

27 SEPTEMBER 2014

# NME

**Manics**

exclusive

'Holy Bible' shows  
announced

"People  
thought I  
was dead..."

## Jamie T

# BACK TO LIFE

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## LETTER OF THE WEEK

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## U2: MORE TAXING CONCERNS

I can't understand the furore around the U2 album. Invasion of privacy? The band gave you a free album and spared you the trouble of clicking through Apple's iTunes store by downloading it to your phone automatically. It's not like The Edge broke into your house, ran himself a bath and rooted around in your nan's knickers draw. In an age of NSA, CCTV cameras everywhere and iCloud leaks, we shouldn't cheapen those legitimate concerns about digital privacy by letting moany first-world-problem types bang on about this like the ghost of Steve Jobs just pissed in their cereal bowl. If people want to get angry with the Dubliners, get angry at their reported tax evasion. Get angry with Bono for marketing himself as this great charitable humanitarian for years, then teaming with a corporation as gigantic as Apple – who have in the past been urged to take action by human rights campaigners about the working conditions in some of the factories they use in China. Now that's worth getting angry about.

Myla Krell, via email



**Al Horner:** First of all, Myla, I'm not sure I'll ever be able to enjoy breakfast again without imagining my Weetabix drenched in the lukewarm piss of a dead tech savant after your vivid analogy, so cheers for that. Secondly, I know totally what you mean – while it's understandable that people are furious to find an album slipped into their iTunes without consent, U2 never really answered questions surrounding their alleged tax avoidance, which is a way bigger matter. Gotta give 'em credit, though: releasing an album called 'Songs Of Innocence' under those circumstances is some expert trolling.

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## SECESSION MUSICIANS

By the time this letter goes to print, should you run it, Scotland could very well be its own country – a historic moment that poses loads of questions. Yes, how will the health service run, will we join the Euro, all that, fine. But more importantly – are we gonna have a national anthem finally?! Couple of ideas if so: either a 15-minute ear-melting bit of bastard sludge rock from Mogwai, a reinterpretation of the *Braveheart* soundtrack by Primal Scream, or just something a bit dancey from Franz Ferdinand. Anything but the fucking Proclaimers, basically. Please put the wheels in motion, NME.

Gary Ellers, via email

## ITUNES: WITH OR WITHOUT U2?

Tyler, The Creator said this week that discovering the new U2 album given away by Apple on his iPod was like "waking up with herpes". I don't know what it's like in the Odd Future man's native California, but over here at least, STIs are fairly easily done away with on the NHS. Extracting Bono's geriatric wailing from my iTunes, on the other hand, was a right fucking pain. Anyway, just wanted to email in with a bit of a devil's advocate question – if this was someone cool like Arcade Fire instead of the hugely unfashionable U2, do you reckon everyone would be applauding this 'revolutionary, innovative' album release method instead of complaining about it?

Jon Lang, via email

**AH:** Possibly, Jon. Tell you what would have made this U2 album launch even more

difficult to delete from our lives? If Bono had followed in Arcade Fire's footsteps and had strange signs and writings appear on walls in major cities all around the world, à la 'Reflektor'. Those things still haven't disappeared. I walk past one on my way to NME HQ via London Bridge every morning in fact. Clean it up, Win.

## THIS IS A CALL... FOR FOR A PHONE BAN

Last week I was lucky enough to score a ticket to see Foo Fighters – ahem, sorry, "The Holy Shits" – at Brighton's Concorde 2. I managed to worm my way right to the barrier and it was amazing – witnessing songs like 'Monkey Wrench' explode into life so close to the legend who wrote them, the one and only David Eric Grohl, well, blew my brain. But I was hoping to

hear some new songs! They didn't play any, presumably out of fear everyone would film them and stick them on YouTube. More and more artists are doing this, I think. After proving a pain in the arse during shows for so long, camera phones are spoiling gigs before they've even started. Time for a ban? Or some kind of system where you leave them at the door, like shoes at a bowling alley?

Kyle Lauter, via email

**AH:** Hmm. It's a nice idea, but to borrow your bowling metaphor, sounds like something of a 7-10 split – really hard to execute. Anyways, the first single from the Foes' new album drops in less than a month, so why not take a leaf out of the sage, sage book of pop culture's finest ten-pin master, The Dude from *The Big Lebowski*, and relax – there's not long to wait now.



