music, 1pm, September 13

The first album New Yorker Tony Visconti produced was the debut from Tyrannosaurus Rex (later T Rex), kicking off an illustrious career that's seen him work with everyone from Bowie to Morrissey, Manics to Kaiser Chiefs. He'll tell Liz Kershaw stories from his times behind the mixing desk.

Bruce Springsteen

Bruce Springsteen: A MusiCares Tribute

▶**WATCH** Sky Arts, 9pm, September 14

Filmed at the MusiCares Person Of The Year ceremony last year, this concert film brought together a host of musicians to perform The Boss' songs, including Patti Smith, Elton John, Alabama Shakes and Neil Young. Springsteen & The E Street Band finish things off with a three-song set including 'Born To Run' and 'Thunder Road'.

Sivu

Xposure

▶**LISTEN** XFM, 10pm, September 15–16

Cambridge singer-songwriter James Page (aka Sivu) releases his biblical-referencing debut album 'Something On High' on October 6. Before that, he'll preview some of those experimental indie-pop tracks in session for John Kennedy, playing one song per night over two evenings this week.

Perfume Genius

Lauren Laverne

▶**LISTEN** BBC 6 Music, 10am, September 12

Seattle-based songwriter Mike Hadreas explores topics such as "gay panic" on his acclaimed third album 'Too Bright', due out later this month. He pops by 6 Music to play tracks including his current single 'Queen' and chat to Lauren Laverne about the inspiration behind the record.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK



The Cribs

The Jarman brothers bring their summer to a close with three UK shows.

▶**DATES** London The Garage (September 11), Wakefield Long Division Festival (12, including under 18s matinee)

▶**TICKETS** Wakefield £30 (matinee £10) from NME.COM/tickets; London free from unbleachedsessions.co.uk

Honeyblood

Stina Tweeddale and Shona McVicar take their lo-fi grunge on the road.

▶**DATES** Stirling Tolbooth (September 11), Dunfermline PJ Molloys (12), Glasgow CCA (13)

▶**TICKETS** Stirling £7 from musicglue.com; Dunfermline £5 from ticketweb.co.uk; Glasgow £7 from NME.COM/tickets

5 TO SEE FOR FREE

1. Blonde Redhead
Rough Trade East, London
▶September 11, 7pm

2. Esben And The Witch
Rise, Bristol
▶September 11, 7.30pm

3. Slow Decades
Pop Recs Ltd, Sunderland
▶September 12, 7pm

4. Dingus Khan
Mrs Fitzherberts, Brighton
▶September 13, 7.30pm

5. Creeper
The Old Blue Last, London
▶September 13, 8pm

JORDAN HUGHES, JENN FIVE

Telefónica
PRIORITY
Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020
O2
Terms apply.

storemags

OPINION



CELEBRITIES! A TWITTER NON-APOLOGY IS NOT A GET-OUT CLAUSE FOR ACTING LIKE A DICK

BY **BEN HEWITT**

Gary Barlow's lame 'sorry' is the latest example of famous people using social media to squirm out of making amends



Sorry doesn't seem to be the hardest word at all lately; not at the rate that popstars have been flinging it around so lightly. The latest culprit is Gary Barlow, who apologised last week for investing in an alleged tax avoidance scheme. "With a new team of accountants we are working to settle things with all parties involved ASAP," he wrote on Twitter. "I want to apologise to anyone who was offended by the tax stories this year."

Ah, yes. 'I'm sorry for any offence taken.' Truly, never has a more maddening phrase been uttered. The tweets are weaselly and cowardly, because they're an attempt to distance himself from the problem: the suggestion that it's a pesky matter for his accountants to solve, the insinuation that somehow it's not his actions but *our* decision to be annoyed by them that's caused all this palaver. No-one's 'offended' by the stories, Gary. They just think you're a greedy shit. They want you to pay your taxes like the rest of us to make up for the missing books from schools and beds from hospitals that your money should have contributed to.

Like most famous folk forced into a half-arsed apology, Barlow's Twitter mea culpa was influenced by self-interest; have a scan of his Twitter feed and you'll notice how quickly he gets on with the proper business of plugging a new Take That album. "We are extremely excited about it!" he said. Well, thank heavens for that! I had some outstanding questions about this tax stuff – are you going to pay the money back? Did you seriously not know what the scheme was for? – but I'll forget all that boring nonsense now, because Take That are releasing a follow-up to 'Progress'!

Barlow's not the only offender. Cee Lo Green made some remarkably offensive comments about rape and consent and then tried to make amends without explaining exactly why he told his nearly two million Twitter followers that "people who have really been raped REMEMBER!!!!" "Those comments were untrue, idiotic and not what I believe," he said shortly afterwards (again on Twitter). So why did you say them?

The idea that being famous means you need only issue an apology and be done with it when you act like a dick has been lingering for a while. Remember Chris Brown crying into his keyboard after he won at the Grammys in 2012, because he felt it was unfair people were still dredging up the fact that he'd beaten up Rihanna: he'd said he was sorry, so no-one had any reason to call him a woman-beating scumbag any more. Issue resolved, right?

But Twitter has allowed celebrities to squirm out of proper remorse even further. It's a platform for snappy observations, where people share quips or jokes or pictures of cats; it shouldn't be a medium for a contrite apology, because it gives people a get-out clause, a way of saying sorry without ever having to really engage with those justifiably irked with their behaviour. It's a PR box-ticking stunt, a way to save face without ever looking at yourself in the mirror. And it'd be refreshing if, next time someone fucks up in a big way, they just don't bother with the token apologies – because maybe, if they didn't know they could magic it all away by just bashing a few letters on a keyboard, they wouldn't be so daft to begin with. ■

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



No remorse: Gary Barlow (left) and Cee Lo Green have both used social media to issue unsatisfactory public apologies

LOST ALBUMS #46



Drive Like Jehu
Yank Crime (1994)



Chosen by Jesse F Keeler, Death From Above 1979

"The record that I dove back into recently is 'Yank Crime' by Drive Like Jehu, because that was a huge influence on me back in the day. Now, when I listen to it, I'm like, 'Oh, fuck yeah – it really was a huge influence on me!' [Guitarist] John Reis is a huge dude, by the way. He's way bigger than me. I went to a punk show in a skatepark in an abandoned warehouse in San Diego, and he was there. You could see him from wherever you were. There was just this greased head up higher than everything else."

▶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** Not available

GETTY

Our annual search for Britain's Best Small Venue in association with Jack Daniel's begins



Peace pack out London's Old Blue Last in 2012

Small venues 2014: your vote matters

There's nothing like the adrenalin rush of being crammed into your favourite local venue, lined wall-to-wall with comrades gathered to watch an amazing new band make their case for being the next big thing. It's where all bands learn their craft. Arctic Monkeys started out playing pub gigs in Sheffield's The Grapes and the now-closed Boardwalk. Peace followed suit, making their Main Stage debut at Reading and Leeds this year after a series of blistering stints at London venues The Old Blue Last and Birthdays. Gigs such as these are the lifeblood of Britain's music scene, which is why we're excited to announce that *NME*'s search for Britain's Best Small Venue in association with Jack Daniel's is back again, giving you the chance to vote for your favourite local gig spots and showcase the brilliant work that the people behind these spaces put into their local scenes, day in, day out.

"WITHOUT SMALL VENUES, MUSIC WILL BECOME BEIGE"
Chris Pritchard, Tunbridge Wells Forum



The Vaccines at Southampton Joiners and (above) Enter Shikari at Tunbridge Wells Forum

Since the inception of *NME*'s Best Small Venue campaign in 2011, we've been trawling the UK, with the help of artists, to find the venues that inspire and encourage bands and music fans alike. Frank Turner helped celebrate Southampton Joiners' victory last year, while Enter Shikari returned to the cosy confines of Tunbridge Wells Forum in 2012, highlighting the fact that a great show doesn't require a multimillion-pound production. The Horrors put it best in 2013 when they said: "You can't get the same intimacy when you make the room a bit bigger and the ceiling a bit higher. Small venues are where the exciting stuff happens."



There's never been a more important time to celebrate our small gig spaces, as many are under threat of closure. The future of Manchester's Night & Day is in the balance following noise complaints from its neighbours. The Fleece in Bristol and The George Tavern in east London could face a similar fate if plans to build flats next door are approved. Some event spaces have had to shut their doors since last year's campaign, including The Blind Tiger in Brighton, which fell victim to a noise abatement notice served by Brighton & Hove City Council, and Edinburgh's Picture House, which has been bought by JD Wetherspoon. It's for this reason that a new campaign to protect our venues, the Music Venue Trust, was set up in January 2014 with the aim of "securing the long-term future of the iconic venues which make up the 'toilet circuit'."

Heroes have to start somewhere, and small venues give bands the platform to become the exhilarating, generation-defining performers we know and love. As Chris Pritchard of 2012's winning venue the Forum in Tunbridge Wells puts it: "Without small venues, music will become beige." That's not a risk worth taking, so get involved with this year's campaign and nominate those venues on your doorstep that are so integral to the music scene. ■ RHIAN DALY

NME BRITAIN'S BEST SMALL VENUE IN ASSOCIATION WITH JACK DANIEL'S

▶Head to NME.COM/smallvenues now to help kick off the search for Britain's Best Small Venue in association with Jack Daniel's and nominate your favourite small venue.

© 2014 JACK DANIEL'S. JACK DANIEL'S IS A REGISTERED TRADEMARK
PHOTOS: JENN FIVE, DAN DENNISON, DEREK BREMNER, JESS BAUMING, JOEY MALONEY, REX

Welcome to Jack's Place

NME, Jack Daniel's and Spotify have joined forces to launch a small venue of our own



Jack Daniel's, in association with *NME* and Spotify, is taking over Hoxton music venue The Macbeth to create Jack's Place, a new hub for shows from bands big and small, as well as workshops and Q&As. The fun has already started, with Liverpool newcomers Moats, among others, taking to the stage ahead of jetting off to Austin City Limits next month. And there's plenty of action still to come, not least La Roux playing at the venue on September 15.



August 2009: Gang Of Four headline The Macbeth (pictured below left)



Over the years, The Macbeth has become renowned for giving new bands a leg up. Metronomy, Wild Beasts, Bombay Bicycle Club and more have played there on their way to becoming chart-toppers and festival headliners.

"I do remember when Florence + The Machine were bottom of the bill," says owner Mark Robinson. "I've still got the poster! That's probably the biggest transformation I've seen from our stage to the world stage."

Supporting, encouraging and nurturing new bands is something the venue continues to do, and Robinson cites The Macbeth as being integral to one of the most exciting forces in new music. "Fat White Family have grown up in the pub," he explains. "They've played here in different guises [The Metros, The Saudis] more than anyone else over the years."

It's not just new bands that the home of Jack's Place has welcomed through its doors. His favourite gig during the eight years he's run The Macbeth so far came from Franz Ferdinand's heroes, Gang Of Four. There's also more to the pub than just indie bands, with

"FLORENCE + THE MACHINE WERE ONCE BOTTOM OF THE BILL"
Mark Robinson, The Macbeth



regular hip-hop and R&B nights on offer too. "You've got to have an open mind about what you put on," Robinson says. "[Providing a range of genres] is essential for a small venue."

Disaster nearly struck the Jack's Place host last year, when property developers announced plans to build flats near The Macbeth, meaning it would have to adhere to noise abatement legislation. A campaign was launched, with bands, promoters and fans all getting behind it. Although other places haven't been as lucky, Robinson managed to secure The Macbeth's future. "After all the help from the campaign, the council decided the onus was on the developers to soundproof their buildings. It's thanks to everyone's support." ■ RHIAN DALY

THE MACBETH'S BEST MOMENTS

Pete Doherty
FEBRUARY 2, 2011
After The Libertines reunited for the first time, Pete headed back to the intimacy of The Macbeth to play a typically shambolic but enthralling stripped-back set to a pub full of devotees.

The xx OCTOBER 2, 2008
There might have only been a handful of people watching but, less than a year before The xx released their debut album, the trio showed their potential by transforming the pub's usual hubbub into reverential silence.

Metronomy
SEPTEMBER 26, 2008
Joe Mount's band are getting ready to headline Alexandra Palace at the end of the year, but six years ago they were launching their breakthrough second album 'Nights Out' to a rammed venue.



▶Keep your eyes peeled on NME.COM/jacksplace for all the latest news on gigs, Q&As, workshops and sessions, and details on how to win tickets

Play with heart. Drink with care
drinkaware.co.uk for the facts



Iceage at Silence Studios, Koppom, Sweden

Iceage

Church organs? Country songs? Danish punks take a radically different approach to third LP

Listen to Iceage's third album, 'Plowing Into The Field Of Love', and you might note this is a more optimistic band than the one on 2013's turbulent 'You're Nothing'. Not so, says frontman Elias Bender Rønnenfelt: this, he thinks, is their darkest album yet. "A lot of the songs come from a perspective of having forgotten for a brief moment how lost you feel. And the brighter moments on the record feel like they come from a person who is lying to themselves. You feel like you're on top of the world, but that's not in fact the case... it's like being balanced on stilts."

Certainly on 'Plowing...' we hear a band changed almost beyond recognition. At 49 minutes, it's almost as long as their first two records put together, and is due to be released over three sides of vinyl, with the fourth left blank. The instrumentation on 'Glassy Eyed, Dormant And Veiled' and 'On My Fingers' includes piano, horns and viola, and where once this was a band of definably Scandinavian character, here it's possible to discern a distinct Americana influence: in the wild mariachi flail of 'Forever', and on lead single 'The Lord's Favourite', a cowpunk thrash recalling The Gun Club and The Pogues. "I remember finding the first chords and going, 'Oh, this is a country song,'" says Elias. "I think the music is less connected to home now... our world has become bigger." "We could write a reggae song," adds guitarist Johan Surrballe-Wieth, "and it could still be an Iceage song."

"THE NEW MUSIC IS LESS CONNECTED TO HOME. OUR WORLD IS BIGGER"
ELIAS BENDER RØNNENFELT

Writing for 'Plowing Into The Field Of Love' began immediately after the completion of 'You're Nothing', with recording taking place over a week at Silence Studios in Koppom, a remote town in rural Sweden. "It's on top of a hill in a forest and there's no-one around [apart from] these weird Christian people," says Elias. "We had to go somewhere where there was no distraction." For the first time, though, they wrote a song in the studio, using an old church organ dating back to the 19th century to compose 'Against The Moon'. On it, Elias sings of "*pissing against the moon*" – a phrase inspired by a painting by Flemish artist Pieter Bruegel The Elder. "It was the scenery of a small city with all these people doing various things, and each one symbolises a proverb. A guy is standing, back turned, pissing up at the moon. It's a proverb for trying to do something that has no chance of succeeding."

Iceage fully expect this album to divide their existing fanbase. And that's a good thing, reckons Elias. "I think there's a percentage of idiots who come down to our shows to behave disgracefully, which is not necessarily a bad thing but people misconceive what it's all about. And it feels like now we can shrug those people off." He continues: "We had some hilarious shows in the States where we played only new material. You could tell people had come along to mosh, but when we played it they looked confused – they had some vague pretence to starting something, but it was very awkward... and I quite enjoy it. I find a great pleasure in disappointing people."

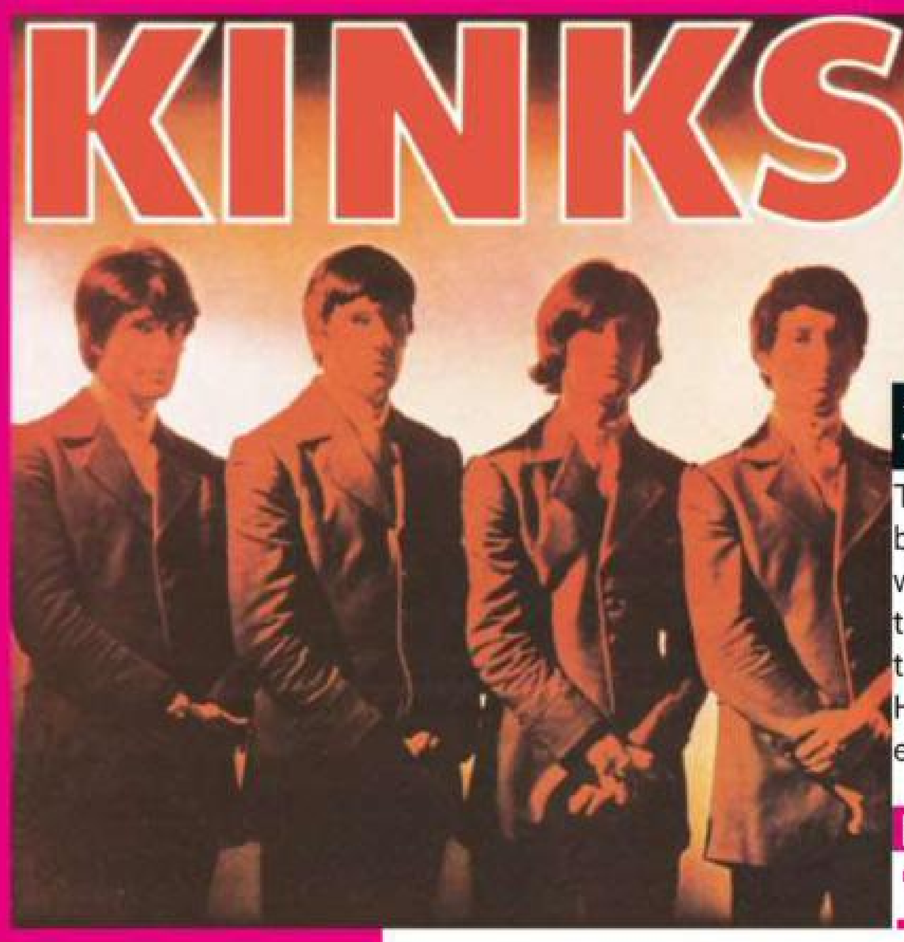
What matters, he says, is that Iceage come out of the studio feeling satisfied. "[After] the previous albums, we would get back to writing almost immediately, because we had a feeling that what we had done wasn't the full extent of what we wanted to achieve. But this time, the next direction hasn't appeared to us yet." Although there is one line of enquiry Elias is keen to pursue: "Having horns and strings now, it's like I have blood on my teeth – and I want more!" ■ LOUIS PATTISON

▶THE DETAILS

- ▶**TITLE** Plowing Into The Field Of Love
- ▶**RELEASE DATE** October 6
- ▶**LABEL** Matador
- ▶**PRODUCER** Nis Bysted
- ▶**RECORDED** Silence Studios, Koppom, Sweden
- ▶**TRACKS INCLUDE** The Lord's Favourite, Cimmerian Shade, Abundant Living
- ▶**ELIAS BENDER RØNNENFELT SAYS** "That 'they grew up' thing feels boring. But this record is the sound of 22-year-old men, rather than 18-year-old men."

ANATOMY OF AN ALBUM

KINKS



THIS WEEK...

The Kinks: Kinks

Fifty years after 'You Really Got Me' topped the charts and changed the sound of guitars forever, we revisit The Kinks' debut album

THE BACKGROUND

That The Kinks' debut album exists at all is down to the success of their third single, 'You Really Got Me'. Their previous releases had failed to make the charts, leading Pye Records to consider cutting their losses on Ray Davies and his group. When 'You Really Got Me' topped the charts in August 1964, however, The Kinks were instead rushed into the studio with producer Shel Talmy to record their first album in the hope of quickly capitalising on the single's success. The only problem was that songwriter Ray Davies didn't have enough songs for a full album, so the five originals (and one instrumental) that feature on 'Kinks' were padded out by a selection of traditional blues and R&B covers, some of which were staples of the band's live set, while some were chosen by Talmy and the band themselves.

◀ STORY BEHIND THE SLEEVE

The cover shot was taken by Klaus Schmalenbach, who went on to work with the band on several of their subsequent releases. He later became a record executive at BMG.

FIVE FACTS

1 The album features two songs – 'Bald Headed Woman' and 'I've Been Driving On Bald Mountain' – credited to producer Shel Talmy. He owned the publishing rights to both traditional arrangements, which were recorded mainly to make him money.

2 Jimmy Page is often (erroneously) credited with the guitar solo on 'You Really Got Me', much to the annoyance of guitarist Dave Davies. Ray Davies says the only track Page plays on is 'Bald Headed Woman'.

3 Dave Davies' distorted guitar tone on 'You Really Got Me', which was credited with inventing heavy rock, was achieved by slicing his amp's speaker cone with razor blades.

4 Even this early in their career, the Davies brothers were often at each others' throats. "There was always tension between Ray and Dave," recalled Talmy in 2009. "If things got too heavy when we were recording, I would call a 15-minute coffee break and let them fight it out."

5 Future chart topper 'Tired Of Waiting For You' was written and recorded during the sessions, but its release was delayed in order to follow 'You Really Got Me' with another uptempo song: 'All Day And All Of The Night'.



"THE RECORDING SESSIONS WERE PRETTY WILD"

Ray Davies

LYRIC ANALYSIS

"It's time for you to laugh instead of crying/Yes it's time for you to laugh so keep on trying" – 'Stop Your Sobbing'

In his autobiography, Ray Davies writes of a girlfriend who may be the subject of this song: "Her sobbing was making me feel guilty and I told her to stop... there was something so desperately lonely about her."

"She said don't you leave me alone/She kissed me on the cheek and I moaned/I said I wo-wo-wo-wo-won't" – 'I Took My Baby Home

The Kinks were originally positioned as a racier version of The Merseybeats. Tame by their later standards, this track is one of the album's more risqué moments.

"Girl, you really got me now/You got me so I don't know what I'm doing" – 'You Really Got Me'

Kinks road manager Hal Carter suggested Davies personalise the first word of this song, resulting in him changing '*Yeah*' to '*Girl*'.

WHAT WE SAID THEN

"A rock-steady beat is punctuated with good guitar work and wailing harmonica-drums rhythm. The repetitive exciter that shot them to singles fame – 'You Really Got Me' – is included, and I'd say this LP will 'really get you' too." 4/5 Allen Evans, *NME*, 2 October 1964

WHAT WE SAY NOW

The R&B numbers are serviceable at best and Ray Davies had yet to come into his own as a songwriter, but 'You Really Got Me' and 'Stop Your Sobbing' offer glimpses of the band The Kinks would eventually become.

FAMOUS FAN

"The Kinks were playing a few of the same R&B songs that we did, and they somehow managed to be poetic, wistful, witty, wry and furiously petulant all at once. I will always regard them as a primary influence."
Pete Townshend, The Who

IN THEIR OWN WORDS

"The first recording dates for the album were pretty wild, with various musicians calling in to see Shel, to watch the latest 'hot' band recording and hang out, in case there was something going down that was worth knowing about." **Ray Davies**

THE AFTERMATH

The Kinks carved out a niche in the pop firmament, first as a consistent singles band and then with a run of albums that explored themes of class and Englishness with skill and humour. Their popularity waxed and waned in the '70s and '80s, but they were an influence on new wave, and Ray Davies has been dubbed (to his distaste) 'The Godfather of Britpop'.

▶THE DETAILS

▶RECORDED August 1964 **▶RELEASE DATE** October 2, 1964 **▶LABEL** Pye **▶LENGTH** 32:55 **▶PRODUCER** Shel Talmy **▶HIGHEST UK CHART POSITION** 3 **▶UK SALES** Unknown **▶SINGLES** You Really Got Me **▶TRACKLISTING** ▶1. Beautiful Delilah ▶2. So Mystifying ▶3. Just Can't Go To Sleep ▶4. Long Tall Shorty ▶5. I Took My Baby Home ▶6. I'm A Lover Not A Fighter ▶7. You Really Got Me ▶8. Cadillac ▶9. Bald Headed Woman ▶10. Revenge ▶11. Too Much Monkey Business ▶12. I've Been Driving On Bald Mountain ▶13. Stop Your Sobbing ▶14. Got Love If You Want It

WORDS: BARRY NICOLSON PHOTO: REX

NEWS DESK



QUOTE OF THE WEEK

"Jack White says he'd like to do it. I'd love him to do it, it would be amazing, but I don't want to get too hopeful"

Pete Doherty discusses his dream producer for The Libertines' new album. A spokesperson for White denied he had any interest

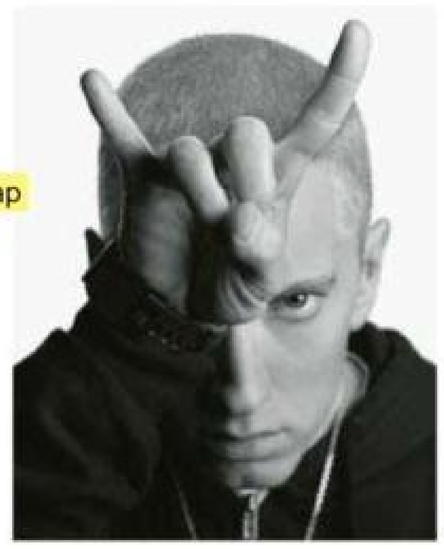
THE NUMBERS

1,560

The number of words in Eminem's 'Rap God', a new Guinness World Record for the most words in a hit single

35

Cover versions performed by Arcade Fire on their 'Reflektor' tour in 2014



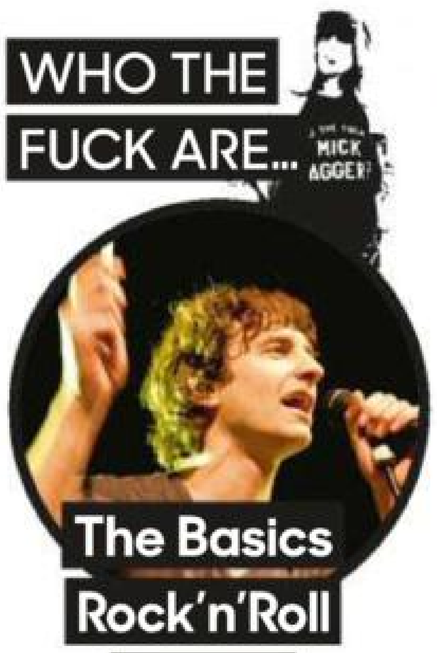
18

Years since Faith No More last released an album. The band's seventh LP is due in 2015

1,500

Capacity of Richmond, Virginia's National Theatre, where Foo Fighters will play a fan-funded gig on September 17

WHO THE FUCK ARE...



The Basics Rock'n'Roll Party?

Gotye, best known for 2011 mega-hit 'Somebody That I Used To Know', has formed his own political organisation: the Basics Rock'n'Roll party.

Who else is in it?

The singer – real name Wally De Backer – is joined by his band, The Basics, aka Kris Schroeder and Tim Heath. Their manifesto promises a focus on innovation, education and rock'n'roll.

So can I vote for them?

The party hope to stand for the state election in Gotye's native Victoria, Australia in November if they achieve the required 500 members.

+ GOOD WEEK +



Royal Blood

The Brighton duo scored the fastest-selling rock debut album for three years, shifting nearly 66,000 copies in a week: more than Jake Bugg, Muse and Kasabian's debuts in their first week of sale, but 20,000 fewer than Oasis' 'Definitely Maybe'.

– BAD WEEK –



Kele Okereke

The singer has dismissed suggestions that Bloc Party could play their 2005 album 'Silent Alarm' in full when it turns 10 next year: "I always cringe when I hear about bands touring on a kind of anniversary record. It seems a little bit cynical," he said.

IN BRIEF

Slipping down that hill

Kate Bush's clifftop home in Devon is reportedly in danger of falling into the sea following a landslip in 2013. Perhaps she could just move to Hammersmith and play at the Apollo every night forever instead?

No Love lost

Courtney Love has branded her forthcoming biography a "disaster", saying she doesn't get on with the writer of *The Girl With The Most Cake*, Anthony Bozza. "[I] never wanted to write a book in my life," she said. "It just sort of happened."

Taking the Mick

Deadmau5 is being sued by Disney over the trademark for his mouse-head stage gear. The EDM producer responded by threatening the beloved fictional mouse with a tweet saying "Lawyer up Mickey".

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS SEPTEMBER 7, 2014



NEW 01

Royal Blood
Royal Blood WARNER BROS

They may have lost the top spot in the official album chart but the duo's thundering bass and beats are number one in the Official Record Store Chart for a second week.

NEW	2	Blood	**Pulled Apart By Horses** BEST OF THE BEST
▲	3	Great Divide	**Twin Atlantic** RED BULL
NEW	4	The Day's War	**Lonely The Brave** HASSLE
▼	5	Manipulator	**Ty Segall** DRAG CITY
▲	6	In The Lonely Hour	**Sam Smith** CAPITOL
▲	7	The Whole Story	**Kate Bush** RHINO
NEW	8	Creation	**The Pierces** POLYDOR
▼	9	X	**Ed Sheeran** ASYLUM
▼	10	World Peace Is None Of Your Business	**Morrissey** HARVEST
NEW	11	Primitive And Deadly	**Earth** SOUTHERN LORD
▲	12	Wanted On Voyage	**George Ezra** COLUMBIA
▼	13	Annabel Dream Reader	**The Wytches** HEAVENLY
▲	14	The Motown Years	**Michael Jackson & Jackson Five** MOTOWN
▼	15	AM	**Arctic Monkeys** DOMINO
▼	16	Stars	**Collabro** SYCO MUSIC
▲	17	If You Wait	**London Grammar** METAL & DUST
▲	18	Caustic Love	**Paolo Nutini** ATLANTIC
▲	19	Jungle	**Jungle** XL
▼	20	LP1	**FKA Twigs** YOUNG TURKS
▼	21	Lazaretto	**Jack White** XL
NEW	22	V	**Maroon 5** INTERSCOPE
▼	23	Alarms In The Heart	**Dry The River** TRANSGRESSIVE
▼	24	Pale Communion	**Opeth** ROADRUNNER
▲	25	Hypnotic Eye	**Tom Petty & The Heartbreakers** REPRISE
▼	26	Blue Smoke – The Best Of	**Dolly Parton** MASTERWORKS
▼	27	Benjamin Booker	**Benjamin Booker** ROUGH TRADE
▼	28	Tied To A Star	**J Mascis** SUB POP
▼	29	Lost In The Dream	**The War On Drugs** SECRETLY CANADIAN
NEW	30	Step Back	**Johnny Winter** MEGAFORCE
▼	31	Eric Clapton & Friends: The Breeze	**Eric Clapton** POLYDOR
▼	32	Stomachaches	**Frnkiero Andthe Cellabration** HASSLE
NEW	33	The Dark Side Of The Moon	**Pink Floyd** RHINO
▼	34	From Scotland With Love	**King Creosote** DOMINO
NEW	35	Mean Love	**Sinkane** CITY SLANG
▼	36	After The End	**Merchandise** 4AD
▼	37	Stay Gold	**First Aid Kit** COLUMBIA
NEW	38	Director's Cut	**Kate Bush** FISH PEOPLE
■	39	Going Back Home	**Wilko Johnson/Roger Daltrey** UMC
▼	40	Angels & Devils	**Bug** NINJA TUNE

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

TOP OF THE SHOPS



THIS WEEK
CASBAH RECORDS LONDON

FOUNDED 1998

WHY IT'S GREAT It's inspired by the record store in *A Clockwork Orange*. They stock all manner of collectables and rarities as well as new releases.

TOP SELLER LAST WEEK Ty Segall – 'Manipulator'

THEY SAY "We aim to champion the best new music and provide an exciting selection of quality vintage vinyl."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: JORDAN HUGHES, JENN FIVE, JO MCCAUGHEY, DEREK BREMNER, RICHARD JOHNSON

SOUNDTRACK OF MY LIFE


Wilson Pickett


Booker T & The MG's



Michel Gondry

Film and music video director


Daft Punk

AS TOLD TO KEVIN EG PERRY PHOTOS: DEAN CHALKLEY, GETTY, REX

THE FIRST SONG I REMEMBER HEARING
'Sunny' - Booker T & The MG's

"The Bobby Hebb original is one of my father's favourite songs, but I heard the Booker T & The MG's version first. I remember seeing a Sony stereo advert and telling my dad that it must be for playing that song, because to me 'Sunny' meant the song, not the brand."

THE FIRST SONG I FELL IN LOVE WITH
'New Orleans' - Wilson Pickett

"My parents had a compilation called 'Formidable Rhythm And Blues' with people like Wilson Pickett and Joe Tex on. It had the Stax sound, and they had another Motown one with Diana Ross and The Temptations. I remember playing one record on my turntable and then the other, wondering why the different coloured sticker made a difference to the sound."

THE FIRST ALBUM I EVER BOUGHT
'I'm In Love' - Wilson Pickett

"In those days all the rhythm and blues records had one slow side and one fast side. I couldn't bear the slow side; I wanted the fast side. I wore out that record completely on one side and it was pristine on the other."

THE SONG THAT MADE ME WANT TO BE IN A BAND
'A Forest' - The Cure

"Watching local bands inspired me to become a drummer, but when I saw The Cure at L'Olympia [in Paris] around the time [1980 album] 'Seventeen Seconds' came out, they had this very simple way of playing their instruments that made me want to change the music I played."

THE SONG I CAN NO LONGER LISTEN TO
'Something About Us' - Daft Punk

"I attach this song to a girl I really liked, and she left me, unfortunately. She left me when I was editing *Eternal Sunshine Of The Spotless Mind*, so I can't watch that either. I made a video of a trip we took on a sleeper train and put this song over it, so now I always skip it. Either that or I play it when I'm hanging out with a new girl to try and erase the nostalgia – just like *Eternal Sunshine*..."

THE SONG THAT MAKES ME WANT TO DANCE
'Good Times' - Chic

"Chic always makes me dance. When I did the video for Daft Punk's 'Around The World' I built the stairs for the dancers because every time I hear the bassline from 'Good Times' I picture a little guy going up and down the stairs."

"PAUL McCARTNEY SANG 'MICHELLE, MA BELLE' TO ME AS I WALKED PAST. SO THAT'S MY SONG"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'A Forest' - The Cure

"Watching local bands inspired me to become

THE SONG I DO AT KARAOKE
'Sunny' - Bobby Hebb

"I don't usually do karaoke, but I knew I had to in Japan. My girlfriend and I learned Chaka Khan's 'Tell Me Something Good' off by heart, but when we got there it wasn't in the book, so I did 'Sunny'."

THE SONG I WISH I'D WRITTEN
'I'm Not In Love' - 10cc

"The story goes that when the record label first heard the song they said, 'We want this song, you can ask for as much money as you want.' It's a perfect nerd love song."

THE SONG EVERYONE SINGS AT ME
'Michelle' - The Beatles

"All my life, when people see me they sing '*Michelle, ma belle*'. One day I was asked to do a video for Paul McCartney. I walked past him in the corridor and he went '*Michelle, ma belle*'. So that's my song, I guess, but at least I have the stamp of the author."

THE SONG I LOVED MAKING THE VIDEO FOR
'Around The World' - Daft Punk

"It has such a funky beat that you can really dance to. I have been lucky that nice people have asked me to do their videos, so I like most of the songs I've done videos for, especially the ones you can dance to."

THE SONG I WANT PLAYED AT MY FUNERAL

"Oh! Whatever people there want to play. I won't be there to hear it, so I don't want to think about that. When my dad passed away we played Duke Ellington. I guess it should be a song that people remember you by. It's not a very happy thought! I don't want to think about it."

▶LISTEN NOW
NME.COM/
NEWMUSIC



NME NEW BAND OF THE WEEK

Bloody Knees

Death-defying Cambridge grungers with a penchant for the lewd

"*Wake up, stay in bed/Everyday, don't do anything*", rasps Bradley Griffiths on 'Garbage Brain'. It's a thriller of a song, but a break from Bloody Knees' usually explosive skate-punk, and its point is simple: it nails the mind-numbing melancholia that comes with figuring out what the fuck you're doing with your life.

"I didn't actually finish uni," Bradley explains. "I was spending a lot of time at home in bed, not doing a lot. There's a running theme [in our songs] of not knowing what I'm doing with myself."

Rather than get bogged down by it all, the Cambridge quartet (completed by bassist Sam Conway and brothers Tom and Christian 'Scotchy' Wilkes on drums and guitar) are using that struggle to their advantage. Recent EP 'Stitches' pours those concerns into bullets of grungy euphoria, while their live shows are characterised by sweat-drenched circle pits and their air-punching anthemics turned up to savage levels.

Since forming in 2012, the band have been touring – and partying – hard. Opening for Wolf Alice last year, Bradley got his inspiration for 'Stitches' from one particularly reckless incident, when he jumped into a sign in McDonald's and ended up in a pool of his own blood on the floor.

"Tom took me to hospital and the nurse was like, 'I can see your skull'," he says, laughing. Tom chips in: "Wolf Alice's biggest advice to us was 'take it easy or you're gonna die'."

Little things like risking death aren't going to stop Bloody Knees, though. There's a tongue-in-cheek darkness to their music and the video for 'Daydream' takes it even further. Tom reads the treatment down the phone: "The bumhole is the entry way to the soul – everyone knows this."

"Basically, I spend the whole video crawling through my friends' arseholes," Bradley explains when he's done. "We've a bit of a knack for making banging videos. This is the *crème de la crème*." ■ RHIAN DALY

▼ ON NME.COM/NEWMUSIC NOW
▶Stream their Halloween split single with fellow up'n'comers Crows

▶THE DETAILS

▶**BASED** Cambridge
▶**FOR FANS OF** Cerebral Ballzy, Weezer
▶**SOCIAL** twitter.com/bloodyknees
▶**BUY IT NOW** New EP 'Stitches' is out now via Dog Knights Productions
▶**SEE THEM LIVE** Supporting Honeyblood on tour, kicking off at Stirling Tolbooth (September 11) and ending at Brighton Hope (27)
▶**BELIEVE IT OR NOT** Scotchy was going to be an Olympic gymnast but quit because he didn't want to go to the gym at 6am. "It was a pushy mum situation which got a bit out of hand," he recalls

JENN FIVE

MORE NEW MUSIC

Last Heir

Brighton scrappers Last Heir have already toured with Girl Band, Traams and Darlia. New single 'Gargantuan' is an art-rock rough-and-tumble that's every bit as super-sized as its name suggests – a storm of distorted vocal chants and guitar sleaze. As their SoundCloud proudly boasts, it's "more 'MmmBop' than Sub Pop".

▶SOCIAL facebook.com/lastheir

▶HEAR THEM soundcloud.com/lastheir

Love LUV

Taking their name – and the strong '60s girl-band vibe – from The Shangri-Las, Love LUV sound as sweet as sugar on 'You Do Something' and 'Lily Anne'. The two garage-pop gems are as cute as they are catchy, and they formed the band's impressive debut single release earlier this year. Love LUV wrap up their summer touring with a date at London club night The Deep Hum At The Heart Of It All at The Social on September 17.

▶SOCIAL facebook.com/loveluvband

▶HEAR THEM loveluvband.bandcamp.com

▶SEE THEM LIVE London The Social (September 17)

Man Made

Manchester newcomers Man Made's first track 'TV Broke My Brain' is a clarion call to the indolent generation. And while that's certainly a sentiment that's been expressed before, the band breathe new life into it.

▶SOCIAL facebook.com/manmadeprojectofficial

▶HEAR THEM soundcloud.com/manmadeproject

Sunflower Bean

This guitar-loving New York trio are only teens, but draw their influences from a wide net. It's evident on their self-titled debut EP: a blend of gothic sludge, Sonic Youth mysticism and, most conspicuously, dark neo-psychedelia. There's even a track called 'Tame Impala'. It's not all gloom, though, and over jangling post-punk, their Snapchat-heavy video for '2013' features voodoo larks and webcam shenanigans, all recorded on their iPhones.

▶SOCIAL facebook.com/SunflowerBean

▶HEAR HER sunflowerbean.bandcamp.com



Hippo Campus

NME BUZZ BAND OF THE WEEK

Hippo Campus

Minneapolis' newest musical upstarts also happen to be the youngest, with one member only having graduated from high school this year. And thanks to the arrogance of youth, they're wise enough to eschew the Twin Cities' most deified forebears – The Replacements, Hüsker Dü – in favour of more contemporary UK influences like Wu Lyf and Bombay Bicycle Club. Already earning praise for their danceable live shows, they'll enter the studio soon to record a debut EP. Rest assured, you haven't heard the last of them.

▶SOCIAL facebook.com/thehalocline

▶HEAR HIM thehalocline.bandcamp.com



Primetime

Primetime

It's nigh on impossible not to have Primetime's 'Tied Down' stuck in your head for the rest of the day after you've heard its guitar break. Judge for yourself by listening to the London punk rockers' fantastic self-titled seven-inch (which is out now on LVEUM Records), or by YouTubing the video.

▶SOCIAL facebook.com/primetimepunx

▶HEAR THEM soundcloud.com/thisisprimetime

Garden

Birmingham has hardly been short of new bands in recent months – God Damn and Table Scraps spring to mind – and now Garden join in with their latest track 'Blind Viper'. It's doom-laden and sludgy like Black Sabbath's early '70s output.

▶SOCIAL gardenband.tumblr.com

▶HEAR THEM youtube.com/watch?v=A9uk8aTK6J8

Thud

Thud are newcomers to Hong Kong's already bustling shoegaze scene, but they make their intentions very clear on their first track 'Lime'. Shimmering guitars and whirring synthesizers drown out singer Kim Ho Tsz Ki's murky vocal on this dizzy debut, which is as indebted to Slowdive as it is to New Order. A satisfyingly disorientating new outfit.

▶SOCIAL facebook.com/thudwearethud

▶HEAR THEM soundcloud.com/wearethud

↦

BAND CRUSH

Felix Bushe

Gengahr



Polterghost

"We all love these guys called Polterghost to bits. They write dope tunes and have some of the most killer riffs known to man. Definitely one to check out if you haven't already."

▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Vinyl Jacket

Hurl Two Door Cinema Club and Little Comets into a melting pot and what do you get? Vinyl Jacket. This feel-good quartet, hailing from Northumberland, specialise in summery indie pop. They released their debut EP 'Safari' earlier this year, with the title track a jangly, harmony-heavy highlight.

▶SOCIAL twitter.com/vinyljacketuk

▶HEAR THEM soundcloud.com/vinyljacketuk/safari

▶SEE THEM LIVE Bernicia Festival, Tyneside (Aug 30)

Wish

Kyle Connolly is the mastermind behind Toronto psych project Wish. Drawing influences from Sonic Youth, Pavement and The Velvet Underground, he's now ready to unveil his self-titled debut album to the world. Recorded in two days, first cut 'Retro Grade' is a heady mix of slurred lo-fi vocals and carefree fuck-you guitars.

▶HEAR THEM soundcloud.com/handdrawndracula

Cubby

The latest mysterious producer you'd rather not meet in the woods is Cubby, a New York artist who follows the freaky footsteps laid by electro-pocalypse labels such as Tri Angle and Ghostly International. His menacing shockwaves come alive on 'Hooded', which features ritualistic vocals beneath a cloak of hip-hop and sub-bass. Like These New Puritans sabotaging an AlunaGeorge gig.

▶SOCIAL facebook.com/cubbysounds

▶HEAR THEM soundcloud.com/cubby-sounds



Cubby

Breathe Panel

Animal lovers Breathe Panel decided on their name after forming an anagram of the words 'bear' and 'elephant'. The Brighton band's dynamic track 'On My Way' is one of many stellar inclusions on Beech Coma's recent cassette compilation 'Vol 2'. The four-piece bear a slight resemblance to Merchandise, with Nick Green's swooping vocal recalling that of Carson Cox. 'On My Way', meanwhile, boasts the same insatiable drive as the Tampa trio's driving 'Anxiety's Door'.

▶SOCIAL twitter.com/breathepanel

▶HEAR THEM soundcloud.com/breathe-panel





Dot

Weird Shapes

This Stockton-based five-piece produce intelligent, electronic-tinged alt-rock. 'Blue Sky At Night' even has enough math-rocky qualities to remind you of pre-'Antidotes' Foals.

▶SOCIAL twitter.com/weird_shapes

▶HEAR THEM soundcloud.com/weirdshapes

▶SEE THEM LIVE Twisterella Festival, Middlesbrough (October 11)

Jubilee Courts

Jubilee Courts managed to blag Temples' James Bagshaw for production duties on their single 'Room With A View' some months back. The track was a convincing flower-power approach to ennui, and recent song 'Under The Sand Again' from their EP 'Go From The Blue Light Into The Moonlight' furthers the Northampton act's Ian-Curtis-does-psych sound.

▶SOCIAL facebook.com/jubileecourts

▶HEAR THEM soundcloud.com/jubileecourts

Dot

A former composer and opera singer, Kate Ellwanger has remapped LA's electronic vanguard as the mastermind behind all-female label Unspeakable Records. When she's not getting Brainfeeder et al's backs up, the 22-year-

Radar NEWS ROUND UP

VIRGINIA WING ON FIRE

South Londoners Virginia Wing have announced details of theor debut album. Called 'Measures Of Joy', it's due out on November 3 on Fire Records, and includes taster track 'World Contact', which is online now. The band play at London's Lexington on September 12.

DIRTY BEACHES' LONELY RETURN

Taiwanese-Canadian troubadour Alex Zhang Hungtai will release his new album 'Stateless' on November 4. The follow-up to his 'Badlands' LP is out on Zoo Music, and is apparently influenced by his geographically varied upbringing and general nomadic existence.



2:54



Virginia Wing

2:54 READY SECOND ALBUM

Hannah and Colette Thurlow return on November 10 with second album 'The Other I'. Co-produced and mixed by James Rutledge, the record – which comes out on 2:54's new home Bella Union – is preceded by single 'In The Mirror', and coincides with a spate of UK gigs.

WHITE COME TO LIFE

Glaswegian newcomers White are set to release the video for their debut track 'Living Fiction' this week. It was directed by their guitarist (and noted solo musician) Roxy Agogo, who also worked on the artful and nightmarish video for his own solo track 'Crocodiles'.

▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

WORDS: MATT WILKINSON, TIM HAKKI, LEONIE COOPER, JAMES BENTLEY, AIMEE CLIFF, DAN CARSON, LUCAS FOTHERGILL, HAYLEY FOX, PHIL GWYN, NEIL WOOD

NEW SOUNDS FROM WAY OUT

This week's columnist
JOEL AMEY
Wolf Alice





HOWLING AT THE TUNES

Hello, *NME* readers. In case your mind hasn't already melted from the choice of new bands on these pages, here's even *more* for you to check out!

The first act I really wanna mention is London boys **Crows** (above). Try to imagine 'Rated R'-era Queens Of The Stone Age smashing up all of The Brian Jonestown Massacre's sitars and replacing them with jet-engine-sized riffs as slick as frontman James Cox's hair and you'd only be *slightly* closer to knowing how good these guys are. They've been destroying venues across London over the past couple of months with an arsenal of groovy, heavy, dirty rock'n'roll that never skimps on brain-nagging melody (listen to 'Silver Tongues'). I've tried to catch all their shows of late, and they simply get better every time, with James' possessed onstage antics never failing to excite/scare the hell out of me. Check out what little they have online and ready yourself for their next set of recordings – I've heard them and they are really special.



Next up are Oklahoma teen-punk duo **Skating Polly**. Kelli and Peyton formed the band in 2009, and while most kids their age were playing with Barbie dolls rather than listening to Babes in Toyland, these two channelled their pre-teen angst into the psycho-garage of songs like 'Ugly' and 'Alabama Movies'. Acoustic number 'Kick' is a tune The Moldy Peaches would have run over one of The Strokes for back in the day, its sparse, deadpan delivery succeeds both in sounding cold and having heart.

Skating Polly have channelled their pre-teen angst into psycho-garage

Cambridge heroes **Bloody Knees** are all over this issue already (and rightly so in my opinion). Aside from the excellent 'Stitches', which is the song from which our friendship was forged, you should check out their genius YouTube videos. The likes of 'Bedtomb' and 'Ears, Eyes, Ohs And Yous' should give you the perfect insight into the mind of bassist and total nutcase Sammy Cartwheels, who's basically the Artful Dodger from *Oliver!* in a baseball cap. They're all legends, though.

Finally, a band so new to me that I know literally nothing about them apart from the fact that they are called **Cloud Castle Lake** and their song 'Sync' is an incredible piece of music: heavenly vocals layered on top of pure funk rhythm perfection, suggesting what Warpaint might sound like jammin' with Jungle. Enjoy!