## LEEDS' HOME LOSS

This week it was announced that Leeds Cockpit is to close down. Although Leeds has its fair share of venues, there was something immensely special about that place. Knowing that everyone from The White Stripes to Amy Winehouse had played there meant it really was the place to see bands before they hit the big stage. RIP Cockpit.

Jack Winstanley, via email

**AH:** It's always sad when a place with that kinda heritage is shut down, Jack. That's why NME has just relaunched its search for Britain's Best Small Venue in association with Jack Daniel's – to make sure we champion these often unsung heroes. As for the Cockpit, who knows what will spring up in its place? And if nothing does? Grab a copy of last week's guide to the UK's new DIY venues, take note and start your own, dude.

**AH:** Just got off the phone to Alex Kapranos, Gary. He said he's a bit busy at the minute, but he's passed the message on to a little-known band called Texas who are hot on the case.



## LOOK WHO'S STALKING

Here's Frank Turner and I after his show in Leicester at De Montfort Hall earlier this month. The show was incredible. I got dragged into my first mosh pit by my dad, which was also an experience.

Dylan Whatley, via email



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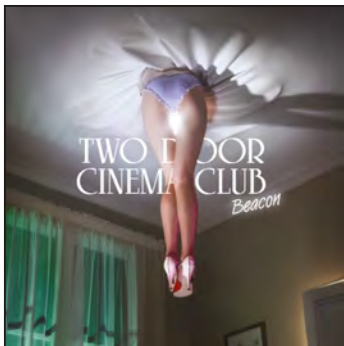
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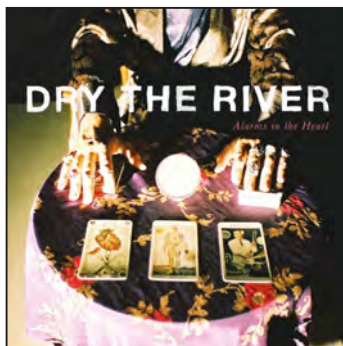
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## NME TRACK OF THE WEEK

1. Telegram  
Regatta

Having lost none of the pizzazz that first got them noticed with last year's debut single 'Follow', Telegram return more woozy – drunk, at a guess – than before. 'Regatta' is effectively Blur on too much cider in 1994, with a hefty chunk of Super Furry Animals thrown in. The video, which features the band on the run while touring Tokyo, is hands down one of the year's best too.

**Matt Wilkinson, New Music Editor**

2. Jessie Ware  
Kind Of... Sometimes... Maybe

Jessie dropped this new single the night before the Scottish referendum. Aptly for the fence-sitters in the UK, it's an ode to a complex former relationship, in which neither party know whether they're missing the comfort of each other's reliable affections. Miguel is present, whispering beneath Ware's hushed vocals like Rodney 'Darkchild' Jerkins, who'd announce himself on singles for Destiny's Child. Jessie's in the big league now.

**Eve Barlow, Deputy Editor**

3. Hookworms  
On Leaving

The Leeds psych rockers follow up 'Impasse' with a second track from their forthcoming new album 'The Hum'. 'On Leaving' is a sonic road trip through motorik riffs, dreamy organs and brain-pounding wigouts. It's typically lyrically rich too – pondering life's existential dilemmas of walking away, dealing with change and figuring things out. It's not as brash as we've come to expect since their ferocious debut 'Pearl Mystic', but you suspect more abrasive cuts are still to come.

**Jenny Stevens, Deputy News Editor**

4. Lapalux  
Movement I, II & III

Producer Stuart Howard returns with this sprawling new single, released as usual on Flying Lotus' Brainfeeder label. Though it works as one piece of music, the three parts of 'Movement' represent morning, noon and night, starting light and jazzy before a powerful dose of bass brings things to an end. Howard says it reminds him of Harry Dean Stanton in *Paris, Texas*, "when he's wandering the desert and remembers nothing".

**David Renshaw, News Reporter**

5. Dream Police  
Hypnotized

The Men don't stop. March's 'Tomorrow's Hits' was the New Yorkers' second album in a year; a week after its release, band members Nick Chiericozzi and Mark Perro mixed 'Hypnotized', the debut album from their Dream Police project. Here, they're cast as bleary-eyed roadhogs, their pounding psychedelia sounding like *The War On Drugs* dropped in a deep fat fryer.