Next week: Jehnny Beth, Savages



Man Made

old crafts sumptuous psych-blown ditties under her own alias, Dot. Check 'Super Moon' for the perfect encapsulation of her ray-catching beats and smooth hip-hop vibes, like Flying Lotus on the sun-lounger.
▶**SOCIAL** facebook.com/iamdot
▶**HEAR HIM** soundcloud.com/iamdot

Old Smile

Following on from gentle, organic instrumentals such as 'Always Leaving Always Arriving' and 'Slipping Away', New Jersey painter Tom Herman recently released a placid cassette album titled 'Steep Blue Hill'. Its lead track 'Are You Still There?' takes Old Smile's jazzy drums and tranquil guitars and douses them in some Connan Mockasin-style psych-pop. Each cassette comes with a unique, hand-drawn cover.
▶**SOCIAL** tomhermanart.tumblr.com
▶**HEAR HER** oldsmile.bandcamp.com

Sky Between Leaves

The brainchild of bedroom artist Tito Cordeiro, Sky Between Leaves have expanded to a three-piece, their name coming from Jarvis Cocker's anecdote about wearing glasses for the first time and realising that the holes in the trees were the sky. Single 'Klein Blues' enlists the aid of legendary shoegaze producer Pat Collier, and tips its hat to the Creation roster.
▶**SOCIAL** facebook.com/skybetweenleaves
▶**HEAR THEM** soundcloud.com/skybetweenleaves

The Hanged Man

PNKSLM recently released the debut single by Stockholm's Rebecka Rolfart and her band. 'First Time Dreaming' boasts a Mary Chain-style bassline, which forms the gravelly spine of the song. The accompanying black-and-white video emphasises the track's sinister mood – shot on the 'magical island' of Gotland, it features such imagery as a solitary candle burning on a stony beach while a lone female figure lurks in a desolate forest. Creepy.
▶**SOCIAL** facebook.com/thehangedmanmusic
▶**HEAR THEM** soundcloud.com/the-hanged-man-music

Sex Hands

Mancunian DIY quartet Sex Hands have made a remarkable first impression with their debut album 'Pleh'. From the frenetic jumble of manic strumming and feedback squawking on opener 'Space Song' to the poppier 'Flat Mate', it rarely relents.
▶**SOCIAL** facebook.com/sexhandsband
▶**HEAR THEM** sexhands.bandcamp.com

Radar LABEL OF THE WEEK

Light In The Attic

▶**FOUNDED** 2002 by Matt Sullivan
▶**BASED** Seattle
▶**KEY RELEASES** **Lewis** – 'L'Amour' (2014), **Roky Erickson** – 'The Evil One' (2013), **Rodriguez** – 'Searching For Sugar Man OST' (2012)
▶**RADAR SAYS** Known for its reissue boxsets, LITA is the best in the world when it comes to re-establishing lost talent such as Lewis and Rodriguez.

▶**For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC**

NICK CAVE

THE EMBODIMENT OF THE BEAST

Nick Cave has spent 35 years becoming a living myth of his own creation. As a new documentary and photo retrospective honour his 20,000 days on earth, Ben Hewitt talks to their creators about why, when it comes to Cave, they stuck to the script and indulged fable over fact

PHOTOS BY BLEDDYN BUTCHER

storemags.com

Nick Cave
in Brighton,
October 2012

Nick Cave is not a songwriter. He's a dirty god: a warped titan who's spent nearly four decades fashioning his own torrid creative world. It's populated by an array of terrible characters, from crazed preachers and violent soothsayers to vengeful killers and lust-crazed demons, but they're all played by him because they're all *part* of him. And because he's always morphing, always transforming, he's always beyond autopsy. The Bad Seeds' first album 'From Her To Eternity' turned 30 in June of this year, but in the past three decades, few have got close enough to cleave man from myth or fact from fiction.

Those who *do* know don't want to let anyone else in on the secret, either. Next week, Iain Forsyth and Jane Pollard's utterly unique Nick Cave documentary, *20,000 Days On Earth*, is released in UK cinemas. The duo are part of The Bad Seeds' inner circle, having worked with them on various projects since 2008, and were given unprecedented access to recording sessions for 2013's 'Push The Sky Away' – but they knew that making a traditional behind-the-scenes documentary would be too worthy, too earnest and too dull for their old friend. What they made instead is a music film unlike any you've seen before: a fictionalised day in the life of Nick Cave that is every bit as strange, surreal and slippery as the man himself.

At Iain and Jane's behest and with their cameras rolling, Cave visited a psychoanalyst. He took a tour of the Nick Cave Archive. He shared secrets over a lunch of eels with his Bad Seeds bandmate Warren Ellis. He drove Kylie Minogue and Ray Winstone around on intimate car journeys. Every conversation he had was ad-libbed and unplanned, but each scenario was an elaborate set-up. A true expose – *At Home With The Real Nasty Nick!*– it most certainly is not.

"It was the only thing Nick would have said yes to," says Jane, sitting in the comfy kitchen of her and Iain's east London home. Their cat, Blixa – named after ex-Bad Seed Blixa Bargeld, whom Nick also has in his car – snoozes in the corner. "And because he still has that mythology intact, we felt a real urge of 'Fuck, let's protect it! Let's not chisel away at that.' I don't want to watch the *X Factor* sob story of 'Push The Sky Away'. I don't want to know who had a poorly tummy the night before."

"We knew that trying to get behind Nick's mask was going to be very reductive," adds Iain. "Lots of films think that by seeing Bono or whoever doing the washing up, you're glimpsing the truth; that you find truth in the ordinary and mundane. But Nick's life is *not* ordinary. That doesn't mean that he's drifting around on a big white cloud, but he's created a world that's taken 35 years to build. To dismantle that just seemed wrong."



"Working with Nick was tender and gentle. But then he killed me with a rock"

Kylie Minogue

It's a universe that Cave has fashioned himself, but that doesn't mean he hasn't had help along the way. Former *NME* photographer Bleddyn Butcher first became a disciple of Cave's when he was still in his pre-Bad Seeds band, the hyper-literate and violent The Birthday Party. "I come from Perth, and that's a long way from anywhere," Bleddyn says. "I went to London for much the same reasons as Nick did: to make a life in the real world, the outside world."

But he soon latched on to the other world that Nick was making. Unlike *20,000 Days On Earth*'s make-believe 24 hours, his new photo book *A Little History* spans their relationship: an evolution of Cave through photos, from the grotty, rake-thin punk of The Birthday Party and the sleazy, dark-suited creep of his mid-'80s Berlin period to latter-day shots of the hirsute letch he plays in Grinderman and the more demure, distinguished statesman of 'Push The Sky Away'. You can trace his characters and persona, but not the person – and despite the iconic poses, it's a more simple photo that's most startling: Nick on a trip to Brazil, hair pulled into a ponytail and wearing glasses, looking like an IT tech on holiday. It feels like one real reflection in a hall of smoke and mirrors. "He's still got a scowl on his face though, hasn't he?" says Bleddyn, laughing. "That scowl is expression one. He doesn't have to reach very far to get that – that's always in the pocket."

For much of Cave's career, Bleddyn has served as a sort of Frankenstein's assistant, trying to aid and abet the mystique. He went to visit his old friend when the latter was writing his first novel, 1989's *And The Ass Saw The Angel*, and realised how much Cave had begun to echo the behaviour of main character Euchrid Eucrow. An outcast, downtrodden mute blighted by cruel parents, Euchrid revolts against his fundamentalist Christian neighbours by murdering the popular Beth, and then retreats to a swamp that becomes his refuge; Cave, while less murderous, was also writing in a small room that had become a similarly strange sanctuary. "He was living with all these fetishes in a very small room: lots of drafts of intensely, spidery handwritten pages of the novel," says Bleddyn. "Locks of hair that he'd bought from three separate women. Pictures of three cute little Victorian

EVOLUTION OF THE CAVEMAN

After The Birthday Party: the many aesthetic ages of Nick Cave



From Her To Eternity
1984
The Bad Seeds' debut and the birth of Cave the myth: a nightmarish figure who came on like Elvis' wicked younger brother.

Your Funeral, My Trial
1986
A heroin-ravaged Cave became less goth-schlock and more of a dank, dark iconoclast with The Bad Seeds' most harrowing LP.

The Good Son
1990
The Bad Seeds' first startling volte-face: cleansed of their old guts and grime, Cave reinvented himself as a sharp suit-wearing singer with a fondness for romantic anthems like 'The Ship Song'.

Let Love In
1994
A masterful fusion of The Bad Seeds' early apocalyptic hammerings and more grandiose learnings. A torrid but beautiful dissection on the horror of love, with Cave bare-chested on the cover.





Live in London with The Birthday Party, October 1981

girls with permed hair representing faith, hope and charity. A model gun. A bottle of vodka. He was very much immersed in that world."

Iain and Jane haven't known Cave for as long as Bleddyn, but he's been just as important to their lives: they met at university when Iain gave Jane a mixtape featuring The Bad Seeds' 'The Ship Song'. Like Bleddyn, it was important to them to play into Cave's personae, not deconstruct them. "The emotional truth was important, but the biographical truth was of no interest," says Iain. And, just as Nick's relic-filled room merges with Euchrid's sinners' swamp in Bleddyn's photo, so the Cave of *20,000 Days On Earth* mixes myth with reality, too. "Mostly I feel like a cannibal," he narrates at one point. "A cartoon one looking for someone to cook in a pot." Cave's a figure who's been picking flesh from the bones of real life for his work for so long that it's now just one big stew.

Later, he slumps on a sofa with his young teenage twin sons, Arthur and Earl, gorging on pizza and watching a film like a doting dad, only the film they're watching is the extra-violent *Scarface*; in the next scene, he's onstage growling and prowling through The Bad Seeds' nasty take on 'Stagger Lee', in which he channels the spirit of a self-styled "*bad motherfucker*" on a giddy binge of sex and violence. "*I'd crawl over 50 good pussies just to get to one fat boy's asshole*", he barks. As he says himself at one point: "You turn it on, you turn it off – but one day you can't, and you find you've become the thing you wished into existence."

"He's the same bloke!" says Jane. "The same bloke between the kids is the same bloke on the stage. There's very little difference between that. It's a blur."

"There isn't a Nick Cave switch," Iain agrees. "Nick literally embodies this beast, this creation, onstage – and that Nick *is* the exact same Nick that sits on the sofa watching movies with the boys." ↦

Murder Ballads
1996
This set of macabre vignettes included 'Where The Wild Roses Grow', a duet with Kylie Minogue, which took Cave too close to the mainstream for comfort – his nomination for MTV's Best Male Artist of 1996 was withdrawn at his own request.

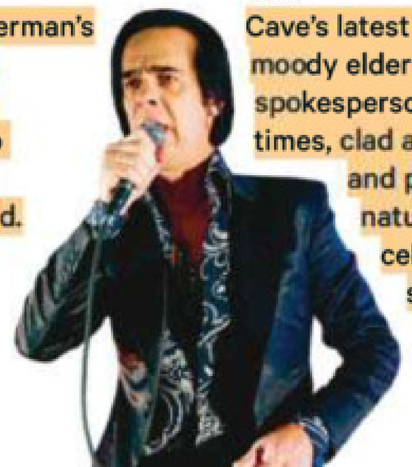
The Boatman's Call
1997
An almost entirely piano-led album, fronted by a Cave with little interest in nightmarish personas; instead, he's a troubled, plain-looking troubadour picking over failed relationships.

Grinderman
2006
The sleazy bunch who got Cave out of a piano-reliant funk: after a string of sombre Bad Seeds albums, he grew a 'tache, wore garish suits and transformed himself into a cartoonish middle-aged caveman.

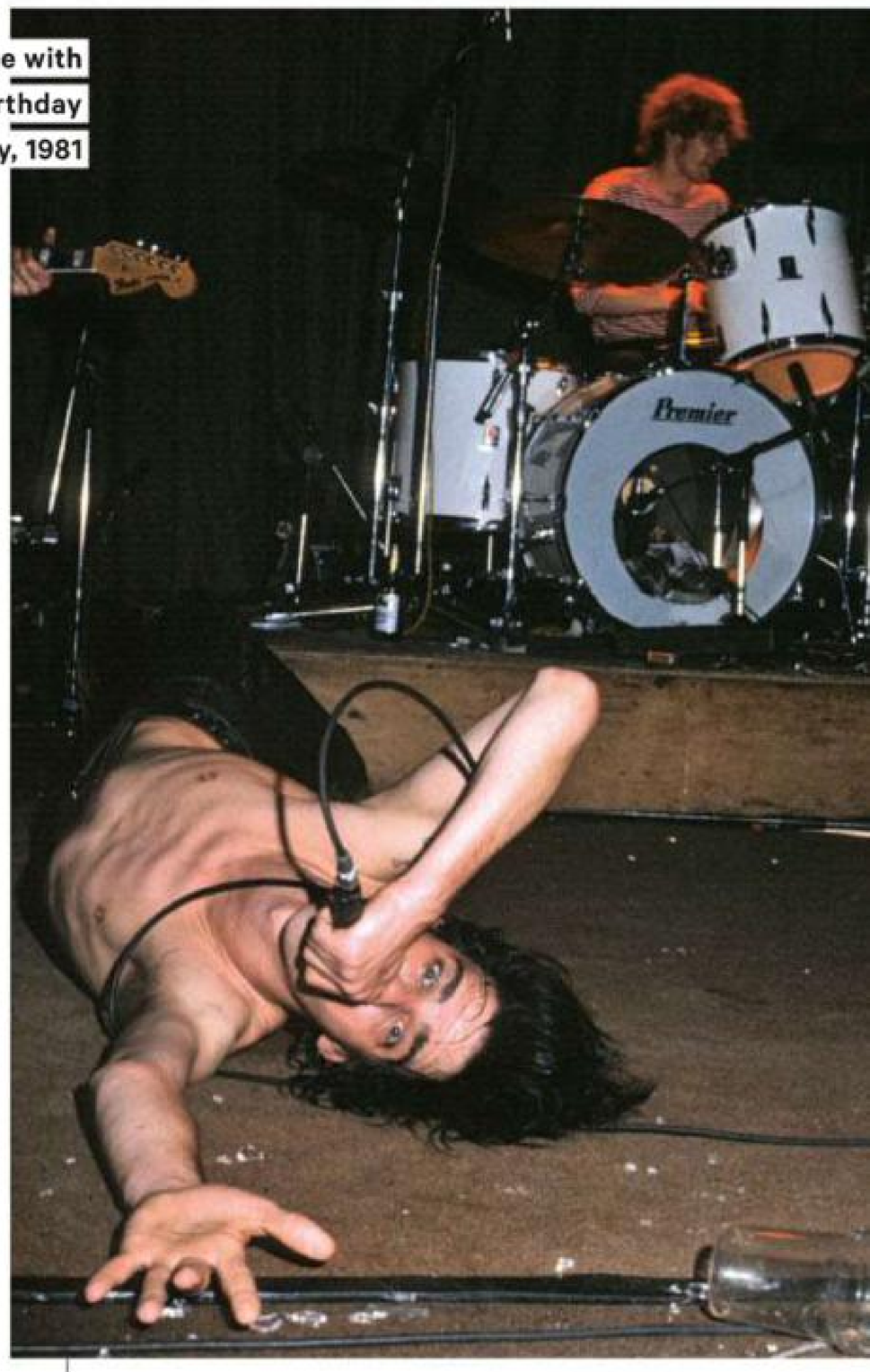
Dig, Lazarus, Dig!!!
2008
Inspired by Grinderman's warped sense of humour, The Bad Seeds returned to a rough'n'tumble garage-rock sound.

Push The Sky Away
2013
Cave's latest persona: a moody elder statesman and spokesperson for troubled times, clad all in black and preaching on natural disasters, celebrity culture and societal decay.





StoreMags.com


Onstage with The Birthday Party, 1981

That's why there are so many scenes in *20,000 Days On Earth* that feel so Cave-like in their poetic oddness. "There's a truth and honesty in the film, but it's not a biological truth," says Iain. Take the scene where Nick remembers meeting his wife, Susie, for the first time: he recites a yearning monologue about how he felt the first stomach-turning, world-churning moment he saw her, and how she embodied the spirit of every fantasy pin-up he'd ever lusted after. As he ticks off the names – Marilyn Monroe, Jackie Kennedy, *Playboy* centrefolds – their faces rush by onscreen, until the montage ends with a giant, fiery explosion.

"We call that the Erotic Data Sequence," says Jane, laughing.

"Nick's talked a lot about how he and Susie met at the Natural History Museum," adds Iain. "But that doesn't really tell you anything apart from the fact they met under a Brontosaurus. That montage actually enlightens everything you feel that Nick feels about Susie."

Some scenes, though, weren't as calculated. Two months before they began filming the rest of the documentary, Iain and Jane started by asking Nick to talk to an old friend of theirs, a psychoanalyst called Darrien. "When you sit down in his office, you can't help but notice how many books on masturbation he's got," says Jane, admitting that they knew the two would hit it off. They spoke for 10 hours, conversations that flip between the farcical and the intimate. "I remember having to walk out of the family home wearing high heels and hotpants," deadpans Nick early on, opening up about his teenage penchant for crossdressing.

He also speaks about his relationship with his father, Colin, who was killed in a car crash when he was 19. In particular, he remembers how his dad read him Vladimir Nabokov's controversial novel *Lolita* as a child, and how it changed everything. "He became a greater thing," gushes Nick, and it's that awe for metamorphosis-via-performance that crops up time and time again. "I had a desperate need for change," he remarks later, about what pushed him into music. "I looked in the mirror and I wasn't happy."

It became such a driving theme that Iain and Jane had to scrap their original ending – of The Bad Seeds performing 'Push The Sky Away' – and use footage of Nick singing 'Jubilee Street' instead, and its chorus of "*I'm transforming, I'm vibrating, I'm glowing*".

"As soon as the transformation stuff started to bed in, we realised it couldn't *not* be 'Jubilee Street'," laughs Jane. "He's onstage yelling, '*I'm transforming*!' Fuck it! We had no choice."

Someone as evasive as Cave, you'd assume, would have hated psychoanalysis, but there was only one scene he sniffed at: the final shot of him taking a solo, nighttime walk on Brighton pier. "That was the only one he kept questioning," says Jane. "Particularly because the bit of Brighton he lives in is next right to this mound that's known as a nudist beach and a good gay pick-up spot. And he kept saying, 'Hang on a minute. Why exactly am I disappearing into the night *here*?'"

As strange as it is to see Nick Cave fidget under a therapist's glare, it's not the oddest scene in *20,000 Days On Earth* Instead, it's when he goes for a late-night drive with Kylie Minogue. The pair first collaborated on The Bad Seeds' 1995 single 'Where The Wild Roses Grow', a Top 20 hit for the band and something of a commercial breakthrough (although, typically, it's a twisted melodrama in which Cave's obsessive scoundrel smashes in the head of Kylie's character, Eliza Day, with a rock). Their chat feels like a dream montage: Iain and Jane wanted to replicate another of Nick's novels, 2009's *The Death Of Bunny Munro*, in which Bunny Jr finds tranquility in the car, just like Euchrid in his bog. "When Bunny's in the car on his own, it gives him an imaginative space," says Iain. "His life wasn't about the everyday dreariness of his mum dying or his dad being insane. He'd go on great mental adventures and think about otherworldly things. We felt the car could be similar for us, like seeing inside Nick's head."

Kylie pops up in Nick's back seat, like a ghostly sprite or the flicker of an old memory. As they talk about legacy and longevity, he sounds genuinely in awe – "They made a waxwork of you!" he bleats at one point, enviously – but she found it just as odd. "Brighton could have blown away that night," she says. "Sideways rain and really dramatic. And it ran parallel to my other experiences with him: they take me out of my comfort zone, but also somehow into another comfort zone. I feel safe but challenged, inspired and liberated.

"He could do 10 of these movies and we'd still have a million questions left," she adds. "That's what makes a superstar and an enigma and someone that will constantly have your interest. He's constantly on an exploratory mission of who he is and how he becomes his art, or how his art comes through him. What a mind. If we could just get into his mind! He's in his own realm."

Like everyone else, Kylie says she's always been dumbstruck at how he blends himself with his art. "Nobody's really like the public



ALADDIN'S CAVE

Nick's extracurricular exploits in literature and film

Ghosts... Of The Civil Dead
1988

Nick's first prominent film role has a typically Cave-ian premise: a grim account of a riot in an Australian prison, in which guards and inmates alike are dehumanised by violence. Cave plays the psychotic troublemaker Maynard – a prisoner prone to decorating his cell with his own blood – and co-wrote the film with Bad Seeds bandmate Hugo Race and director John Hillcoat.

And The Ass Saw The Angel
1989



Cave's first novel recounts the story of downtrodden mute Euchrid Eucrow. Abused by his cruel, uncaring parents and cast out from his community, he's plagued by warped visits from divine spirits and eventually takes revenge with the grisly murder of one of the local townfolk.

Johnny Suede
1991

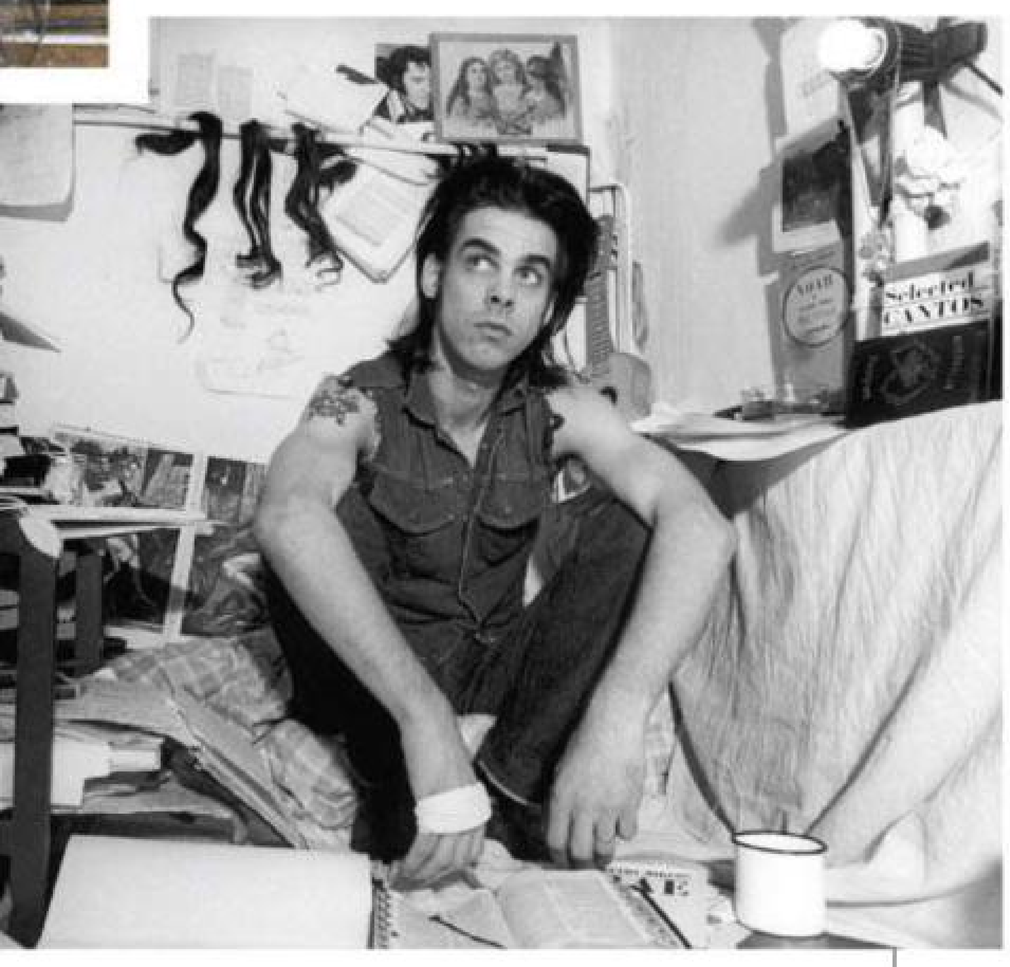
Brad Pitt takes top billing in the story of rock'n'roll wannabe Johnny Suede, but it's Cave's peroxided Freak Storm who steals the show: a charismatic ne'er-do-well who hams it up like an evil David Bowie. "I was *born* in a goddamn motel room," he boasts. "I don't know too much about my daddy except he shot a man five minutes after I was born."

StoreMags





Nick in Hove, September 2007, and (below) in Berlin, August 1985



"He never stops. He always moves forward"
Jane Pollard

slightly soporific 'Nocturama', he roused himself with Grinderman: a Bad Seeds spin-off in which he came on like a priapic old sleaze. "Grinderman was totally necessary for them," says Bleddyn. "They were stuck in a rut. I remember Warren saying, 'Let's do something, but I don't want you to play piano on it, because that had become what Nick did, and it was getting stodgy.' It's self-mocking: laughing at yourself getting old, still being lecherous and glorying in the hideous hairiness and taking the piss out of middle age."

And so it's always on to the next idea, the next character, the next dimension. 'Push The Sky Away' was an evolution that left behind both The Bad Seeds' brimstone-or-ballads fondness and Grinderman's dirty sleaze for something even more ethereal, touching upon everything from apocalyptic landscapes to down-on-their-luck prostitutes and *Hannah Montana* to the Higgs boson particle. Their next album will be The Bad Seeds' 16th, and it's impossible to predict how it will sound.

"People don't want him to be a character from one of his songs," says Bleddyn. "They don't want him to wring their necks or actually stab them. But I suppose people do want heroes, and he's a very colourful character."

"The world he has created continually builds on itself," says Iain. "It evolves."

"He never stops," agrees Jane. "He always moves forward. He never does the same thing again. I don't think he thinks he's made his best work yet."

All we can do is guess. He's glowing, vibrating, transforming; he always will be. ■

The Proposition
2005
A grim Western written by Cave, blotted by the type of violence that Stagger Lee would have been proud of: the infamous Burns brothers, a trio of criminals led by Guy Pearce, are turned against each other by Ray Winstone's Captain Stanley. Cave and Warren Ellis also wrote the film's score.

The Death Of Bunny Munro
2009

Cave's second novel focuses on the life of Bunny Munro – a hard-drinking scoundrel whose wife commits suicide – and his son as they head on a road trip to Brighton. Includes Bunny's fixation with the, erm, genitals of Avril Lavigne.

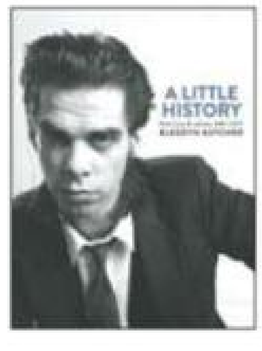
perception of them," Bleddyn agrees. "He's amazingly sweet and incredibly polite... although also completely belligerent at times and arrogant and rude and sarcastic." Iain and Jane, meanwhile, say that they purposefully asked Kylie to be part of the film because they knew she'd eke a sweeter side out of Nick. "When I first worked with Nick, it was tender and genuine," confirms Kylie. "And then I saw him perform and speed-read his biography, and I realised that the person I'm watching onstage singing 'From Her To Eternity' is very different to my experience with him. OK, so he did kill me with a rock – but you know what I'm saying."

It's that willingness to sparingly play with those perceptions that's kept his persona from growing thin; just dropping enough hints of being like regular folk to keep everyone guessing. In recent years, he's begun playing up his 'normalness' to add to the strangeness. "He deliberately strews red herrings across everybody's path," says Bleddyn. "Like going to the Natural History Museum or the Chelsea Flower Show. They're just ordinary things that anybody can relate to, but they seem a bit bizarre when he's confessing to them."

Tellingly, Kylie says that the advice he gave her was the most illuminating about working with him: "Sing less and tell the story more," he said, urging her to stop being a pop star and become a murdered, tragic siren instead. "Eliza Day exists!" she says. "She exists! And she was born of his mind."

Cave knows how important it is find the next character to flesh out: he couldn't be the ghastly, ghoulish Black Crow King of the '80s for ever, else he'd have become a pantomime bogeyman, an old-enough-to-know-better goth trying to relive his salad days. In 2006, after a few years tinkering with softly-softly ballads on the likes of 2003's

▶ ***A Little History: Nick Cave & Cohorts 1981–2013*** **is published by Allen & Unwin, £18.99. Images from the book are on display at Somerset House, London until September 28**



JACK'S PLACE
AT
THE MACBETH
NME
Spotify

A series of
SPECIAL GIGS
& EXCLUSIVE
SESSIONS
LIVE from The Macbeth

Coming up at Jack's Place...

LA ROUX
LIVE!

15 SEPTEMBER 2014
THE MACBETH, LONDON

TO WIN TICKETS, HEAD TO
NME.com/jacksplace

(C)&(R) JD 2014

Play with heart. Drink with care
drinkaware.co.uk for the facts

Storemags.com

#SPIRITOFJACK

NME

Iggy Pop 1972

© MICK ROCK 2014

StoreMags.com

NME

David Bowie and Mick Ronson 1973

© MICK ROCK 2014

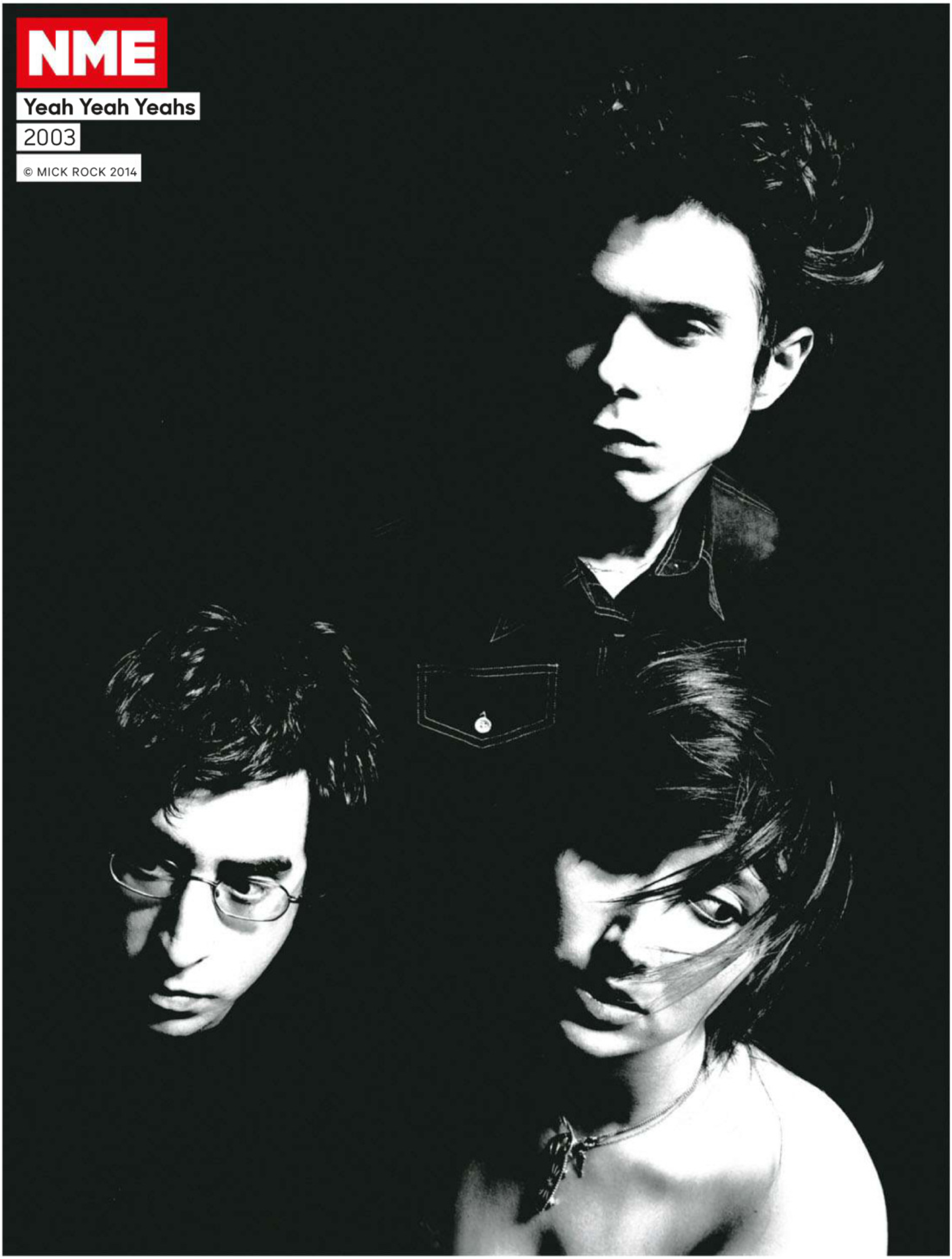


NME

Yeah Yeah Yeahs

2003

© MICK ROCK 2014



Subscribe to NME from JUST £1 a week*







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 Time Inc. (UK) Ltd containing news, special offers, product and service information and occasionally take part in our magazine research via email, please include your email below.

E-mail:

Address:

Postcode:

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

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

Mobile Phone No: Date of Birth:

PAYMENT DETAILS:

I enclose a cheque/postal order for £ made payable to Time Inc. (UK) Ltd.

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

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

SIGNATURE: DATE: (I AM OVER 16)

***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 issue, 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. **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.** NME, published by Time Inc. (UK) Ltd, will collect your personal information to process your order. NME and Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and sell you products, services and offers. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd ☐. Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. Time Inc. (UK) Ltd, who publish NME, would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

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

Name of Bank:

Address:

Postcode:

Account Name:

Sort Code

Account No

Please pay Time Inc. (UK) Ltd Direct Debits from the account detailed on this instruction, subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd, and if so, details will be passed electronically to my bank or building society.

Signature:

Date:
(I am over 18)

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

15W

Scottish inde

With the referendum next week, Barry Nicolson talks to the key figures in Scotland's already proudly independent music scene

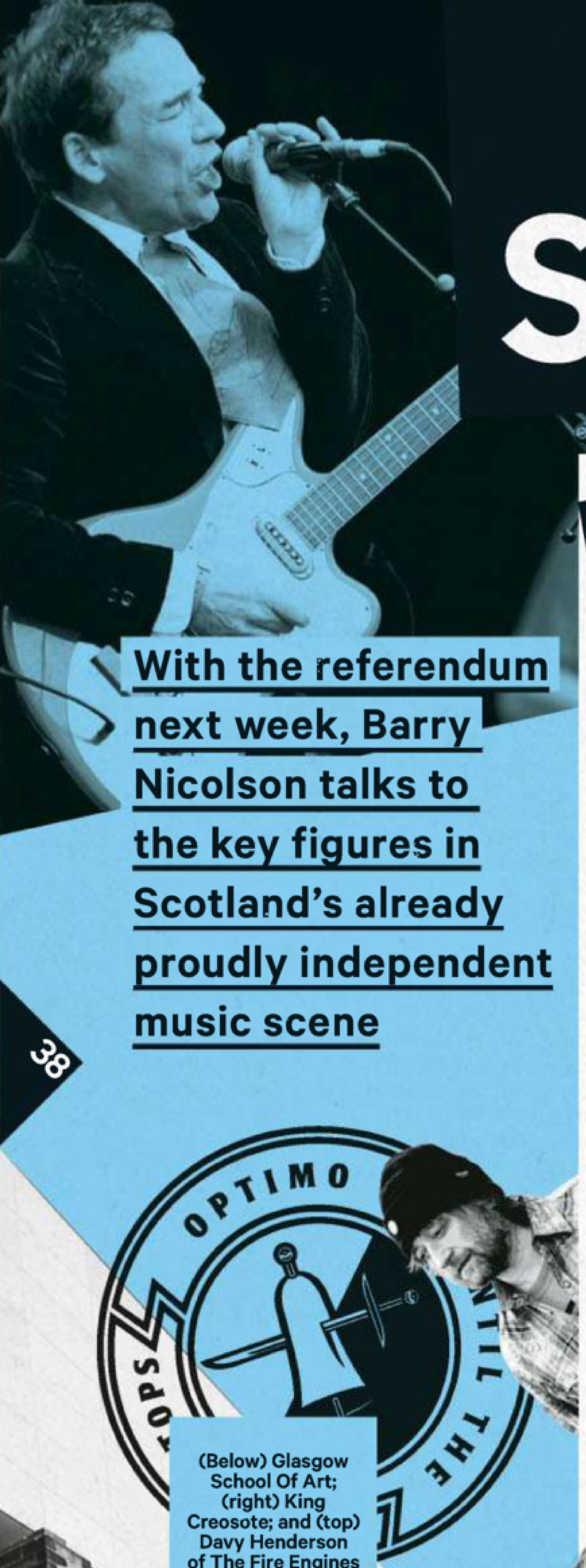
Even to a native, Edinburgh at the height of festival season can feel like a foreign country: the streets are thronged with tourists, shop windows filled with shorthand tartan Scottishness, the air thick with the drone of bagpipes. Meanwhile, onstage at the Queen's Hall, Kenny Anderson – aka King Creosote – is singing about another foreign country: the past. Anderson's new album, 'From Scotland With Love', is a soundtrack to Virginia Heath's film of the same name, old footage edited to tell the story of Scotland's industrial history. Being the descendent of farmers and fishermen, it's a subject Anderson has some knowledge of, but it's a more contemporary Scottish industry that I've come to talk to him about today.

Back in Fife in the mid '90s, Anderson founded Fence, a tight-knit folk collective that became an accidental phenomenon. It seems to have been born mostly out of stubbornness. "I hated sending demos, pestering people, travelling hundreds of miles to play a gig nobody would turn up to," he explains. "I thought, 'No, I want to stay in Fife, I want to play shows locally, and if anybody likes it, they can come and see me.' I was happy playing empty gigs in St Andrews, but I wasn't happy playing empty gigs in Bath."

Centered around a small community of like-minded musicians spread across disparate farmsteads and cottages, Fence attracted a certain type of artist who Anderson describes as "the types who wouldn't have made records anyway, who weren't fussed about getting reviews or playing to big audiences". But, eventually, the likes of James Yorkston, The Pictish Trail and Anderson himself did exactly that. Until Fence finally came to an end last year, it was all very shambolic, very playful, very Scottish.

Much like its founder, in fact. Anderson still resides in the small fishing village of Crail on Scotland's east coast, and talks about welling up with pride when, as a child, he would watch his "old man", the accordionist Billy Anderson, play with his ceilidh band. I mention all this because Anderson is one of the seemingly tiny minority of Scottish musicians who plan to vote against independence this week, a fact that underlines something important about the whole debate: it's not about patriotism, but pragmatism. For Scotland, political independence is simply a choice. Musical independence, however, is a way of life.

For Scotland, musical independence is a way of life





(Below) Glasgow School Of Art; (right) King Creosote; and (top) Davy Henderson of The Fire Engines

Alex Kapranos of Franz Ferdinand



pendents

Any history of independent music in Scotland will inevitably focus on Glasgow, where much of it happens. But Scotland's first independent success story came from the eastern end of the M8, in the shape of Bob Last's Fast Product records. "We were probably the people who made it all seem possible in Scotland," says Last, who started the label in 1977. Inspired by Situationist and anti-consumerist ideologies, Fast Product – and the Edinburgh flat Last ran it from – became a hub for the city's punk community, which included bands like The Fire Engines and the unjustly forgotten Scars.

"It was all very tribal," remembers Last. "There was the group of people who hung around our label, like Scars and [The Fire Engines'] Davy Henderson, and on the other side you had Paul Haig and Josef K. We were at war with each other: we were right and they were wrong, we were great and they were shite!" Nevertheless, as Fast Product grew, "there was an immense pride at not being in London", he says. "We were excited about the fact that we'd built this national – and international – network from a Scottish base. We wanted to prove that you could be part of a global ferment of ideas from Edinburgh. You didn't have to be in London to count."

At that time, the idea of a DIY scene in Glasgow – with its strict licensing laws and luddite fear of punk – seemed laughable. "The Glasgow of 1979 was in denial that it was no longer 1959," says Simon Goddard, whose new book *Simply Thrilled: The Preposterous Story Of Postcard Records* tells the legend of the label founded by Alan Horne as a vehicle for Edwyn Collins' band, Orange Juice. Postcard's brief 18-month existence and slim volume of releases – 10 singles and one Josef K album – belies the huge impact it had, not only on Scottish music, but independent music as a whole. For Goddard, there's no comparison to be made to Fast Product, who "didn't affect a change in a city's cultural climate, and national acceptance. Edinburgh has never had an image problem, not the way Glasgow had in the late '70s. Postcard had more to prove. They were fighting against clichés of stabbings and shipbuilders with poetry and jodhpurs, as insane as that sounds. Most nights Orange Juice played, it was art heroism in the face of actual bodily harm."

The Postcard sound and aesthetic later influenced bands like Belle And Sebastian and Franz Ferdinand and, in Goddard's words, "turned Glasgow from a cultural tundra into Tin Pan Alley". Yet the label's demise left a significant void in Scotland, with many of the big acts of the subsequent decade – like The Jesus And Mary Chain, Primal Scream and Teenage Fanclub – electing to sign with London-based labels like Blanco y Negro and Creation. By the mid '90s, however, the independent urge was stirring in Glasgow once again: the bands had moved beyond Bellshill jangle-pop, fanzines started appearing and labels like Creeping Bent, Vesuvius and Modern Independent suddenly started popping up. At the centre of it all was the 13th Note, a venue on Glassford Street where a 20-year-old Alex Kapranos had taken over the running of the Kazoo and 99p club nights.

During Kapranos' tenure, the Note became the place where local bands would take their first faltering steps ↦



Urusei Yatsura

Bobby Gillespie of Primal Scream



Stuart Murdoch of Belle And Sebastian



Scars and (above) James Yorkston

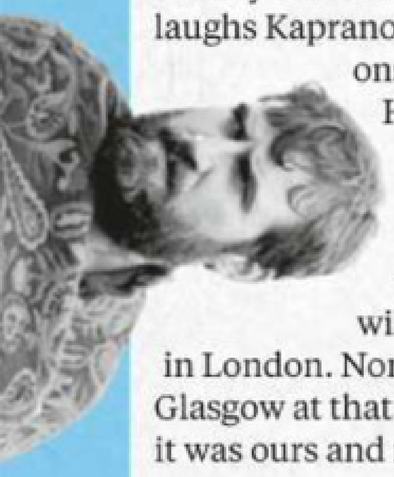
REX, DEAN CHALKLEY

Paul Haig of Josef K and (below left) The Pictish Trail's Johnny Lynch

INDEPENDENT STATE OF MIND

Why many Scottish musicians are voting Yes

on the live circuit. "It was all pretty anarchic," he remembers. "I didn't know how to run a club, and a lot of the bands who played there were still trying to work out how to be a band. But over the years, you'd see people going from barely being able to play their instruments to becoming something exceptional." Among those people were Stuart Murdoch and Mogwai, who played their first gig there, but the star of that scene was Willie Rogan, "a total maverick" who fronted a riotous art-punk band called Trout. "I'll always remember when [American songwriter/producer] Kim Fowley came to play at the Note and Willie heckled him all night," laughs Kapranos. "Eventually, Fowley goes, 'Why don't you get onstage and we'll see what you can do?' So Willie did! He got up and totally outshone him!"



Although John Peel visited the Note and took a shine to bands like The Yummy Fur and Urusei Yatsura, Kapranos says they were adamant about not courting the media. "We felt totally – and wilfully – disconnected from anything going on in London. None of us felt any connection with Britpop at all. Glasgow at that time was like a universe within a universe, because it was ours and nobody down south really knew anything about it."

Thanks to the endeavours of one hugely important local label, however, that would soon change. Prior to joining The Delgados, vocalist Emma Pollock had worked for a management company whose clients included "a lot of the acts who defined what success in Scotland was in the 1980s: people like Texas, Gun and Hipsway," she says. "It was that whole thing of 'Scottish band goes to London, signs big deal, sells lots of records, comes home and plays to thousands.' We felt really frustrated by that: why should we go to London when Glasgow already had a vibrant culture and an infrastructure that ranged from the best rehearsal rooms to the best venues, the best studios and the best thrift stores? We were overtaken by this belief that all you had to do was pick up the phone to the right people and you could engineer anything you wanted."

What Pollock and her bandmates engineered was the Chemikal Underground label, which celebrates its 20th anniversary this year. Although The Delgados served as its 'guinea pigs', label boss Stewart Henderson insists that "Chemikal was never created specifically as a vehicle for The Delgados: we always had a vision to try and create something with a degree of permanence. The labels we looked to – like 4AD and Factory – were iconic brands who'd created this aura about themselves, and anything they put out had this stamp of credibility to it. That was what we aspired to."



And that's arguably what it's become. Postcard might have given Glasgow its sense of self, but across the Scottish music industry as a whole, Chemikal's impact has arguably been far more palpable, influencing the artists they've worked with and the labels that followed while becoming integral to the running of the Scottish Music Industry Association and its Scottish Album Of The Year award. Artists like Malcolm Middleton, RM Hubbert, The Phantom Band and Holy Mountain currently call the label home, while its hugely impressive back catalog contains some of the most significant records ever produced in Scotland, as Henderson points out. "From Chem001 to Chem033, that's the first two Arab Strap albums, the first two Mogwai albums, 'Peloton' by The Delgados... A lot of really important records in a relatively short spell. It was intoxicatingly exciting."

While Chemikal established itself as the epicentre of Scottish indie, another favoured haunt of local musicians was busy affecting a different, no less important change. Most art schools have some sort of cultural resonance, but Glasgow's School Of Art has long been of unusual significance. For Alex Kapranos, "the most important thing was Divine [Andrew Symington's long-running funk, soul and psychedelia night], which was at the art school, and it was where we'd go to drink and dance and hang out together. Those scenes were running parallel to each other, stimulating and interchanging with each other."

"The art school has always been bound to the music scene in Glasgow," agrees Belle And Sebastian's Chris Geddes. "As well as some of the students being musicians, the club nights brought non-students into that environment, too. For years, I went to Divine, or the breakbeat night in the late '90s, then later to Record Players, who did mostly electro stuff. The club scene is as integral to the scene as any band, whether it's nights like Optimo or Slam or whatever. Dance and indie are pretty well integrated here."

Over the last couple of decades, in fact, Glasgow's dance, indie and arts scenes have become so well integrated, it's almost impossible to separate them. The art school played a big part in that, but so too did Optimo, Keith McIvor and Jonnie Wilkes'

Stewart Henderson
Chemikal Underground

"A Yes vote and an independent Scotland can only help to sharpen the focus of how we're perceived overseas, how we sell ourselves to the rest of the world. Having that will strengthen what people already love and appreciate about Scottish culture, music and art."

Stuart Braithwaite
Mogwai



"Scotland has had Tory governments for most of my life, yet it's never voted Tory. We've had things like the poll tax, the bedroom tax, we've seen Thatcher take away milk from the schools... The list of damaging things that Westminster has done in Scotland is endless, and even though I'm sure an independent Scotland would vote in a few bad governments, we'd have the power to vote them out, too."

Emma Pollock
The Delgados



"The union doesn't serve its constituent parts as much as it serves Westminster. What frustrates me about the No arguments is that it's not really a No; it's an unconvinced Yes, which becomes a No by default. Of course we don't know how every little thing is going to work, because we haven't built the thing yet. But so far, the Scottish parliament has been responsible for a lot of innovative policy making, and independence seems like a wonderful opportunity to take that further."

Chris Geddes
Belle And Sebastian



"For me, the currency thing is a non-issue, because no matter what happens, we're going to be producing stuff that people want to buy. Ultimately Scotland is going to have some kind of currency. The stuff that we produce and sell internationally, like whisky, oil and independent music will bring income into the country anyway."

REX, DEAN CHALKLEY, GETTY



The Phantom Band

Sunday night residency at the Sub Club, which ran from 1997 to 2010. Optimo was the broadest of churches: Wilkes and McIvor were as likely to drop Johnny Cash as German techno, and their Sunday slot meant that Optimo attracted a large number of musicians, many of whom had eschewed employment in favour of art. "Our policy was to book bands, not DJs," explains McIvor. "Doing that brought a lot of people who were in bands but perhaps didn't go clubbing, as well as a lot of clubbers who didn't go to gigs. As time went on, you noticed that divide disintegrating, and people who'd otherwise never have met started collaborating together."

By the turn of the millennium, Optimo had become an institution, and the Chateau – established by the recently formed Franz Ferdinand – had introduced ideas and attitudes from the anarchist squat scene in Holland, reclaiming and repurposing disused buildings around Glasgow into vibrant (albeit illegal) arts centres. "It was like landing on a very exciting planet," says Casual Sex frontman Sam Smith, who had just moved up from Surrey. "People just got on with it here. They'd go and make music without worrying about pleasing an A&R department. It's not so great for our pockets, but it's a lot healthier creatively."