**Ben Homewood, Reviews Editor**

6. Deptford Goth  
Two Hearts

Daniel Woolhouse's second album 'Songs', due for release in the autumn, promises richer melodies than last year's 'Life After Defo'. 'Two Hearts' is as direct as anything Woolhouse has done, a bluesy, lush but simple love song, where "many heads may roll... bridges fall" but "love is enough". It's propped up by sonorous piano – and is that a saxophone? That'll keep those Bon Iver comparisons alive.

**Matthew Horton, writer**

7. Ryan Adams  
Jacksonville

After a few years of silence, the once famously prolific Ryan Adams looks like he's getting back into the swing of things with a full-length album and a handful of EPs released this month. His latest three-track begins with a country-ish lament about the changes in his North Carolina hometown. "You have gone missing from my life/Oh Jacksonville," he pines, as if singing about a departed friend.

**Andy Welch, writer**

8. 2:54  
Blindfold

Raven-haired sister duo 2:54 are ratcheting up the angst ahead of the release of their second album, 'The Other I', in November. Taken from it, 'Blindfold' has appeared on YouTube, and sees Colette Thurlow stalking London Underground tunnels to pounding drums and a muscular sound that dispenses with some of the dreaminess of their debut. "Counting the days, counting the days", she sings. Not long now, love.

**Hazel Sheffield, writer**

9. Superfood  
Mood Bomb

Superfood's latest boasts a chorus so strong it feels like you've heard it a million times before, prompting questions of "what's that one called again?" whenever it pops up at their gigs. But there's no sneaky deception behind its tambourine rattles and heavenly, sunbathed "aah"s – it's just Superfood at their purest and best. With a flowery Britpop swagger and pristine pop production, 'Mood Bomb' is an explosion of good vibes.

**James Bentley, writer**

10. All We Are  
I Wear You

Probably not inspired by recent events at London Fashion Week, 'I Wear You' is about slipping wholly into someone's consciousness, rather than their 1990s rip-off Spice Girls slip dress and Buffalo boots. As woozy as a slowly sunk, late-summer lunchtime cocktail, this Liverpool-based trio have succeeded in creating a strangely gorgeous offering of Mogadon funk that pitches them somewhere between Abba and The xx.

**Leonie Cooper, writer**



# ESSENTIAL NEW TRACKS

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

## 11. Darlia Stars Are Aligned

Hey kids, you won't believe this but there was this time before *Angry Birds* and Snapchatting nudes when all we did for fun was listen to rock bands who wore baggy jumpers and sang songs with big, violent bursts of guitar and irresistible hooks. That time was called the '90s, and Darlia's new single simultaneously manages to sound fresh and like three minutes and 18 seconds of time travel.

**Kevin EG Perry, writer**

## 12. Childish Gambino Sober

After a string of rumours suggesting Donald Glover, aka Californian rapper Childish Gambino, was working on something new, confirmation that his 'Gangsta Grillz' mixtape is real finally arrives with 'Sober'. It's Glover at his smoothest, making a bid for pop acclaim as he coos, "*And now that it's over, I'll never be sober*" over gently drifting synth twinkles before a dirty great drop shows off his more inventive side.

**Rhian Daly, Assistant Reviews Editor**

## 13. Run The Jewels Oh My Darling Don't Cry

After the news that you can pre-order the next Run The Jewels album for \$40,000 and get a remixed version made entirely from cat sounds ('Meow The Jewels') comes this second track – a sign that 'RTJ2' could be even better than El-P and Killer Mike's debut. With a signature intestine-bludgeoning bassline, creepy, chopped-up childlike vocals, sirens and flow from El as well as Mike, this is pure gold.

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

## 14. Sundara Karma Hustle

Sundara Karma might sound like the kind of name you'd give a Kula Shaker tribute band, but don't judge them on that. "*You're the devil in a push-up bra*", laments singer Oscar Pollock on 'Hustle', over the kind of seductive strut that suggests he's secretly enjoying his Ultimo-sponsored journey to the dark side. Falsetto vocals and icy synths meet funk-indebted, indie-disco-ready basslines, landing them at the point where Jungle intercept Peace.