When I meet Smith, he's just come from recording an Aberdonian death metal band at Green Door, the community studio he co-runs with three fellow engineers. A former alumni of Chemikal – for whom he recorded two albums with his old band, Mother And The Addicts – Smith's current band formed through the production workshops Green Door runs for young musicians. "It's a very exciting place to work," he tells me. "We're facilitating young people to make music who might not otherwise be able to afford to."

If there's one musical community in Scotland that feels ready to come in from the cultural cold, it's hip-hop, hot on the heels of Numbers, the LuckyMe collective and the aquacrunk sound pioneered by Rustie and Hudson Mohawke in the late noughties.

Scottish rappers were regarded as a regional joke for a long time, a perception we've been guilty of feeding, whether through parody acts like The Wee Man or tragic wannabes like Silibil N' Brains. Yet

Hip-hop is uniquely placed to address the debate head on

Scotland's major cities have hip-hop traditions stretching back to the 1980s and, as a genre, it feels uniquely placed to address the independence debate head on, without hiding behind metaphor or sentiment. That's the view of Darren 'Loki' McGarvey, one of Scotland's most prominent and politically aware MCs, who this month will release 'Government Issue Music Protest', a concept album set in a dystopian post-No Scotland.

"At a base level, rap is about saying 'fight the power' in a very literal way," explains McGarvey. "Some of the best cultural interventions on this debate have come from hip-hop artists: 'Marriage Counselling' by [Edinburgh group] Stanley Odd was way ahead of its time in terms of what it was talking about, and it's up there with anything that's been said by any other artist. In the event of an independent Scotland, I'll be damned if I'm going to be seen as some sort of novelty. I want my art to be judged on the same platform as everyone else's."

McGarvey is voting Yes, as is almost every other artist I speak to. Few believe a Yes vote will greatly affect Scotland's culture of musical independence, though some express hope that it might result in a society that no longer regards art as only being valuable when it's profitable, with everything up to that point being a drain on the benefits system. The question of why Scottish artists seem so predisposed to doing things on their own, however, is not an easy one to answer. For Mogwai's Stuart Braithwaite, "There does seem to be this common attitude, and it's very much one of... I suppose the word 'independence' seems very politically charged right now! But of standing on your own two feet, not waiting for the approval of others; that's a lot to do with it."

Braithwaite's words recall 'From Scotland With Love' and the grainy images that accompany King Creosote's songs, images of a people who knew how to roll up their sleeves, but also to let down their hair. The industries documented in that film are mostly dead or dying, but the same spirit – of selflessness, community, daring and determination – still exists in Scottish music today. Whatever happens next week, that's unlikely to change. ■

Dale Barclay
The Amazing Snakeheads

"I don't think politics and rock'n'roll should ever mix, but I'm definitely for independence, man. I think it could be a good thing. There are certainly fucking risks involved, but why shouldn't we give it a go?"

Keith Mcivor
Optimo founder

"I've always been opposed to nationalism, but this is a real chance for Scotland to become a fairer society. Then there's the idea of a UK outside Europe, which is one possible scenario. I'm very pro-EU, and I'd much rather be in an independent Scotland within Europe than a UK without it."

Alex Kapranos
Franz Ferdinand

"It's between me and the ballot box, but I think it's pretty obvious which way I'll be voting..."

Loki

"I want a country where we can raise the consciousness of our people, which encourages citizenry, more direct democracy, where material things have their place, but the intentions and values that we channel into those things are more important."

Sam Smith
Casual Sex

"If everyone who lives here – whatever colour, creed or nationality – can come together and build a just, socially democratic and hopefully socialist society, I think that could be a very good thing. But it's not about Scottishness or nationalism. The Yes voters I know aren't nationalists, they're progressive, liberal-minded people who are disillusioned with the current situation."

Stina Tweeddale
Honeyblood

"I believe Scotland can be a better country than it currently is. We've got everything we need to propel ourselves. There's loads of other issues to it than that, obviously, but that's why I'll vote Yes."

The Jesus And Mary Chain

Tortured genius

The new record from Perfume Genius is a treatise on homophobia and body dysmorphia in a supposedly accepting age. David Renshaw meets a man fighting back against society and his own self-loathing

PHOTOS BY SOPHIE HARRIS-TAYLOR

Ever since Adele stepped back from the limelight, a conveyor belt of pretenders have vied for her crown as MOR balladeer for the masses. If Mike Hadreas had stuck to the initial plan for his third Perfume Genius album, Sam Smith's position as 2014's reigning mainstream monarch could be seriously under threat. "I've always wanted to be the kind of singer who puts one hand up and sings," Hadreas says over a lurid green juice at an east London café. "But then I found myself freaking out [at the thought]. I like to be a little wild when I'm writing. I needed something with a little bite."

The idea, however, that the Seattle-born musician could write a new 'Someone Like You' *is* a plausible one. Over the course of 2010's 'Learning' and 2012's 'Put Your Back N 2 It', Hadreas demonstrated a knack for writing devastating confessional piano ballads complete with beautiful melodies in a voice that quivered with secrets and torment. The words 'harrowing' and 'fragile' followed him wherever he played; he winces when reminded of the latter. "I don't know how passion or being earnest is somehow not strong," he says. "The opposite is true and it's frustrating."

When it came to injecting bite into his third album, Hadreas decided to give audiences something that would really make them squirm in their seats: 'Too Bright' takes the brittle Perfume Genius as we knew him and adds muscle and a sharp eye for social commentary. Among the album's talking points are male pregnancy, body dysmorphia and homophobia, the latter providing one of the record's standout moments: lead single 'Queen' is a searing attack on the hysteria surrounding gay rights in America, which culminates with Hadreas singing, "*No family is safe when I sashay*".

Another song, 'Fool', challenges what Hadreas sees as straight women's appropriation of gay men as fun toys. "They want you to be the hairstylist or the decorator and provide entertainment," he says. "I think there's a divine spiritual reason for being gay and it's not just so we can put a sculpture in some straight royal palace."

Sexuality has always played a major part in Perfume Genius' songs, but 'Too Bright' sees him facing outwards for the first time. "Even though things are getting better, I feel some weird duty to keep pushing it," he says, "whether it's just moments I have at the bus stop, or bigger things."

America's enduring homophobia, where hate crimes are on the increase – more than 20 per cent of those reported in 2011 were motivated by sexual orientation – means Hadreas can't live out his sexuality with the same defiance as he does in his songs. His own discomfort only fuels his art further. Asked if he feels accepted by society, he immediately says no – in stark contrast to his other answers, where he deliberates at length. "I feel like I have to have my guard up all the time," he says. "When I move, it's huddled. I forget that I'm a homo or whatever, then I'll be walking in the street with my boyfriend and someone will call me a faggot and I'll tense up again." ↦

Mike Hadreas, aka Perfume Genius

'My Body' pushes social comfort with homosexuality to its most extreme point. "Some people think that gay sex is dirtier or more deviant than straight sex, and I guess that song is me saying that it's true in a deliberately mean way," he says. The song also sees Hadreas tackling his own issues with body image and bouts of self-loathing. "It's about the ickiness I feel about myself: that I'm ugly, and I'm a whore," he says plainly. "Defiantly just bringing it up. You know when PJ Harvey said she was laying with the devil? She's just straight up telling you that she laid with the devil! There's not a line afterwards where she's, like, 'psych!' There's something weirdly liberating about saying those things about myself in this proud, powerful way."

It's taken Hadreas a long time to even feel vaguely comfortable with himself; as he started writing 'Too Bright', he says, a sense of rage welled up within him, partly driven by his years as a heavy drinker and drug addict living in New York, partly due to the way he let people treat him because of his own self-loathing.

"When I was growing up, I was tiny, and girly, and just a strange little thing," says Hadreas, who looks a good 10 years younger than his 33 years and admits that he gets annoyed if he doesn't get ID'd in bars. "I ended up being really embarrassed of myself for a while, sort of ashamed. The anger is at me for letting myself feel victimised for so long."



"The anger is at me for letting myself feel victimised for so long"
PERFUME GENIUS

Hadreas matched the bold subject matter of 'Too Bright' with an equally uncompromising new palette: though some familiarly stark ballads remain, the spine of the album is a series of songs that make use of pulsating synth drones, chanted vocals and distorted screams. The pace of 'Grid' is frantic and panicked, while the Fever Ray-esque 'I'm A Mother' sees Hadreas singing about giving birth to a son, whose first cries can be heard as the song ends.

Portishead's Adrian Utley was brought on board to co-produce alongside Hadreas' regular collaborator Ali Chant. Having never heard of Perfume Genius, Utley thinks that helped push things away from the blueprint – not that Hadreas needed his arm twisting. "He wasn't freaked out by it as far as I know," says Utley from his Bristol home, near to Toybox Studios where the album was recorded. "We ended up taking what he'd already done and honing it a little more, using different instruments that he wouldn't have had." For an album that can be quite a difficult listen, it was also surprisingly fun to make. "There was a lot of laughing. It wasn't like doing Portishead records where I completely hate [the process] and want it finished."

'Too Bright' will either propel Perfume Genius to the next level (helped in part by the testimonies of fervent fans St Vincent, The National and Arcade Fire collaborator Owen Pallett, who describes Hadreas' music as an "insane feminised and beautiful version of pure art"), or it'll alienate the fans who bought into his twisted piano ballads. Does he care how people will respond to it? "I worry constantly what other people think," he says, "but then eventually I do whatever I want. It feels like a risk and that's what I like about it.

"All of the music I loved growing up, some people hated. You need those extremes," he continues, explaining that he hopes this album can connect with people in the same way acts like The Breeders, Björk and Elliott Smith did with him as he grew up in Seattle.

Returning briefly to the failed MOR origins of 'Too Bright', Hadreas says he would like to hear Cat Power sing the songs he wrote. "They're good songs. They ended up sounding very trapped. They could have been written at any time and by anyone." Instead he wound up writing an album that could only have come from his own battle-scarred point of view, yet somehow remains packed with unifying outsider anthems. ■

THE A-SCENT OF MAN

A potted history of Perfume Genius

2001
A 20-year-old Mike Hadreas moves to New York to study film at New York University. Once there, he starts living a destructive lifestyle. "I was doing a combination platter of drugs," he claims in one interview. "Like a Chinese buffet."

2008
Hadreas moves back in with his mother in Seattle to detox and begins writing songs under the name Perfume Genius.

June 2010
Perfume Genius' debut album 'Learning' is released on Matador, home to Queens Of The Stone Age and Cat Power.

February 2012
Second album 'Put Your Back N 2 It' is released. A promotional video for the track 'Hood', which features Hadreas embracing gay porn star Arpad Miklos, is removed from YouTube, who state that it "promoted mature sexual themes". REM's Michael Stipe defends the video, saying: "YouTube was born of the 21st century; act like it."

February 2014
The National cover 'Learning' as the B-side to their single 'I Need My Girl'. The band previously covered the song live before recording it officially.

July 2014
New album 'Too Bright' is announced. St Vincent tweets about the first single 'Queen', saying the song "just ruled me".

storemags

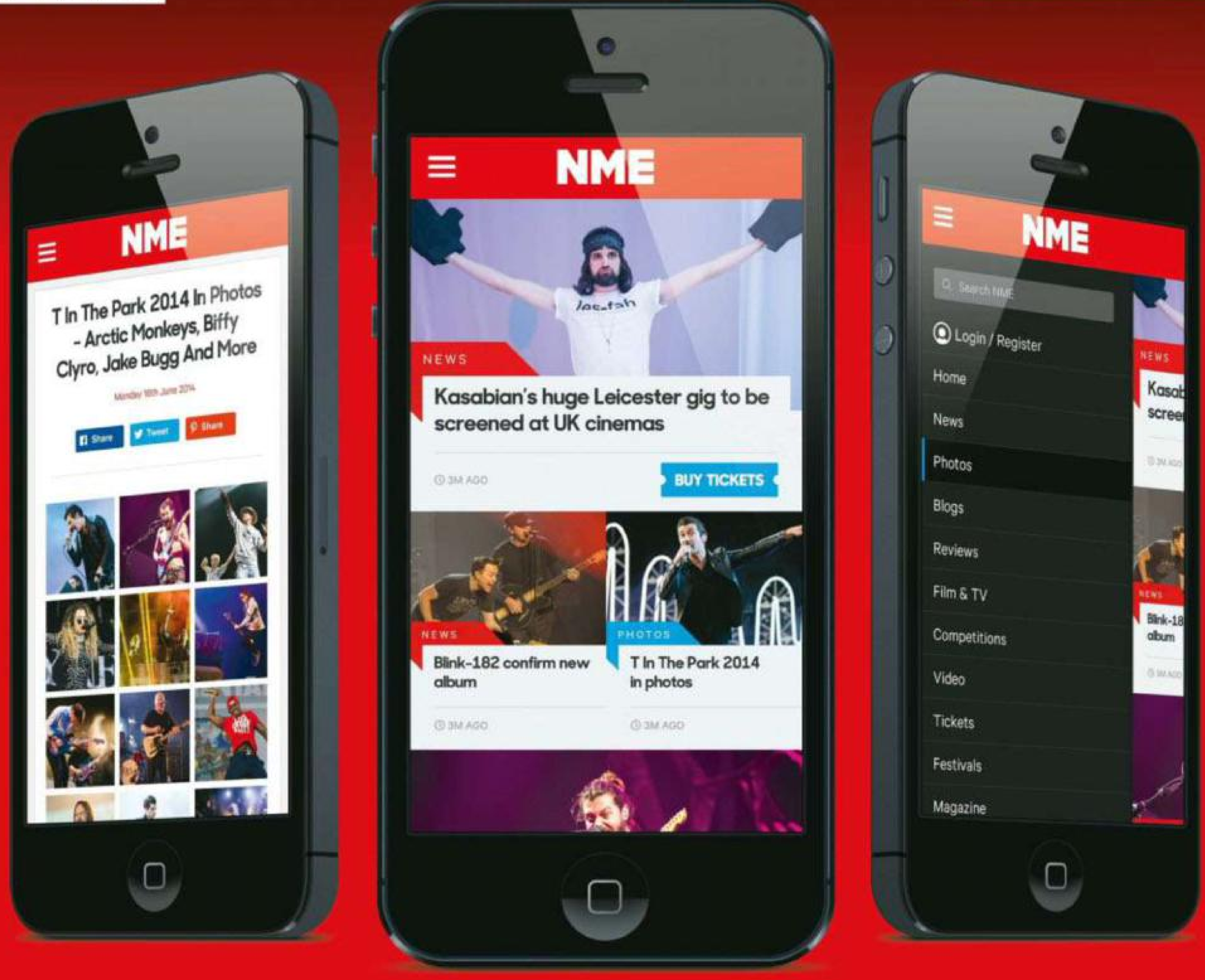
NME.COM

THE BRAND NEW MOBILE SITE

THE LATEST NEWS

ESSENTIAL REVIEWS

THE BEST PHOTOS



WHEREVER YOU ARE

NME.COM ON MOBILE - REDESIGNED WITH MUSIC FANS IN MIND



Arcade Fire, 2007: (l–r) Sarah Neufeld, Jeremy Gara, Tim Kingsbury, Régine Chassagne, Richard Reed Parry, Win Butler, Will Butler

storemags.com

FROM THE VAULTS

'Til death do us part

NME, 24 February 2007

Ten years on from the release of their classic debut album 'Funeral', we revisit Tim Jonze's interview with Arcade Fire as they prepare to release the follow-up, 'Neon Bible' – their most passionate sermon yet

PHOTOS: DEAN CHALKLEY

St John's Church, Smith Square, London. Arcade Fire are at the altar, thrashing their way through an explosive noise that could blow a second hole in the ozone layer. Suddenly, out of nowhere, a peculiar sound emerges from the rubble. It's not the church organ, the hurdy gurdy or the assorted medieval instruments that pepper the band's new album, 'Neon Bible'. No, this is weirder than that, something that you'd never hear at your common-or-garden indie gig. This is the sound of complete and utter silence.

As *NME* prepares to meet these sonic terrorists, it's fair to say we don't know all that much about them. There's been too much silence. What we do know is this: they rarely do interviews (their last correspondence with *NME* was, spookily, a handwritten letter in this year's January 6 issue), they shun celebrity and have spent the last year locked away in a church, only emerging from its cobwebbed confines once their new masterpiece was complete. Arcade Fire don't mix with the great indie unwashed. They're a band who just do what they do, and if anyone else likes it then it's a blog-frenzied, Biblical cult happening. Arcade Fire remain an enigma.

Although most of the band, and most notably co-vocalist Régine, refuse to meet for interviews, today we're sat with Win Butler and Richard Reed Parry, sipping Darjeeling tea in Notting Hill's rather snooty Tea Palace, trying to work out just what makes Montreal's most-loved recluses tick. We arrive armed with a copy of 'Neon Bible' (named after a novel by John Kennedy Toole), which we prised away from the *NME* stereo that's been its permanent home since arriving there. If their debut 'Funeral' meant they could sell out the Astoria with virtually zero hype, then 'Neon Bible' looks certain to propel them into a territory they're not exactly comfortable with: mainstream culture.

"It's not like we shun success," begins Win, clearly not the world's biggest interview fan, "but at the same time we don't want to shove it down people's throats. In the UK there's this kind of rock-star competition. I don't know if U2 started it, or the Stones or Oasis, but a lot of bands think in terms of, 'I'm going to be the biggest band in the world. Fuck all those bands who've got no ambition.' I think that's a total crock of shit. There's nothing less interesting to me than the idea of marketing the fuck out of something so people are forced to like it. Some bands are just manipulating people to buy their music. That's how 90 per cent of the record industry works! It's basically the same as selling a fucking toaster or a cruise package."

"The world needs to be escaped from"
Win Butler

It makes it feel cheap?

Win Butler: "Yes. It destroys it."

Is it this reluctance to whore yourselves that makes people think you're recluses?

Win: "I really don't know what the perception of the band is. I really don't care what people think. It's hard for me to wrap my mind around what other people think.'

With MySpace, celebrity culture and reality TV, has the myth been taken out of rock'n'roll?

Richard Reed Parry: "It should be. People give too much importance to certain things. When I see bands who walk around thinking they're doing something really important, it makes me cringe. The most important part of music is not what a band looks like or who sells the most records."

Now, you might believe this "it's all about the music, maaan" chat if the band weren't so oddly conscious. This is a band, remember, who used to dress in Victorian church wear (they now favour a more militaristic style). Who used to begin gigs with a funeral march through the crowd. A band who originally requested – I shit you not – that this interview took place in a sauna (it was 'ladies only' on the day of the interview, so ↦



Curtain call: Arcade Fire at Porchester Hall, London in 2007

the plan was abandoned). And that's before we get on to the location of their recording studio – a converted church in a rundown town in rural Quebec. After Régine discovered the place online, the band spent six months just setting up their gear before they even began recording.

It was here, far from the prying eyes of, er, us lot, that Arcade Fire constructed the 11 tracks of 'Neon Bible'. Unsurprisingly, it's a record preoccupied with human beings' connection with religion. While their debut, 'Funeral', dealt with the multitudinous deaths that were surrounding the band at the time, 'Neon Bible' looks beyond the grave. Forget your Wildes, your Orwells and your Pynchons – Win Butler's lyrics are informed by an altogether more ancient library, including the Bible, sections of the Qur'an and "lots of Jewish mystical texts". He studied scriptural interpretation at school, and songs such as 'Intervention' ("*Working for the church while your family dies*") sound like a group who've lost their faith.

"Not exactly losing faith," claims Win. "To me, [the record's] about the way culture and religion intersect. When people write songs about religion, it's usually either criticism or devotional music and there isn't much in between, stuff that's actually trying to understand the world."

Are the band religious?

Win: "I think it's just as closed-minded to say spirituality is a crock of shit as to be really dogmatic. Look at Martin Luther King's last speech. He knows he's going to die and he says, 'I'm not going to make it with you to the top of this mountain,' then he collapses back into his seat. I can't watch that and not think he was in touch with something that maybe a lot of people aren't in touch with."

What did the Bible teach you?

Win: "It's a pretty weird book. You're given it as a set of rules to live by, but it's certainly not a guide book. The thing that interests me about religion is that it doesn't take a lighthearted view of human nature. A more liberal point of view is to think people are essentially good and it's all about behaviour, but religion has a pretty realistic view – humans are fucked up, they do fucked up things."

"Religion has a pretty realistic view: people do fucked up things"

Win Butler

The opening track of 'Neon Bible', 'Black Mirror', delves deep into the television cult of 21st century life with lyrics such as "*Black mirror knows no reflection... it cares not about your dreams*".

Win: "I feel like so much in culture is trying to reflect the way people are. You have these pop stars and reality TV, where people just want to see something the way they already are. It's bland and it's real and it's happening now."

Which is why your music is all about grandiose escapism...

Win: "You need to shake your ass and get drunk. The world needs to be escaped from. But there's a difference between escaping to somewhere else and escaping to some weird, distorted version of yourself with bigger tits."

Are Arcade Fire that something to escape to?

Win: "Not necessarily. But it's like we're sending up a cultural signal flare – people see something so they know there's something else, that there's an alternative to this thing. It might not be us, but there's something else."

So, where, exactly, is 'Neon Bible' going to take Arcade Fire? The band claim they never expected to get this big and you kind of believe that, had nobody bothered blogging about them, they'd still be holed up in some church crafting pop symphonies to play for three men and a moose in a Montreal dive bar. But if they never had mainstream ambitions, and are sceptical of fame, how are they going to handle the scrutiny that lies ahead?

"The idea of being recognised is mildly terrifying," says Richard.

"Nobody here knows who we are," adds Win, surveying his surroundings. "That's because we wouldn't do things that didn't relate to us directly as artists. We're not celebrities."

Earlier this year, 'Black Wave'/'Bad Vibrations' was released on iTunes for the charity Partners In Health, an organisation offering aid to the people of Haiti, the Caribbean nation decimated in the 20th century by Western tourism, evil despots and poverty, where Régine's family are from (it was supposed to be 'Intervention' but, rather amusingly for an apocalyptic rock overlord, Win wired over the wrong track from his laptop).

"They're providing vaccinations, housing and hope," says Win. "When hope is gone, that's when countries collapse. When people believe that things will be OK and then find out they won't, they give up. Suddenly it's, 'Nothing's real, fuck the world, I'm just gonna have my machine gun.' That's the darkest place humanity goes to."

Earlier in the interview, Win made reference to Martin Luther King Jr's speech. I wonder if, through music, the band are also putting themselves in contact with something special, something spiritual?

Richard nods: "We get in touch with something that feels important to us when we do this. That's why we perform."

"To me, discovering something like The Smiths, The Cure or Radiohead when I was a teenager," says Win. "It's not like their music is religious, but it exposed me to this world. I felt pretty alienated where I grew up, in Texas, so hearing these kind of voices from somewhere else that I related to opened up to seeing things differently. I mean, a big rock concert isn't dissimilar to a church service."

And so, from the silence, the death, the church, the cult, the intrigue, the mystery, from within Arcade Fire's 'Neon Bible', emerges another strange noise, something quite different, something you don't find at your common-or-garden indie gig. This is the sound of a band worth believing in. ■

WHAT HAPPENED NEXT

'THE SUBURBS'

The Montreal band followed up 'Neon Bible' with a love letter to the normality of everyday life. 'The Suburbs', inspired by Win and Will Butler's upbringing in The Woodlands, Texas, went to Number One in the UK and US, making it the group's first chart-topper.

THE GRAFFITI

In August 2013, mysterious chalk drawings spelling 'Reflektor' appeared in cities worldwide. The band confirmed their involvement via a large mural in Manhattan that read "Arcade Fire 9pm 9/9", revealing 'Reflektor' to be the name of their new album and the first single from it.

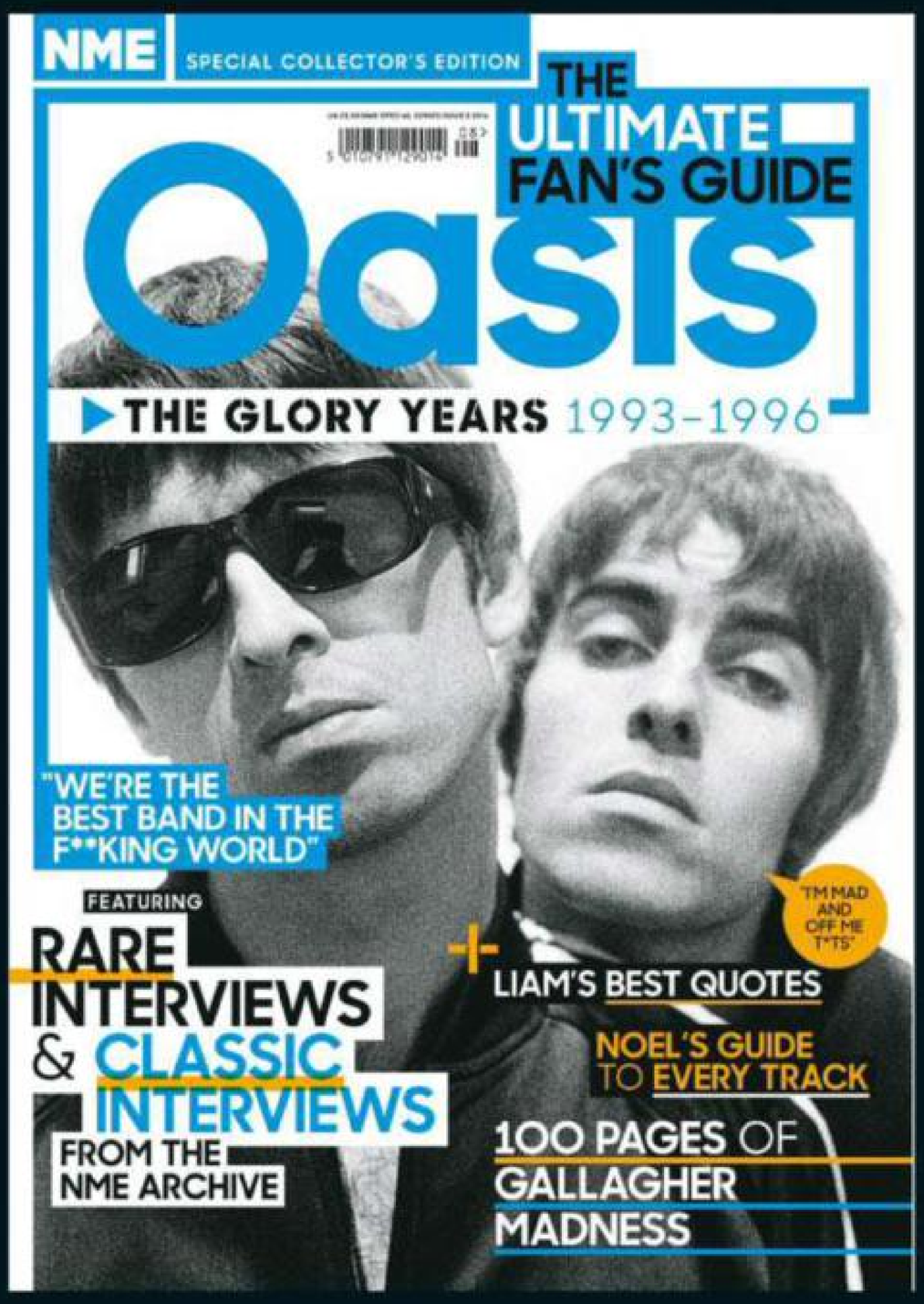
THE PYRAMID

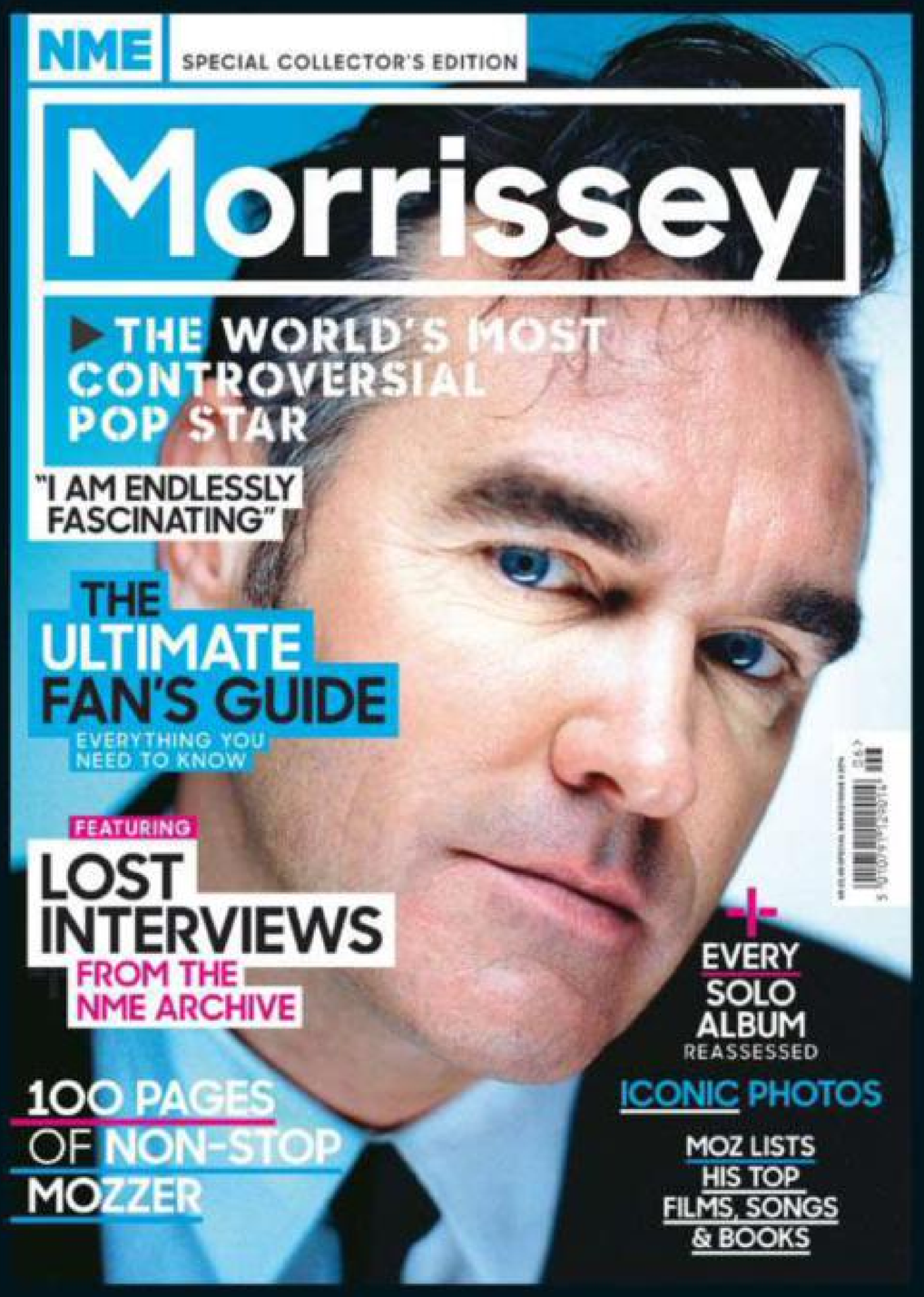
Having played the Other Stage on their previous visit to Glastonbury in 2007, the band moved to the top of the bill in 2014. They headlined the Pyramid Stage on June 27, bringing fireworks and huge papier-mâché versions of themselves as they closed the first day.

DEAN CHALKLEY

StoreMags

NME SPECIAL COLLECTOR'S EDITION













ORDER ONLINE NOW AT
NME.COM/STORE

AVAILABLE TO DOWNLOAD AT
NME.COM/DIGITAL-EDITION



Alt-J
This Is All Yours

The electronic trio get playful and expansive on the follow-up to their Mercury Prize-winning debut



Alt-J were born of the internet age; they also encapsulated it. Creeping out of their Leeds University accommodation in 2007 with their un-Googleable symbol name, they sang of maths and new dimensions. By initially obscuring their faces in every press photograph, they made sure that their image was just as complex as their songs. Their Mercury Prize-winning 2012 debut 'An Awesome Wave' triumphed, though, because it picked up the melody ball that Radiohead had tossed aside. Wrapping monkish tunes – hushed because they weren't allowed drums and bass in their student halls while writing it – in minutely crafted electronics and sparse, tribal harmonies, it sounded like an electropop Fabergé egg; precise, ornate and crafted by master laptop artisans.

Recorded without bassist Gwil Sainsbury – who left amicably in January because, according to keyboardist Gus Unger-Hamilton, "he was really just not enjoying aspects of the lifestyle of being in a band" – this 2014 update starts in a similar vein: their second 'Intro' in as many albums is all synthesized church chorales and Arabian menace, singer Joe Newman muttering in a half-formed language all of his own. But as the delicate piano, guitar and string paean 'Arrival In Nara' – the first of three songs referencing the Japanese city where deer roam free in its central park, a metaphor for the album's sense of creative freedom – lilts in, it emerges that Alt-J have ramped up their pastoral side. Wasps flit between songs, birdsong chatters, church bells chime and there's an outrageous recorder interlude called 'Garden Of England'. Conor Oberst, Sivu and Lianne La Havas are recruited to add cut-and-paste vocals and whistling solos to a sunrise ballad called 'Warm

ILLUSTRATION: JIMMY TURRELL PHOTO: BRINSON + BANKS

Foothills', whose lyrics about an idyllic swimming trip are taken from Iris Murdoch's memoir. 'Choice Kingdom', with its falsetto wisps of "*Rule Britannia*" and distant space noises, sounds like the last whimper from a dying planet.

Downbeat and often acoustic-led, the plan is to infuse their icy diodes with a more natural-sounding human warmth. To the same end, there's added passion alongside the pastoral themes. Newman has previously sung like a soul eunuch, but the grinding 'Every Other Freckle' has him coming on like R Kelly on ketamine: "*I'm gonna bed into you like a cat beds into a beanbag... Turn you inside out and lick you like a crisp packet*". Um, easy tiger.

Bar the Southern gothic chants of 'The Gospel Of John Hurt' there are few big singalong moments like 'Breezeblocks' here, but plenty of fun being had: witness the flurry of samples after 'Bloodflood Pt II' that leads to a slow, computer-addled cover of Bill Withers' 'Lovely Day', the Black Keys blues pastiche 'Left Hand Free', or the KRS-One line "*That's da sound of da police*" swirling out of a haze of deadpan half-words. The album's first single, the Bon Iver-style woodland throb of 'Hunger Of The Pine', bursts into its grandiose trip-hop finale with a sample of Miley Cyrus warbling "*I'm a female rebel*" from '4x4'. Playful, restless minds are at work, but as the aforementioned 'Bloodflood Pt II' (the sequel to 'Bloodflood', from 'An Awesome Wave') wraps the whole thing up in wafts of lustrous piano, itchy ghostbeats and glacial brass, 'This Is All Yours' engulfs you like a deep forest. Alt-J Mk II, then: an impressive expansion, with hugely improved connectivity. ■ MARK BEAUMONT

8

LYRIC ANALYSIS

"Love is a pharaoh, any bone in me" – 'Nara'

At least, that's what we think Newman's saying. He admits many of his lyrics began as demo mumbles which he then allocated to the words they sounded most like. "I had to really listen to what I was singing on the tape: 'OK, I'm saying pharaoh here, and then I think I'm saying bone'."

"Iris swims quietly beside me" – 'Warm Foothills'

The song's central character, according to the singer, "could be Iris Murdoch but probably isn't", but this line certainly reflects the movie *Iris*, in which Kate Winslet, playing the young Murdoch, spends most of the film swimming in the nip.

"No space, L-shaped, Tetris tile seeking somewhere to fit in, alien" – 'The Gospel Of John Hurt'

A typically computerised and geometrical reference to feeling out of place from the forlorn Alt-J boffins.

▶THE DETAILS

▶**RELEASE DATE** September 22 ▶**LABEL** Infectious ▶**PRODUCER** Charlie Andrew ▶**LENGTH** 51.27 ▶**TRACKLISTING** ▶1. Intro ▶2. Arrival In Nara ▶3. Nara ▶4. Every Other Freckle ▶5. Left Hand Free ▶6. Garden Of England ▶7. Choice Kingdom ▶8. Hunger Of The Pine ▶9. Warm Foothills ▶10. The Gospel Of John Hurt ▶11. Pusher ▶12. Bloodflood Pt II ▶13. Leaving Nara ▶**BEST TRACK** Hunger Of The Pine

MORE ALBUMS

Octave Minds
Octave Minds
Boysnoize/Gentle Threat Ltd



In Octave Minds, his collaboration with German producer Boys Noize, Chilly Gonzales sounds more comfortable than ever in the same harmony-arranging role he played on Daft Punk's 'Random Access Memories'. There's not a smidgen of his hokey rap-style vocal here: instead, glacial piano familiar to fans of his 2010 album 'Ivory Tower' and a double dose of playfulness from Boys Noize and guest Chance The Rapper, the latter on the Pharrell-aping 'Tap Dance'. 'Initals KK' borrows harmonies from New Order's 'True Faith', while 'In Silence' goes from James Blake throb to loungy piano. Though not without corniness ('Done Deal''s wanky guitar solo) 'Octave Minds' is a chilled, cinematic trip powered by Chilly's piano chords. ■ HAZEL SHEFFIELD

7

Gnarwolves
Gnarwolves Big Scary Monsters/Tangled Talk



Their music has been blaring from manky UK skateparks for the past couple of years, and now it's time for Gnarwolves to properly introduce themselves. This ratty debut speaks of nights spent wasted in parked cars, but alongside the breakneck power chords, there's impressive range. From the frantic 'Smoking Kills' to the joyously frank drinking song 'Bottle To Bottle', there's more than enough evidence to suggest the Brighton trio are the caustic blast of honesty and character the UK punk scene's been lacking. 'Day Man' and 'Prove It' too, burn with a brightly melodic flame, suggesting letting Gnarwolves lead the way wouldn't be a bad idea at all. ■ BEN PATASHNIK

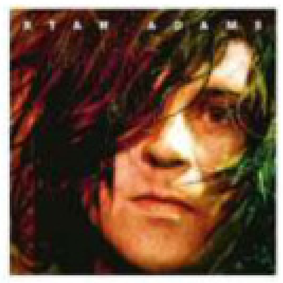
7



Ryan Adams
Ryan Adams

For album number 14, the singer turns to the rock sheen of his near namesake, Bryan

At a 2002 concert, Ryan Adams famously (and understandably) reacted angrily upon hearing a request for 'Summer Of '69'. With this 14th album, he's asking for trouble – much of it sounds like something his Canadian near-namesake could have released in the mid-'80s. Moody opener 'Gimme Something Good' and 'Trouble' smack also of Tom Petty, but the stripped-back yet sumptuous 'Kim' could be an offcut from Bryan Adams' 1987 album 'Into The Fire'. The defining sheen of that album's producer, Bob Clearmountain, is present throughout this record – in the shimmering echo of 'Stay With Me', the burning atmosphere of 'Feels Like Fire' and the glossy polish of 'Tired Of Giving Up'. But none of this is bad, not least because it works. Repeated listens unmask 'Ryan Adams' as a great record, and a sleek departure from 2011's 'Ashes & Fire', which saw Adams rekindle the gut-wrenching sadness of debut 'Heartbreaker'. He'll just need to get used to that heckling. ■ MISCHA PEARLMAN



8

▶THE DETAILS

▶**RELEASE DATE** September 8 ▶**LABEL** Pax-Am ▶**PRODUCER** Ryan Adams ▶**LENGTH** 39:27 ▶**TRACKLISTING** ▶1. Gimme Something Good ▶2. Kim ▶3. Trouble ▶4. Am I Safe? ▶5. My Wrecking Ball ▶6. Stay With Me ▶7. Shadows ▶8. Feels Like Fire ▶9. I Just Might ▶10. Tired Of Giving Up ▶11 Let Go ▶**BEST TRACK** Kim

My Brightest Diamond
This Is My Hand
Asthmatic Kitty



Alongside her genre-shifting My Brightest Diamond project, Arkansas musician Shara Worden has worked with Sufjan Stevens, The National and Bon Iver. 'This Is My Hand', the fifth MBD album, begins with the orchestral sass of 'Pressure'. 'Lover Killer' entices with ghostly vocals until a brassy beat snaps the listener in half with its psychedelic stomp. 'Looking At The Sun' has a haunting These New Puritans quality, before Worden's vocals pounce on 'Shape''s drooping guitars, evoking her contributions to Stevens' 'The Age Of Adz'. 'This Is My Hand' should see her join him, her other collaborators and St Vincent in the US experimental pop pantheon. ■ ROBERT COOKE

9

Ming City Rockers

Ming City Rockers
Mad Monkey



With song titles such as 'I Don't Like You', 'Chic And The Motherfuckers' and 'Sex Audio', it's no surprise that this self-titled debut album from Ming City Rockers is a not-so-subtle explosion of boisterous and belligerent rock'n'roll. The band hail from the tiny town of Immingham – it's between Grimsby and Hull – and offer up a cross between the feral primitivism of The Stooges and the exaggerated excess of The Hives or The Datsuns. Sure, these 11 tracks don't offer anything particularly new, but they're reckless, wild and fun, and the fiery spirit of 'You Ain't No Friend Of Mine' and 'Rosetta' might just be enough to actually put their hometown on the map. **7**

■ MISCHA PEARLMAN

The Juan MacLean

In A Dream DFA



Post-LCD Sound-system, it's up to old DFA labelmates John MacLean and Nancy Whang to preserve their retro-house legacy. Using the same building blocks they've been juggling for a decade over three proper albums, they're expanding the structure hugely. 'In A Dream' is a fluid, spacious record that finds room for two ambient techno odysseys – 'A Place Called Space' with its cruising 'I Feel Love' bass, and the dreamy 'The Sun Will Never Set On Our Love' – as well as a New Order/Kraftwerk gene splice ('Love Stops Here') and what feels like an electro re-imagining of Fleetwood Mac's 'Little Lies' ('You Were A Runaway'). MacLean and Whang are magpies, sure, but they waste none of their finds. **8**

■ MATTHEW HORTON



NME ALBUM OF THE WEEK

Youthful vigour makes the Chicago garage-rockers' UK debut unmissable

Twin Peaks
Wild Onion

Twin Peaks are more than just garage-rock party starters. The Chicago band's 2013 debut 'Sunken' mixed thrashers like 'Stand In The Sand' with 'Irene', a moodier cut that proved it wasn't always a race to the finish. On this second LP – their first full-length release in the UK – they're ramming that point home.

With 16 tracks, 'Wild Onion' gives the quartet of 20-year-olds plenty of time to do it, too. Originally conceived as a double album, it veers from the kind of out-and-out rock'n'roll you'd expect from a band pegged as hard-partying kids to sultrier instrumental interludes ('Strange World', 'Stranger World') and more considered creations. 'Sweet Thing' falls into the latter category. Sounding like a pubescent Elvis Costello, guitarist Cadien Lake James sings "*Of all the other girls I could be callin'/That phone of yours is ringing off the wall.../You got me hooked*" over breezy strumming. 'Ordinary People' is a woozy dawdle, its lilting guitar hooks smothered in foggy atmospherics, and 'Mind Frame' ambles by dreamily.



It's their ambition and ability to extend their own '60s influences that makes Twin Peaks so exciting. Brilliant positivity and youthful vigour thrum through each song – it's impossible not to grin to the opening yowls of 'Good Lovin''. Lyrically, it slips just once, on 'Sloop Jay D', as bassist Jack Dolan yearns for some female company ("*I hope that you fuck me/I hope that you love me*") and details his attempts to get it through music ("*I know I'm wrong for loving you too long/I wrote you all these songs now, can't you see?*")

It's 'Fade Away' that showcases this band's attitude best. "*I ride around my side of town, my hair in the breeze/Life for me is drinkin' beer and smokin' on weed*", sings Dolan over an urgent, helter-skeltering, Thee Oh Sees-style riff. The song dismisses thoughts of dying young and gets wrecked instead. Twin Peaks aren't interested in burning out, even if their lifestyle suggests they might. And while they're here, they're just too good to miss. **9**

■ RHIAN DALY

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Communion ▶**PRODUCERS** Twin Peaks, Andrew Humphrey, Colin Croom ▶**LENGTH** 40:26 ▶**TRACKLISTING** ▶1. I Found A New Way ▶2. Strawberry Smoothie ▶3. Mirror Of Time ▶4. Sloop Jay D ▶5. Making Breakfast ▶6. Strange World ▶7. Fade Away ▶8. Sweet Thing ▶9. Stranger World ▶10. Telephone ▶11. Flavor ▶12. Ordinary People ▶13. Good Lovin' ▶14. Hold On ▶15. No Way Out ▶16. Mind Frame
▶**BEST TRACK** Fade Away

Jaws

Be Slowly Rattlepop



Birmingham quartet Jaws first emerged with their fizzing songs of summery boredom in the wake of Peace and Swim Deep back when the music press was still calling the second city B-Town. Led by a smart songwriting frontman in Connor Schofield, they've moved on since 2012 single 'Toucan Surf', pursuing an infinitely meatier sound. Their debut album's best track, though, is 'Surround You', another early single based on a ripple of sparkling synth and Schofield's lazy drawl. Elsewhere, 'Sunset State' has Cure-sized ambitions and 'Gold''s crescendo shows Jaws at their most propulsive. The biggest problem with 'Be Slowly' is that its brightly lit atmospherics can feel a little samey. But when they conjure such carefree abandon, it's not a bad problem to have. **7**

■ LISA WRIGHT

Le Butcherettes

Cry Is For The Flies Ipecac



Released on Ipecac in conjunction with former Mars Volta bassist Omar Rodriguez-Lopez's Nadie Sound Inc, this second album from Le Butcherettes features a pair of guest appearances that could win the Mexican garage band a bigger audience: Shirley Manson sings on the feisty 'Shame, You're All I Got' and Henry Rollins chucks in a gnarly spoken word passage on 'Moment Of Guilt'. But 'Cry Is For The Flies' doesn't need them. Vocalist Teri Gender Bender leads a violent ride, exorcising demons along the way. 'Burn The Scab' is swampy, while 'Poet From Nowhere' recalls The Slits. Her snarling vocals and menacing bass from Rodriguez-Lopez underpin a record that's deeper and more rewarding than a garage-rock album has any right to be. **7**

■ HAYLEY AVRON

POONEH GHANA

Reviews

Lia Ices

Ices Jagjaguwar



Lia Kessel moved from Brooklyn to California while recording this third album, and turned Lia Ices into what she calls an "inclusive project" featuring production input from Clams Casino and, weirdly, her "psychic twin brother". The result is a sun-dappled psych-pop record with echoes of Enya and Kate Bush's 'Aerial'. It initially feels like the cringey soundtrack to a spiritual gap year, but repeat listens unlock new layers and melodies – 'Magick' and 'How We Are' are blissful, and 'Higher"s huge hook will prick the ears of Apple's ad-scoring people. 'Ices' suits the transition from summer to autumn perfectly, and should bring Kessel's underrated project closer to the spotlight.

7

■ NICK LEVINE

GRMLN

Soon Away Carpark



Despite being largely written in his birthplace of Japan, 21-year-old Yoodoo Park's second album sounds like baked skateboarding teenagers could have made it at any point in the late '90s in California (where he lived as a youngster). Every track on 'Soon Away' blasts like it wants to be a single and, as such, it's the songs with the biggest choruses that stand out the most. 'White Lung/Black Lung' is big and ballsy, as Yoodoo hurls out his deep, grungy vocal ("*These white lungs, they'll turn to black tonight*"), while 'Jaded' runs on the kind of upbeat energy that used to make bands such as Green Day and Feeder (yes, even them) regular features on party playlists. 'Soon Away' is a fast and fuzzed-out record built on headbanging pop hooks, and it's barrels of fun.

8

■ JAMES BENTLEY

Shintaro Sakamoto

Let's Dance Raw

Other Music



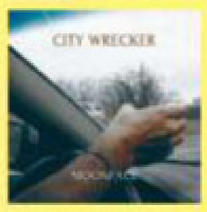
On his second solo album, former psychedelic bandleader Shintaro Sakamoto infects the easy-listening exotica of the post-war years with an underlying fear of the bomb. In his hands, the world ends not with a bang but with a little apocalyptic lounge music, and he's playing his lap steel while the mushroom cloud goes up. On the sinister 'Birth Of The Super Cult', Hawaiian guitar floats upward as he trades lines with ghostly childish backing voices. The strung-out sax funk of 'Like An Obligation' follows the grooves of Phoenix and Air, but Sakamoto's Japanese lyrics are unsettling in translation ("*The adults are crying/ They don't feel a thing*"). Slick but filled with dread, 'Let's Dance Raw' is deeply strange.