**Lisa Wright, writer**

## 15. Pins Come Back

To celebrate Cassette Store Day (September 27), Manchester's Pins have put together a limited tape EP of '60s covers. 'Come Back', the release's title track, is their take on a 1966 song by The Belles, as featured on the compilation 'Girls In The Garage'. It's pretty faithful to the original, matching it for breezy attitude, even as they're singing, "*Lover please come back to me, don't make me cry*". A simple, sweet and retro-obsessed triumph.

**Rhian Daly, Assistant Reviews Editor**



## 16. Arca Thievery

Arca is 24-year-old Venezuelan Alejandro Gherzi, who's contributed twisted productions to Kanye West's 'Yeezus' and FKA Twigs' 'LP1'. 'Thievery' is the first cut from his debut solo album: piercing high notes crash against a jagged, thudding beat and chopped vocal snippets fade in and out. But there's melody at play here, and wading through these uncomfortable layers to find it is a thrill.

**Ben Homewood, Reviews Editor**

## 17. Krill Peanut Butter

Boston trio Krill take everyday mundanities and bring them to life. "*Any halfway decent jar of peanut butter could've told me separation's natural*", laments Jonah Furman on their debut UK release, clearly frustrated at a sub-standard batch of his condiment of choice. It's followed by Furman recounting a tale of breaking into his former lover's house, over scratchy guitar jangles and a lethargic, stumbling bassline.

**Rhian Daly, Assistant Reviews Editor**

## 18. Angel Olsen All Right Now

Taken from the forthcoming deluxe edition of her second album proper, 'Burn Your Fire For No Witness', 'All Right Now' is a simple Angel Olsen song, but it's no cast-off. Everything's fine, she reassures a restless soul, whatever they're looking for has "*always been here*". She softly stretches the word 'alright' as if smoothing hair on a worried head, her magical voice sparkling over a gently psychedelic warp that suits her well.

**Laura Snapes, Features Editor**

## 19. Rosie Lowe Water Came Down

Rosie Lowe is working with both Paul Epworth and The Invisible's Dave Okumu on her debut album. The fingerprints of both producers are all over 'Water Came Down'. The Devon-born singer's new single starts with a babyish gurgle and flows into a shifting current of R&B with a peppy chorus that masks a story of a failed relationship. Lowe's vocals alternate between hard and soft, wracked with emotional gristle.

**Ben Homewood, Reviews Editor**

## 20. Rick Ross Elvis Presley Blvd (feat. Project Pat)

Rick Ross delivered one of 2014's best hip-hop albums with the sinewy 'Mastermind' in March, but the Maybach rapper is already plotting his next move: seventh studio album 'Hood Billionaire' is slated for release on November 28. Its first single 'Elvis Presley Blvd' channels the King's magnetic charisma as Rozay weaves laconic rhymes around drilling beats and heavy Memphis bass. All shook up? You're about to be.

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



# Manic Street Preachers to tour 'The Holy Bible'

Twenty years after the release of their most revered album – the last to feature Richey Edwards – the Manics will play it live in full for the first time

# TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS





(From left) Nicky Wire, Sean Moore and Richey Edwards prepare to go onstage in Ghent, Belgium, November 25, 1994

**T**he prayers of Manic Street Preachers fans have been answered: the band have confirmed they'll be playing 'The Holy Bible', in full, for the first time ever. The band will perform seven dates in four cities to mark the 20th anniversary of the record – the last to feature contributions from lyricist and guitarist Richey Edwards, who disappeared in 1995. "We've taken a long time over the decision, but we realised that we'll never have another chance to celebrate 'The Holy Bible' and what we did with Richey again," says singer James Dean Bradfield.

The decision follows hours in the rehearsal studio working out whether they're up to the challenge. "There are so many songs on the album that we've barely ever played live," says Bradfield. "Sean and Nick can do it, but there was a question mark over me. Songs like 'Mausoleum' have an endless stream of projectile bile, so I wanted to make sure my lungs could still do it and that the ancient Rolodex in my heart was still working, because I'd never want to use an autocue. Fortunately we still sound like the same band."

Bradfield shrugs off any suggestion that the band are in danger of becoming a nostalgia act. "If this was the only thing we were doing this year then it might be a museum piece, but we've just released 'Futurology' and toured it heavily, so these 'Holy Bible' gigs will just bookend all the new stuff we're doing."

Poignantly, the gigs will come 20 years after Richey's last appearances with the band. "Richey wrote 70 per cent of the lyrics on this record," points out Bradfield, "and when I'm singing things like 'If white America told the truth for one day its world would fall apart' I think, 'Fuck me! What an amazing privilege it was to work with you.'" ■ KEVIN EG PERRY

MSP play 'The Holy Bible' at Glasgow Barrowland (December 8), Manchester Albert Hall (10, 11), Dublin Olympia Theatre (13), London Roundhouse (15, 16, 17)

# The Coral revive an old curse

Eight years after it was recorded, the  
Liverpoolians' "dark" lost album emerges

It's four years since Merseyside quintet The Coral put out their last album, 'Butterfly House', but eight years since they recorded their next – 'The Curse Of Love', due for release on October 20, is The Coral's great 'lost' album.

Having released 'The Invisible Invasion' in 2005, the band set about recording its follow-up, but although it was completed, the record never saw the light of day. "Half the band were happy with it and half the band weren't, and we needed to go and do something fresh," says singer James Skelly (below). "And to be honest, I don't know if the record company would have wanted to put it out. I think they wanted something with a few more hooklines. Maybe it was a bit too dark for them at the time? It's not that upbeat, is it..."

Recorded on a Tascam eight-track cassette recorder in the band's studio between 2005 and 2006 (half with former guitarist Bill Ryder-Jones and half with David McDonnell from The Sand Band filling in when Ryder-Jones was taking a break from the group because of a stress-related illness), 'The Curse Of Love' features 12 relatively lo-fi tracks that explore the band's more melancholic side. "You could see it heading that way. There were tracks on every album like that and they were my favourites in a way," says Skelly. "Things like 'Shadows Fall', 'Don't Think You're The First'... I always wanted to do a whole album of it."

Now, nearly a decade later, the record is finally being made public thanks to some prodding from Portishead's Geoff Barrow, who "kept banging on about it since we gave it to him", and keyboard player Nick Power, who recently made short videos to accompany the tracks, prompting Skelly to reassess them. Far from being a curio, the singer states that 'The Curse Of Love' seems to work better in 2014 than it could have done in 2006. "In a way, I think it was a bit ahead of its time at that point," he explains. "A lot of people are doing home recordings and things on tape now,



## TRACK BY TRACK

James Skelly on  
'The Curse Of Love'

### ► Curse Of Love (Part I)

"The idea of it was if Leonard Cohen was playing with Ennio Morricone. But we just had Macca [David McDonnell, drafted-in guitarist] on a bow, so it added something weird."

### ► Wrapped In Blue

"We had this idea of some sort of soundtrack, krautrock, folk thing with our lyrics over it. We were listening to Scott Walker, Love, John Barry and Can."

### ► You Closed The Door

"It's only got three chords in. It was built over the beat and the bassline."

### ► The Second Self

"The title comes from a comic from the '50s by [Spider-Man co-creator] Steve Ditko about

this mystic time traveller. It's part one of two songs on the album about the same thing, but with different names."

### ► View From The Mirror

"This one's my favourite. It's the first one Bill played on. 'Scott 3' is a big influence, and this song always reminded me of Scott Walker crossed with The Verve."

### ► The Watcher In The Distance

"This track is a bit more rocking than the others. We got the idea from a Japanese film."

### ► Gently

"This one's been out before, but it was always meant to go on the album. I wanted to write a scene where nothing is physically happening, but underneath it there's a lot happening."

### ► Willow Song

"Lee [Southall, guitarist] wrote most of that one, I just wrote the lyrics. There's a version with Bill on that we did for 'Roots

& Echoes' too and just did the harmonies live round one mic."

### ► The Golden Bough

"It's another faster one, so we thought the balance of the album needed it."

### ► The Game

"It's just me and Bill on two acoustics, live. He did some great strings on the keyboard but I forgot about them."

### ► Nine Times The Colour Red

"This is part two of 'The Second Self'. It's just instrumental. Lee plays a 12-string and it answers the riff back."

### ► Curse Of Love (Part II)

"The lyrics of this and the first track sum up the album. What it's saying is that whatever you go through, it's all worth it."

but at that time, and when we were on Sony, I can see why people thought it might not fit." Away from scenes and trends, the primary concern for the album is to tie up a chapter for The Coral that was always left in limbo. "It was hard, not releasing it," Skelly says. "In a strange way, it's like I've been trying to do a compromised version of it ever since as a writer. Releasing it is like a release in itself for me. I felt like it was what I'd been building up to."