7

■ STUART HUGGETT

Moonface

City Wrecker Jagjaguwar



Spencer Krug, the sole permanent member of Moonface, once threatened to become a legit star of North American indie. That was when he fronted Montreal's Wolf Parade, who were far more rockingly accessible than his output under this name. Not that 'City Wrecker', a five-song, 31-minute EP, is a tough listen. As on Moonface's 2013 album 'Julia With Blue Jeans On', Krug works only with a piano and his lugubrious voice. Lyrics speak of nostalgia, guilt and sex, these themes inevitably becoming entwined, with the eight-minute 'Helsinki Winter 2013' going especially hard with the naturalist and biblical imagery. Krug's confident poetic gravitas echoes that of Leonard Cohen, even if he's unlikely to rival him for album sales.

7

■ NOEL GARDNER

Lewis Romantic Times

The mysterious crooner's long-lost second album is an unsettling listen



The mysterious story of Canadian synthpop singer Lewis can't be a hoax – too many people have come forward with original copies of his 1983, privately pressed first album, 'L'Amour' – but it remains an extraordinary tale. Seattle label Light In The Attic hired a private detective to search for Lewis (real name, incredibly, Randall A Wulff, or Randy for short); unsuccessful, they opted to reissue 'L'Amour' anyway, keeping royalties aside for him. That was in May. Then, in late July, a Canadian collector discovered a second album from 1985 – 'Romantic Times', credited to Lewis Baloue, not just Lewis – deep in a room of discarded records. He duly sold it on eBay for $1,825. Soon after, Wulff was found in his home country (exactly where wasn't revealed, at his request); he refused the royalty payments and said he'd turned to God. We now know that he never stopped making albums – a third, 'Love Ain't No Mystery', emerged last month. But we still don't have any real grasp on Wulff. Was/is he a white-collar crook on the run, as rumours initially suggested? No-one really knows.



'L'Amour' combines the classic American songbook and folk of Randy Newman and Harry Nilsson with threadbare instrumentation (acoustic guitar, synth, piano) and incoherent vocals. It's a delicate, wondrous and at times unnerving record, and a better one than 'Romantic Times', which is less rich but still intensely mysterious – there's the cover, for a start, showing Wulff standing in front of a private jet and a Mercedes with California plates, with traces of snow on the ground. Although 'Romantic Times' has a fuller sound – there's sax, simple programmed drum patterns on most tracks and you can actually hear Wulff's crooning – it feels more unhinged than 'L'Amour'. 'Bon Voyage', a waltz, and the warbling 'It's A New Day' are David Lynch creepy; 'Bringing You A Rose' is disquietingly sexual; and, by closer 'As The Boats Go By', it's like Wulff is underwater and drowning. The title becomes a dark joke. Romance here is the bleakest of times.

7

■ PHIL HEBBLETHWAITE

▶THE DETAILS

▶**RELEASE DATE** Digital and CD out now; vinyl November 18 ▶**LABEL** Light In The Attic ▶**PRODUCER** Dan Lowe ▶**LENGTH** 33:16 ▶**TRACKLISTING** ▶1. We Danced All Night ▶2. Bon Voyage ▶3. Don't Stop It Now ▶4. It's a New Day ▶5. So Be in Love With Me ▶6. Bringing You a Rose ▶7. Where Did My Love Go Away ▶8. As The Boats Go By ▶**BEST TRACK** Bon Voyage

TOM MARTIN/NME

NME TICKETS

YOUR ONE STOP SHOP FOR TICKETS

GIGS

FESTIVALS

COMEDY

& MORE

NME.COM/TICKETS

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

FILM

Wish I Was Here

A crowdfunded drama with too much therapy and not enough jokes

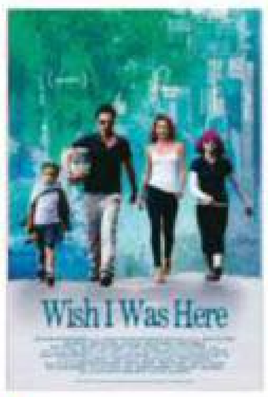


Zach Braff and offspring in *Wish I Was Here*

Scrubs star Zach Braff raised $3million on Kickstarter to help fund *Wish I Was Here*, his second big-screen outing as director. The campaign's huge success angered some critics, who accused Braff of abusing his fame by pleading poverty on a site designed to give a leg-up to first-timers. Braff countered that he had sunk plenty of his own money into a "passion project" too precious to pimp out to a nasty studio who would dictate the final cut in exchange for their corporate megabucks. This way, he argued, he could make the film as he saw fit, and bring fans along for the ride.

Whatever your take on whether Zach was indeed having a Braff with his Kickstarter ruse, our money is on die-hard fans coming away from *Wish I Was Here* feeling like it was a sound investment. For the rest of us, it's more like paying to sit in on a man's 106-minute therapy session – more of which in a moment.

Braff plays struggling, thirtysomething actor Aidan Bloom (no relation to the struggling, twentysomething actor he played in his debut, *Garden State*). Bloom starts home-schooling his kids after learning that his father Gabe (Mandy Patinkin) is ill and can no longer afford to pay their private school bills. He must also try to reconcile Bloom Sr with his other son, kid brother Noah (Josh Gad), and convince wife Sarah (Kate Hudson) that his acting dreams are still worth pursuing, even as his kids end up footing the bill.



▶DIRECTOR
Zach Braff

▶RELEASE DATE
In cinemas September 19

This all adds up to about 20 minutes of jokes followed by an hour and a half of life lessons soundtracked by the likes of Cat Power, Coldplay and Bon Iver. Now, we're pretty well used to the notion that American cinema is fond of attaching bogus morals to even the simplest gags. But *Wish I Was Here* takes it to navel-gazing extremes, presenting a world in which supporting characters exist only to facilitate Braff's (sorry, Aidan's) growth as a human being, up to and including his weirdly precocious kids (Aidan: "I'm not unhappy!" Child, after meaningful pause: "You are").

The frustrating thing is Braff handles the funny stuff well – we first meet Noah, Aidan's layabout brother, trolling pop stars on Twitter ("@mileycyrus: eat a bag of dicks"), and Patinkin all but steals the show with a few sly lines. But then we get scene after scene of mawkish drama, like the one in which Aidan, in a sequence so quirkily earnest it almost works as satire, takes his kids on a road trip to "the spot where I last had an epiphany". *An epiphany?* Seriously? We feel sorry for the kids. ■ ALEX DENNEY

4

FILM

Magic In The Moonlight



At first, Woody Allen's 46th film as director comes off like an Agatha Christie-style mystery. But it gradually and eccentrically morphs from upper-crust intrigue among its art-deco French Riviera setting into a vaguely preposterous love story. Stanley, a conjurer played by Colin Firth, is introduced to a spiritualist named Sophie (Emma Stone) and tries valiantly to debunk her supernatural powers. The detective mystery – and the competitive bickering between Stanley and his old school friend Howard (Rev's Simon McBurney) – eventually fades uncovering Stanley's journey and a story of love and honesty which remains with you long after the credits have rolled. ■ ANGUS BATEY

7

FILM

Pride



Pride follows the true story of the LGBT activists who wanted to help coal miners involved in the 1984 strike. When the National Union of Mineworkers rejected their support, they went direct to picket line protesters in a small Welsh village. Naming themselves LGSM (Lesbians and Gays Support the Miners), their alliance raised questions about Britain's attitude to homosexuality. This charming story combines personal struggle with a fascinating look at a volatile situation, and features endearing performances from *This is England*'s Joseph Gilgun, Dominic West, Paddy Considine, Bill Nighy and Imelda Staunton. Together they uncover the strike's links with the gay and human rights movements, and the advent of a politically progressive Britain. ■ DAN BRIGHTMORE

8

FILM

Sex Tape



Raising a family has ruined their sex life, so Jay (Jason Segel) and Annie (Cameron Diaz) decide that the best way to relight the fire is to film themselves enjoying every position in love-making manual *The Joy Of Sex*. Unfortunately, Jay accidentally syncs the file to several iPads he's given to friends, unleashing a series of gags of varying quality as the couple attempt to retrieve the devices. Rob Lowe's coke fiend is enjoyably oily as the boss of a family-friendly corporation with a bizarre taste in art, and Jack Black steals the final act with a cameo as a porn baron. But if you've seen the trailer – and if you've been anywhere near a cinema in the past six months you will have – you've seen the best jokes already. ■ ANGUS BATEY

5

FILM

A Most Wanted Man



Adapted by Anton Corbijn from John Le Carré's 2008 novel, *A Most Wanted Man* tells the story of Issa Karpov (Grigoriy Dobrygin), a Chechen refugee who flees illegally to Hamburg, entering the city's Muslim community in search of his father's fortune. Philip Seymour Hoffman – in his last role before his death – puts in a brilliant, commanding performance as German agent Günter Bachmann. Chasing the money, Issa embarks on a relationship with immigration lawyer Annabel Richter (Rachel McAdams) and is caught in a complicated web as Bachmann wickedly uses him to uncover terrorist activity in the city. A tense thriller that twists relentlessly towards its breathless climax. ■ DAN BRIGHTMORE

7

The Wytches

The Old Operating Theatre/ Bermondsey Village Hall, London/Bleach, Brighton

Monday, August 25

From a spooky, acoustic gathering to a frenzied home-town show, the Brighton trio play three gigs in one night to launch their debut album

PHOTOS BY ANDY FORD

It's 7pm on a wet August bank holiday and The Wytches are crammed into a small, creepy hospital operating theatre. The room, once part of St Thomas' Hospital near London Bridge and last used in the 1800s, is filled with 40 fans watching the Brighton-based trio play the first of three sets in one night to celebrate the release of their debut album 'Annabel Dream Reader'. "It's so quiet," whispers frontman Kristian Bell, tuning his guitar to hushed silence from a crowd freaked out after walking up a creaking staircase into a room in which medical students once watched live amputations. ↦

storemags.com

The Wytches' Kristian Bell at Bleach, Brighton



Bell admits to *NME* later that The Wytches have never played an acoustic show before, and they haven't practised for this one. They look understandably hesitant as they pick their way through a short set in front of a tiny wooden operating table. Yet Bell's soft delivery of some of their record's darker moments – the slow and spooky 'Track 13' in particular – suits the unusual setting. 'Weights And Ties' is lent a dramatic edge by rain hammering down on the glass roof, while the beauty in 'Wide At Midnight''s lyrics shines through with the instruments turned down several notches. The lines "*Feline eyes wide you are my/Only reason to keep breathing*" are weightier than on record, and the already emotional 'Summer Again' is nervous breakdown-level maudlin. The mood brightens when the band ask for requests and someone shouts for noisy recent single 'Burn Out The Bruise'. "I don't think that'll work," laughs the singer.

But there's only enough time for six songs in the Operating Theatre. After a swift load-out past cabinets of preserved blowfish and rusty birthing tools, The Wytches pile into their van and zip round the corner to the second venue of the day – the equally weird Bermondsey Village Hall. Their fans, no doubt pleased to be out of the hospital, follow, getting a mild soaking in the process.

With lights dimmed and amps up, set number two is fully electric. They do play 'Burn Out The Bruise' this time, and it's a thunderous opener. Yet this still doesn't feel quite like a normal Wytches gig. Instead, there's the atmosphere of a school disco – it's 8pm and still light outside and the crowd are self-consciously swaying in the back half of the room. The only difference is that the bottles in their hands were bought from the off licence rather than the tuck shop.

'Gravedweller' loosens things up, though, and 'Robe For Juda' provides some unintentional comedy as drummer Gianni Honey accidentally bashes the monkey-printed helium balloon floating next to his kit. A croaky blast through 'Weights & Ties' ends the 25-minute show, but by now the crowd have warmed up enough to shout for more. The band, ignoring a tour manager anxious to shove them back into the van to drive to the final venue in Brighton, return to play 'Tricks And Dance', a bonus track on the digital version of their album.

After a swift drive south, it's 11pm by the time they're onstage at Bleach in their adopted hometown. It's easily the night's rowdiest show, bodies crashing against each other from the first chorus of 'Burn

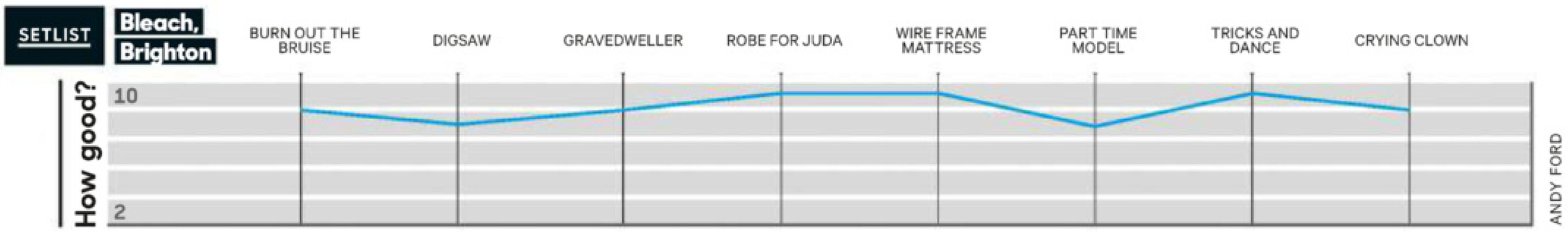


Gig one: The Old Operating Theatre, London



Gig two: Bermondsey Village Hall

MEDICAL STUDENTS USED TO WATCH AMPUTATIONS IN THIS CREEPY ROOM





Out The Bruise', which opens the set again. Feedback wails, and The Wytches look fully relaxed, the screaming Bell's hair flying over his face as bassist Dan Rumsey headbangs violently beside him. The serrated riffing of 'Robe For Juda' starts off another moshpit and the 100-strong crowd aren't remotely interested in stopping, not even during the relative quiet of 'Part Time Model'. The surfy rumbles of 'Gravedweller' – this non-stop night's undeniable highlight – are hard and heavy, Bell shrieking "*She's coming back to me*" through his matted mane as drinks fly in front of him.

After a post-show spliff, The Wytches' night of celebration threatens to turn ugly when they are confronted by a wasted man who is spoiling for a fight by the bins outside. Not that Bell is bothered. "We've played weirder shows than today's, it was nice to play to people who had bought the album and knew the words," he says. With that, he heads off to buy some booze for a lock-in underneath the venue, where his band will celebrate long into the night. ■ RHIAN DALY

8

KRISTIAN BELL ON...

...doing three gigs in one night

"It's not as tiring as it sounds. I think it hits you mentally more than anything else. We really milk these songs every day of our lives on tour, so when you have to do it three times in one day, it's a lot."

...playing The Old Operating Theatre

"We wanted to go somewhere obscure and intimate and it seemed like the perfect place. I can think of plenty of significant metaphorical reasons for why we'd do it there but it's literally because it seemed interesting. We played in front of the old operating table and there's photos of it being used in 1884."

...preparing for acoustic gigs

"We've never done a proper acoustic gig. We didn't rehearse and I really wish we had. We just didn't have time because we were touring. We chose the songs on the spot, some sounded good and some were a bit sketchy. I guess our fans probably liked the novelty. I know I'd like to see a heavy band play acoustic if I was a big fan of theirs."



(From left) Gianni, Kristian, a skeleton and Dan

MORE GIGS

Kiran Leonard
Barfly, London
Tuesday, August 26

With his hiking boots by his mic stand, Kiran Leonard pads around the Barfly's stage in socks. The 18-year-old Mancunian sounds even odder than he looks. His warbling voice and thrashing guitar licks on the excellent 'Dear Lincoln' and new song 'Hecataeus' are closer to Deerhunter and defunct Manc band Wu Lyf than commercial contemporaries like Jake Bugg. He introduces 'Oakland Highball' with a long story about its subject matter – a man who gets abducted by aliens and, on his return to earth, leaps off a building. A noisy three-piece band accentuate his oddball powers even further, especially on twitchy six-minute masterpiece 'Geraldo's Farm'.

8

■ DAMIAN JONES

Woods
Dingwalls, London
Tuesday, September 2

Woods draw great strength from variety. The Brooklyn band's nine-year existence has yielded eight albums that flit from crackling lo-fi to psych and grassy folk. Their latest, 'With Light And With Love', is full of the latter, and tonight they open a brain-frying hour-long jam with its lead single 'Leaves Like Glass'. On 'Bend Beyond', the kind of lilting melodies popularised by Real Estate – whose debut came out on Woods' own Woodsist label – tumble into elongated drones and wig outs reminiscent of Neil Young & Crazy Horse. It all leads to 'Be All Be Easy', a breezy, sweet closer that caps a near-perfect example of how to encapsulate a long career.

8

■ LISA WRIGHT

StoreMags

NME GIG OF THE WEEK

End Of The Road



Larmer Tree Gardens, Dorset
Friday–Sunday, August 29–31

A magical weekend far from the moshing crowds

So named because it usually closes the door on summer, this year End Of The Road falls a week earlier than normal. Still, it stands in stark contrast to some of the season's more standard festivals, which play out against backdrops of imposing buildings and city sirens. By contrast, on first entering End Of The Road's campsite, pheasant chicks scamper through an adjacent cornfield. Inside, there's a dense forest to get lost in, while peacocks and parrots perch atop the stages.

More than any other outdoor British festival, End Of The Road has its own kind of magic. Now in its ninth year, it's small (capacity is 11,000) and charming, but manages to avoid the cloying feeling that comes with its "boutique" peers. It's family-friendly, but – although scientifically unquantifiable – less so than the likes of Latitude and Camp Bestival, with a banging disco hidden deep in the forest so as not to wake anyone up. And it has a laudable track record of giving young bands their first big headline slots, rather than relying on bankable oldies, despite its older-skewed crowd.

This year St Vincent closes the Friday with a rare steam through her unhinged 2012 Record Store Day single 'Krokodil', offering a thrilling look at what might happen if she dropped her beguiling poses and went fully feral. And on

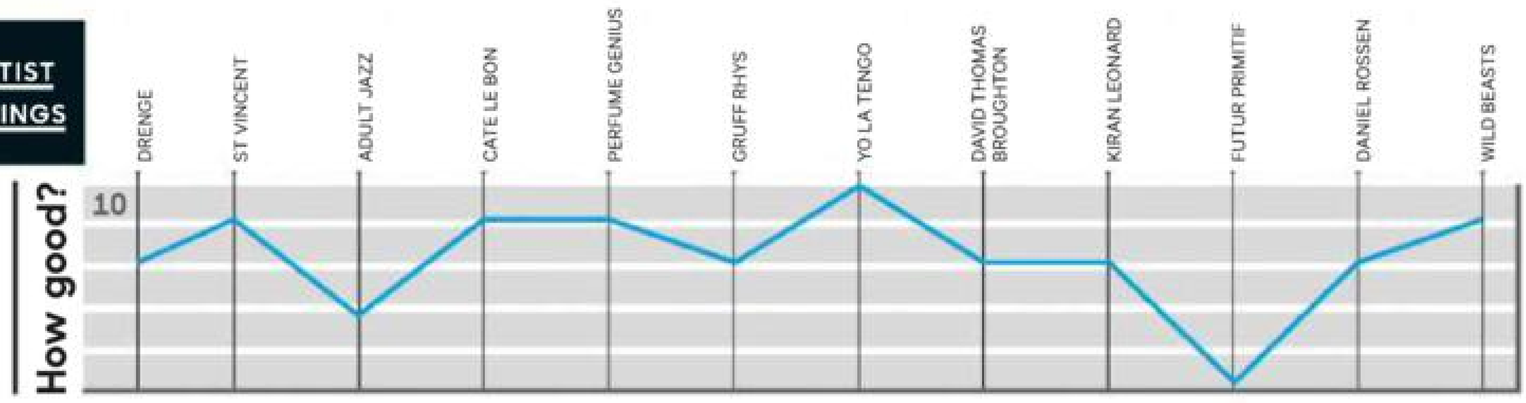
WILD BEASTS' TOM FLEMING THRUSTS LIKE A SLO-MO JARVIS

Sunday, Wild Beasts up their swagger (co-frontman Tom Fleming thrusts like a slo-mo Jarvis at one point) to deliver a first bill-topping set so confident it's borderline decadent. They've even brought in set pieces: Fleming tells a sinister tale about male power structures, and how "the strongest man doesn't always win; the biggest man doesn't always win; it's the smartest man, the coolest man", before 'Nature Boy' goes off like a pocket full of bangers.

The intimate nature of the site lends itself to genuine one-offs, too. In the middle of Saturday afternoon's unofficial Welsh takeover on the Garden Stage, Cate Le Bon brings on Mike Hadreas (aka Perfume Genius) for the first live performance of their duet 'I Think I Knew'. Their voices work beautifully together: hers all imperious mystery; his quavering sadness, as organ lines cascade like sycamore helicopters.

In the Sunday afternoon swelter, Yo La Tengo appear at The Singing Theatre, a permanent wooden stage built in 1895. For the next 43 minutes, singer/guitarist Ira Kaplan explains, the audience can ask questions (requests for specific songs are out, but interesting enquiries might elicit a jam). They do the dance to their George McCrae cover, 'You Could Have It All', explain how a previous Wheel Of Fortune-style show resulted in them performing an entire episode of *Seinfeld*, and play a hastily worked-out cover of Half-Japanese's 'Acupuncture'. Elsewhere, some contrasts. Playing Saturday lunchtime in the womb-like Big Top, Adult Jazz have Alt-J syndrome: a surfeit of ponderous ideas with no clear through-line other than Harry Burgess' divisive voice. A day later, Kiran Leonard's bandmates shore up in one corner of the stage at safe remove from his deranged spilling of his prodigious mind; there are shades of Jeff Buckley, Neutral Milk Hotel, Dinosaur Jr and Of Montreal in his flabbergasting set. Sunday on the Garden Stage opens with Low Anthem member Futur Primitif playing torturous acoustic songs about Vietnam. But later on, Grizzly Bear's Daniel Rossen plays solo material alongside his band's, a set of simple, moving folk that does more to keep the form alive than rehashing protest songs. Only the peacocks' squawking breaks his calm. ■ LAURA SNAPES

ARTIST RATINGS



10

LAURA PALMER, DANIEL TOPETE



Wild Beasts headlining Sunday night at End Of The Road

Wild Beasts' Hayden Thorpe on...

...mentally preparing to headline a festival

"No-one can walk on stage as they are. You can actually behave in life how you are onstage all the time, which becomes very dangerous – onstage you're rife with adrenalin and half-drunk. Or there's a part of yourself that you put away and bring out at that certain time."

...onstage character

"I think you have to be pretty ballsy, to have a swagger. I wouldn't say I could make any decent decisions [onstage], but you have to immerse yourself within these songs, and that means often being the bad or impulsive guy that exists within some of the songs."

...the rest of End Of The Road

"I watched Tune-Yards, who were absolutely amazing. And The Radiophonic Workshop. I was blown away – it was as if John le Carré was in Kraftwerk."

MORE GIGS

Stephen Malkmus & The Jicks
The Kazimier, Liverpool

Saturday, 30 August

The 48-year-old ex-Pavement frontman has barely aged since the band originally split in 1999, shaking his mop top like a goofy teen on country stroller 'Houston Hades' and fuzz-pop earworm 'Stick Figures In Love'. On 'Chartjunk' he navigates pub-rock solos without falling into a dad-rock trap. Closing with a fiery version of Pavement's 'Stereo', Malkmus still knows where the limits of indie-rock relevance lie. ■ ROBERT COOKE

7

Deers
Bleach, Brighton

Wednesday, September 3

Madrid surf four-piece Deers arrive in Brighton to play their third UK show amid a wave of anticipation. Judging by their smiles, they're having too much fun to care. There's an excitable nervousness to the ramshackle likes of 'Trippy Gum', singing guitarist Carlotta Cosials and Ana Garcia Perrote trading lines as the teenagers goad each other to finish their post-punk clatter on the same beat. It's muddy and brilliant throughout, and they prove their garage credentials with a howling version of the old Billy Childish/ Headcoatees tune 'Davey Crockett (Gabba Hey)'.