As it stands, the dormant band have no plans to tour the record and remain equally undecided about the potential for actual new material. "We always jam but we've not got anything planned. Hopefully we'll do something new, in some form," says Skelly. If nothing else, finally releasing 'The Curse Of Love' seems to have drawn a line in the sand for Skelly; a blessing, after all.

■ LISA WRIGHT



# Byrne's night

An "immersive" new play by the Talking Heads frontman and Fatboy Slim opens this month

**D**avid Byrne's play *Here Lies Love*, which opens at London's National Theatre on September 30, is billed as an "immersive" production – but don't go running for the fire doors just yet.

"It means that the audience doesn't sit in theatre seats and just passively take it in," explains the Talking Heads man, who worked on the production with Fatboy Slim. "They're not required to do anything embarrassing, but we turn the theatre into a simulation of a dance club. You hang out and dance and listen to music, but in this case you get a story as well." Tackling the rise and fall of Imelda Marcos, the controversial former first lady of the Philippines, *Starlight Express* it ain't.

"I thought she might have a story; but more than that, when I read that she had a disco ball installed in her New York townhouse, I thought

this woman's really serious about having her music going," says Byrne. "If there's a story, she comes with a soundtrack."

The project gave rise to a 2010 concept album featuring

Florence Welch, Tori Amos, St Vincent and Cyndi Lauper, though Byrne first approached Norman Cook with the idea over eight years ago. "He got barraged by me!" laughs Byrne. "I mean, the album, the first version of 'Here Lies Love', has 23 songs. It wasn't just, 'Here's a track!'" The pair worked on the songs via email for more than a year, with Byrne popping over to Brighton for the odd studio session. It morphed into a full-blown stage production and debuted earlier this year in New York.

With choreography and movement being such a key part of Byrne's own shows – from Talking Heads' cult concert movie *Stop Making Sense* to his kinetic Love This Giant tour with St Vincent – it seems a natural step for him to finally flex his musical-theatre muscle. Will there be a *Jersey Boys*-style Talking Heads production hitting the West End next, we wonder? "Not me!" Byrne laughs. "Somebody else might want to do it... If they mangle it, that's their problem!" ■ LEONIE COOPER



A scene from David Byrne's play *Here Lies Love*

**"WE TURN THE THEATRE INTO A DANCE CLUB"**

David Byrne

## NME hits the Royal Albert Hall

Behind NME Lines exhibition showcases six decades of iconic NME covers

**F**rom Kevin Cummins' paint-splattered Stone Roses images to Dean Chalkley's bittersweet Amy Winehouse portrait and Ellis Parrinder's naked Beth Ditto cover shot, NME covers have generated some of

music's most memorable images. Behind NME Lines – an exhibition showcasing a selection of the most shocking, scintillating and generation-defining NME covers from all eras of our 62-year history – is now on display at London's Royal Albert Hall.

Profiling an array of music legends including Michael Jackson, The Who, Public Enemy and the Sex Pistols, the exhibition is free and can be viewed when attending performances at the venue, or between 10am and 4pm on September 27 or October 4 and 18.

► Visit [www.royalalberthall.com](http://www.royalalberthall.com) for more information. Turn to page 33 for four brilliant posters of some of the covers featured



## THE MINI INTERVIEW



**Nile Rodgers**

Guitarist, Chic

**You're doing a show for O2's Go Think Big campaign on October 9, which an aspiring journalist will report on for NME.COM. Why did you get involved?**

"It's about helping people to join the job market. If you learn a skill, then you've got that forever. We're getting 100 young people to work on it, from runners to stylists, because it's so hard to get experience these days. I'm also going to do a remix of 'Le Freak' with Rudimental."

**What are you looking for from people who want to get involved?**

"People may not be lyricists or make beats, but they may be a great writer or makeup artist or something like that. What we want is creativity."

**How did you get your first break?**

"On *Sesame Street*! I auditioned off the street. My hair was green and braided – I played the music they asked for and they didn't care what I looked like."

**Is there a lot of pressure remixing a classic like 'Le Freak'?**

"As I said to Rudimental, I don't care what it ends up like. It's a jumping off point. I already wrote 'Le Freak'; if you want to hear that, then go to iTunes and play it!"