7

The Districts



The Lexington, London
Wednesday, August 27

The ragged country-rockers pump up the volume at their biggest UK show yet

Rob Grote – singer with Pennsylvania's SXSW standouts The Districts – is essentially a curly-haired, squashed version of The Black Keys' singer Dan Auerbach. Tonight, at their biggest UK headline show yet, he headbangs his way out of his woolly hat within the first few seconds of 'Lyla', such is his fervency for its epic combination of wild-ass country blues and unearthly noise. "*I heard you'd been hanging around those city boys, learned to dance so well/ It breaks my heart, it gives me hell*", he bawls to some runaway cornfield lover. He sounds like Jeff Buckley gone feral.

The most obvious touchstones for the quartet's energised psych country rock are the rootsy revivals of Alabama Shakes or Jack White, but they fit better among the glut of new pretenders rejecting laptop futurism by going back to basics, but with a modern technique or two tucked down the back of their antique tube amps. That said, bigger venues mean better PAs, which are already beginning to expose the Mumford-isms and Nutini-ness that were once disguised by basement-club fuzz, not to mention how similar 'Chlorine' is to Coldplay's 'Yellow'. They also tend to substitute melody for volume, passionate screaming and rock wallop, an approach destined to find them popular on school-run stereos. The hooks shine most when they strip everything down to Grote's pained groans and winsome guitar; when he holds an anguished discussion with himself about his faults and failings on 'Silver Couplets' or silences the room with 'Sleepy Song Pt 2' to the point that you could hear some dick at the bar complaining loudly about their bottle of Sol.

It ends, though, in a savage torrent of noise. A messy rip through The Cure's 'Boys Don't Cry', the cattle gallop of 'Funeral Beds' and a monolithic 'Young Blood' sending the crowd home dazed, abused and surprised that The Districts haven't grown wings and flown off by the end. ■ MARK BEAUMONT

7

SETLIST

▶Lyla
▶Call Box
▶Long Distance
▶Peaches
▶Chlorine
▶Sleepy Song Pt 2
▶Rocking Chair
▶Boys Don't Cry
▶Silver Couplets
▶Funeral Beds
▶Young Blood



ON SALE NOW

NME NEW BREED TOUR 14

SUPERFOOD

·HONEYBLOOD·

PLUS GUESTS

DATES

FRI 31 OCT **Birmingham** THE OOBLECK

SAT 1 NOV **Glasgow** KING TUT'S

MON 3 NOV **Leeds** BRUDENELL SOCIAL CLUB

TUE 4 NOV **Norwich** EPIC STUDIOS

WED 5 NOV **Oxford** O2 ACADEMY

THU 6 NOV **Manchester** DEAF INSTITUTE

MON 10 NOV **Bristol** LOUISIANA

TUE 11 NOV **London** DINGWALLS

WED 12 NOV **Brighton** HAUNT

AN SJM CONCERTS PRESENTATION | TICKETS AVAILABLE FROM NME.COM/TICKETS OR 0844 858 6765

NME.COM/NEWBREEDTOUR @NME_RADAR

WWW.SUPERFOODJUNK.COM WWW.HONEYBLOOD.CO.UK

academy events present

AN ACADEMY EVENTS, DHP & EXTREME MUSIC PRODUCTION BY ARRANGEMENT WITH NEIL O'BRIEN ENTERTAINMENT

WAYNE HUSSEY

SONGS OF CANDLELIGHT & RAZORBLADES TOUR 2014



SEPTEMBER
20 SECRET SHOW
22 BILSTON THE ROBIN 2
23 LEICESTER O2 ACADEMY
24 MANCHESTER GORILLA
25 BRISTOL BIERKELLER
26 BRIGHTON KOMEDIA
27 WINCHESTER THE RAILWAY
29 LEEDS HOLY TRINITY CHURCH
30 SHEFFIELD THE GREYSTONES
OCTOBER
01 LIVERPOOL O2 ACADEMY
02 OXFORD O2 ACADEMY
03 ALDERSHOT WEST END CENTRE
05 NOTTINGHAM THE GLEE CLUB
06 NEWCASTLE THE CLUNY
08 LONDON THE GARAGE
09 YORK FULFORD ARMS
10 BUCKLEY THE TIVOLI VENUE
11 EDINBURGH THE ELECTRIC CIRCUS
12 GLASGOW KING TUTS
NOVEMBER
11 BELFAST VOODOO
12 DUBLIN BUTTON FACTORY
27 CUMBRIA CARNEGIE THEATRE & ARTS CENTRE

New solo album 'SONGS OF CANDLELIGHT AND RAZORBLADES' out September 2014
www.themissionuk.com

TICKETWEB.CO.UK - 0844 477 2000 AND ALL USUAL AGENTS

ACADEMY EVENTS & DHP BY ARRANGEMENT WITH DESTINY TOUR BOOKING PRESENTS

THE LAWRENCE ARMS

OCTOBER 2014

PLUS GUESTS SAM RUSSO BANGERS

TUES 7TH SHEFFIELD O2 ACADEMY2
WED 8TH NEWCASTLE O2 ACADEMY2
THU 9TH GLASGOW O2 ABC2
FRI 10TH BIRMINGHAM O2 ACADEMY2
SAT 11TH BRISTOL THE FLEECE
SUN 12TH NOTTINGHAM RESCUE ROOMS
MON 13TH LIVERPOOL O2 ACADEMY2
WED 15TH LONDON O2 ACADEMY ISLINGTON

TICKETWEB.CO.UK - 0844 477 2000 & ALL USUAL AGENTS

ACADEMY EVENTS IN ASSOCIATION WITH THE AGENCY GROUP PRESENT

DZ DEATHRAYS

PLUS SPECIAL GUESTS

MON 15 SEPT
O2 ACADEMY2
OXFORD

TICKETWEB.CO.UK
0844 477 2000

THE DOORS ALIVE



The UK's #1 DOORS TRIBUTE BAND

"The best tribute band I have seen". In short, they don't disappoint. Take a trip with one of the greatest bands who have ever lived...
Clint Boon - XFM

SEPTEMBER
12 BRISTOL O2 Academy
13 OXFORD O2 Academy
19 DERBY Flowerpot
NOVEMBER
07 CARLISLE The Brickyard
08 GLASGOW Classic Grand
15 PRESTON 53 Degrees
21 NEWCASTLE O2 Academy
22 SHEFFIELD O2 Academy
28 LIVERPOOL O2 Academy
DECEMBER
12 BIRMINGHAM O2 Academy
13 LONDON O2 Academy Islington

0844 477 2000 / TICKETWEB.CO.UK & ALL USUAL AGENTS

ACADEMY EVENTS PRESENTS

THE URBAN VOODOO MACHINE

BOURBON SOAKED GYPSY BLUES BOP'N'S TROLL
LONDON

SAT 20TH SEPT GLASGOW O2 ABC
WED 24TH SEPT SHEFFIELD O2 ACADEMY
FRI 26TH SEPT LIVERPOOL O2 ACADEMY
SAT 27TH SEPT LONDON O2 ACADEMY ISLINGTON
SUN 28TH SEPT BIRMINGHAM O2 ACADEMY
MON 29TH SEPT NEWCASTLE O2 ACADEMY

TICKETWEB.CO.UK · 0844 477 2000

KOKO

Every Friday
10PM - 4AM

CLUB NME

12 SEPT
CARNABELLS
+ DAVID WOODCOCK
DJ THE AMAZONICA (DIRTY HARRY)
DJ ALANA B DEVOTION

19 SEPT
KILLING MOON VS CLUB NME
FICKLE FRIENDS
+ STRONG ASIAN MOTHERS
+ ALLY MCCRAE DJ SET (RADIO 1)

26 SEPT
CLAIRE

03 OCT
HEYROCCO
+ THE ACADEMIC

*VALID FROM 12 SEPT - 03 OCT / 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 2258 / WWW.KOKO.UK.COM

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

KILLING MOON RECORDS VS CLUB NME

FRI 19 SEPT

MAIN ROOM:
FICKLE FRIENDS
STRONG ASIAN MOTHERS
+ ALLY MCCRAE DJ SET (RADIO 1)
DJ ED THE SAINT (CLUB NME)

ROOM 2:
KILLING MOON DJS
+ LOOKS (BAND DJ SET)

£5 ADV / KOKO.UK.COM

KOKO









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

MARKETPLACE

FOR SALE



'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





CHAT



ADC Media PO Box 6504 W61 0GL. Calls recorded & cost 36p per minute + network extras. Over 18s. We may send promo msgs. Opt out & help line 08444811304.

Please mention
NME
when replying to advertisements

THIS WEEK IN 1980



Cracked actor

David Bowie plays The Elephant Man in a gruelling US theatre production

David Bowie is starring in the American National Theatre & Academy production of *The Elephant Man*. The play is about Joseph Merrick, a severely deformed man from Leicester, who was rescued from a sad and sorry life as a Victorian freakshow attraction by a surgeon named Frederick Treves and subsequently housed at the London Hospital in Whitechapel from 1886 until his death at the age of 27 in 1890. Bowie has to adopt Merrick's crippled gait and speak in a high-pitched voice out of the side of his mouth. He's finding the whole thing quite gruelling: "It's not infrequent I wake up on a chilly morning and wish I was in Kyoto or somewhere and in a Zen monastery," he tells *NME*'s Angus MacKinnon. "That feeling lasts well over five or six minutes before I go and have a cigarette and a cup of coffee to shake it off." He explains why he feels the need to play such extreme characters: "I have never been anything other than Ziggy Stardust for the media en masse... over here [America] I'm still referred to as the orange-haired bisexual."



ANTON CORBIJN

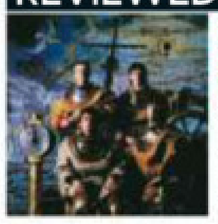
BLACK AND BLUE

On a steamy night in August, 20,000 kids flock to Lebanon Valley Speedway in New York to take part in a Black And Blue Tour ritual: a battle of the bands between Black Sabbath and Blue Oyster Cult. The crowd are drunk and rowdy and trouble soon breaks out, as Max Bell reports: "The prospect of becoming a statistic in some headlong riot, caught in a crush of fire and bone and falling masonry, strikes the appropriate note of horror," he says. "Afterwards, I was relieved to find myself alive."

VOX POP

NME's Paul Morley has breakfast with Midge Ure of Ultravox in an Edinburgh hotel. The conversation hinges on the differences between style and fashion. "Style is all-important," says Ure. "Fashion is irrelevant. If you've got style you're above all that. The thing I like about Bowie is that all through the new wave thing he was way above it. He brought out 'Low' and it is still all totally relevant. We're in danger of becoming a fashionable band. Horrible."

REVIEWED THIS WEEK



XTC – 'Black Sea'

"A good antidote to the gloom in today's cultural life. [But] just as sweets rot the teeth, so XTC wear away their welcome." ■ PAUL RAMBALI

ALSO IN THIS ISSUE

▶'Drug Train' by The Cramps is Single Of The Week. It's described by Nick Kent as "a great record for exorcising depressions".

▶Stevie Wonder's Wembley show is reviewed. 'Happy Birthday' is "vacuous and cloying". 'Superstition' is "the evening's peak". "Let's just call it a draw," says writer Paul Du Noyer.

▶Simple Minds' new album 'Empires And Dance' is "melodramatic yet modernist, an authentic new torch music". Adds Paul Morley: "I'm dancing as fast as I can."

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 Liquieri
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, Nick Mee, Johnny Dee

PRODUCER, NME.COM Jo Weakley
VIDEO PRODUCER Ryan Forde

WITH HELP FROM Ben Homewood, Daffydd Bynon, Tim Knowles, Beatriz Luckhurst, Becky Redman

ADVERTISING
6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
GROUP ADVERTISING DIRECTOR Romano Sidoli
PA TO GROUP ADVERTISING DIRECTOR Kelly Litten (ext 2621)
HEAD OF MARKET, MUSIC TITLES Andrew Minnis (ext 4252)
BRAND MANAGER Matthew Chalkley (ext 6722)
CREATIVE MEDIA MANAGER Benedict Ransley (ext 6783)
DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)
ACTING DISPLAY AD MANAGER Stephane Folquet (ext 6724)

LIVE & LABELS SENIOR SALES EXECUTIVE Emma Martin (ext 6705)
HEAD OF PROJECT MANAGEMENT Elisabeth Hempshall (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 Hannaway (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)

© Time Inc. (UK) Ltd
Reproduction of any material without permission is strictly forbidden

Time Inc.

recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €154.40; United States (direct entry) $233.15; rest of North America $307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to Time Inc. (UK) Ltd). Credit card hotline (UK orders only): **0844 848 0848**. Write to: NME Subscriptions, Time Inc. (UK) Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3PS. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), email ipcsubs@quadrantsubs.com**. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by Time Inc. (UK) Ltd, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) Ltd or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce. © 2014 Time Inc. (UK) Ltd. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

THINGS WE LIKE

SEVEN THINGS FOR SEVEN DAYS

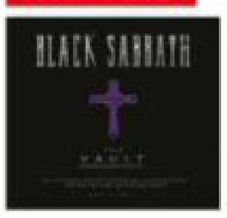


VENUE
House Of Vans



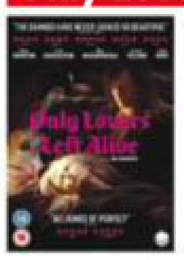
Below London's Waterloo Station in the Old Vic Tunnels, Vans has created a new venue encouraging art and creativity. Featuring a music venue, artist lab, cinema, gallery, café, skate park and bars, House Of Vans is a place to experience and hang out. Entry is free. ▶VISIT houseofvanslondon.com

BOOK
Black Sabbath: The Vault



Journalist Paul Elliott lauds "The Beatles of heavy metal" in this exploration of Black Sabbath. Featuring rare and unseen photos, plus removable memorabilia such as flyers and signed photos, it's an access-all-areas pass to the story of Ozzy's troupe. ▶BUY £30, waterstones.com

DVD
Only Lovers Left Alive



Rising actor Tom Hiddleston stars alongside Tilda Swinton (*The Grand Budapest Hotel, Moonrise Kingdom*) in Jim Jarmusch's film about vampire musician Adam and his lover Eve, whose centuries-old affair is rocked by the arrival of Adam's wayward sister. ▶BUY £11.25, amazon.co.uk

DVD
Fargo

In 1996, the Coen brothers released their "homespun murder story", *Fargo*. Eighteen years later, Martin Freeman and Billy Bob Thornton pay homage to the directors as they star in the much-talked about, 10-part TV series inspired by the film. If the new characters, storylines and humour-filled mayhem aren't enough for you, the DVD release has deleted scenes and mini features offering insight into the show.

▶BUY £22, amazon.co.uk

BOOK
The Big Midweek: Life Inside The Fall



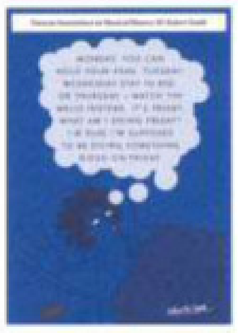
Steve Hanley, bassist for The Fall between 1979 and 1998, recounts his time in the band in this new book. From on-the-road antics to studio sessions and pretty much everything in between, he offers a fresh look into what it's like to be part of Mark E Smith's cult band. ▶BUY £17.99, route-online.com

GUITAR
Fender Johnny Marr Jaguar Electric Guitar in Sherwood Green



If you've got the riffs from 'How Soon Is Now?' and 'This Charming Man' down but haven't quite got Johnny Marr's look, this new version of his signature Fender Jaguar will sort you out. It's limited to only 200 worldwide, so get saving pronto. ▶BUY £1,623, andertons.co.uk

GREETINGS CARDS
Famous Insomniacs in Musical History

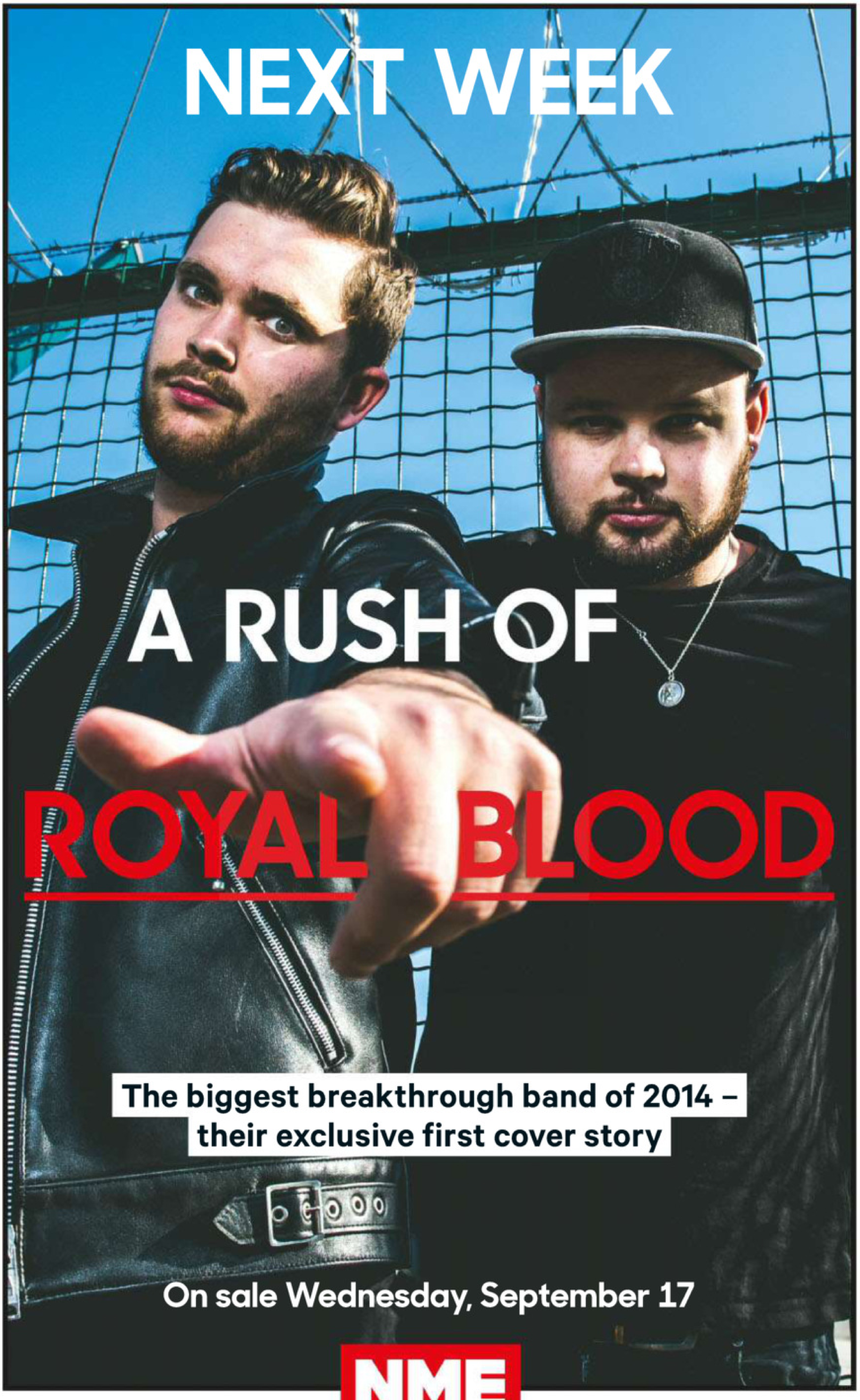


Chris Martin frets about 'Clocks' 'til the small hours and Robert Smith is kept awake by what he's doing on Friday. These wry cards imagine rock's songwriters tossing and turning. ▶BUY £2.50, etsy.com/uk/shop/followthelights

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSONS ARTIST





JORDAN HUGHES

ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

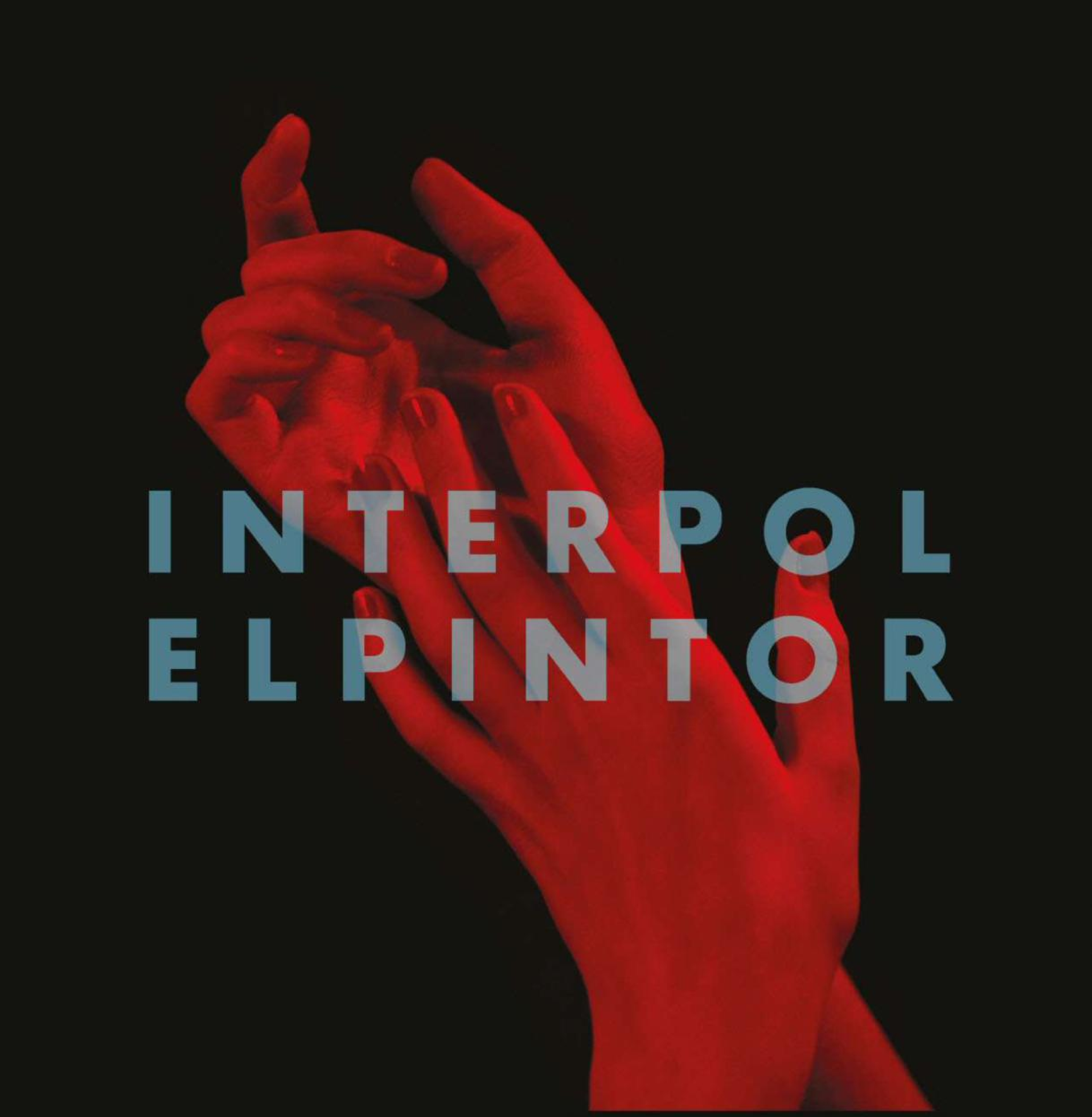
- Hudson Mohawke
- Iceage
- Ryan Adams
- Foxygen
- The Coral

ALBUM REVIEWS

- Aphex Twin
- Goat
- SBTRKT
- Perfume Genius
- Leonard Cohen

CAUGHT LIVE

- Bestival
- Simian Mobile Disco
- Kasabian
- The Cribs
- Jenny Lewis



ALBUM OUT NOW
INCLUDES **ALL THE RAGE BACK HOME**

LIVE:

SOLD OUT FEB 6 THE ROUNDHOUSE, LONDON
SOLD OUT FEB 7 THE ROUNDHOUSE, LONDON
SOLD OUT FEB 8 ALBERT HALL, MANCHESTER
SOLD OUT FEB 10 OLYMPIA THEATRE, DUBLIN
SOLD OUT FEB 11 OLYMPIA THEATRE, DUBLIN
SOLD OUT FEB 12 OLYMPIA THEATRE, DUBLIN

SoftMags.com

Soft Limit

INTERPOLNYC.COM