■ KEVIN EG PERRY

► Win a chance of reporting on Chic's show for NME – go to [NME.COM](http://NME.COM) for details



A film about the world's first black punk band is just one of the offerings at a new rock-doc festival in London this month

## Primal screen

**Y**ou might have only just scraped the last of the Bestival mud from your wellies, but festival season isn't over just yet. No waterproofs are required for Doc'n Roll, the UK's first ever music documentary fest, which takes over London's Hackney Picturehouse between September 25 and 28. The event's programme includes a global offering of acclaimed music flicks, including *Joe Strummer: The Future Is Unwritten*, Johnny Thunders movie *Looking For Johnny* and *A Life In The Death Of Joe Meek*, about the troubled London producer. "It's been brewing for a while now," says festival director Colm Forde. "We saw a massive gap in the market, but what we're doing is extremely DIY – we've got our own money on the line for this!"

The punk approach is reflected in a non-conformist strand threading the movies together. The jewel in the crown is the UK premiere of *A Band Called Death* (pictured), which tells the *Searching For Sugar Man*-like story of the world's first black punk band. In the mid-1970s, the trio of Detroit preacher's sons David, Dannis and Bobby Hackney broke the Motown mould to make hard-edged rock'n'roll drawing on the aggression of MC5 and The Stooges. In doing so, they unwittingly sketched out the blueprint for everyone from the Ramones to Bad Brains. "When we played this music in Detroit in 1974, the term 'punk music' hadn't even been coined yet," explains singer and bass player Bobby of their innovative sound. "We just called it hard-driving Detroit rock'n'roll. If you called somebody a punk in Detroit in 1974 you'd get



one of two things – a black eye or a bloody nose!"

Thanks to their alarming name and their refusal to change it – even when offered a \$20,000 contract by Columbia Records boss Clive Davis – success eluded them, and their debut album was never released. Following the loss of David Hackney to lung cancer in 2000, the band finally started to gain recognition when US indie Drag City released the LP '...For The Whole World To See' in 2009, securing the love of

fellow Detroit musician Jack White. Appointing a new guitar player, Death began touring again, and continue to this day. At the same time, filmmaker Jeff Howlett approached the band. "People tell us it means more than just a movie," says Bobby. "It's a piece of the history of the American fabric; the fabric of rock'n'roll."

Thanks to the very first Doc'n Roll Festival, this month you'll be able to sit back and gaze at that fabric in depth – while dipping into a bag of popcorn. ■ LEONIE COOPER

## DOC'N ROLL HIGHLIGHTS

### OUR VINYL WEIGHS A TON

An illuminating look at alternative hip-hop label Stones Throw with guest spots from Kanye West and Tyler, The Creator. "It opened my eyes to the avant-garde side of the label," says festival director Colm Forde.

### HER AIM IS TRUE

Acting as executive producer, Pearl Jam's Eddie Vedder shines a light on the life of Jini Dellaccio, a female rock photographer blazing a trail in the male-dominated world of 1960s rock'n'roll.

### OIL CITY CONFIDENTIAL

Julien Temple's celebrated film about Canvey Island pub-rock champs Dr Feelgood. "It's beautifully put together with B-movie gangster films from the late 1950s," says Forde.

## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

### Will Burgess



### Woman's Hour

### BOOK The Second World War by Anthony Beevor

"It's quite big – it's like *War & Peace* but without the peace. It was a gift and I started reading it and found it gets me into a different headspace."

### FILM Wild At Heart

"It's incredible and totally surreal. Any film with Nicolas Cage singing Elvis is good for me. It's fantastic."



### DVD BOXSET The Spaghetti Western Trilogy

"Spaghetti westerns have this classic morality of good and evil. That and Clint Eastwood's smouldering good looks are a recipe for success, basically."

### GAME Chess

"This doesn't make us very cool, but when we were clearing out our last rehearsal room, we found a chess set and I'm addicted to it. Me and Josh [Hunnisett, keys] are the same level of crapness."



### HOME COMFORT Kendal mint cake

"I take some with me to keep me going when we're stuck in traffic or setting up our gear in bad conditions."



► Woman's Hour's tour continues from September 24 at Oxford Jericho



# KAREN O

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# STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

## GOING OUT

THE BEST LIVE EVENTS

THIS WEEK



### Liverpool Psych Fest

Goat (above), Younghusband and more play the annual bash.

► **DATES** Liverpool Camp & Furnace (September 26-27)

► **TICKETS** Weekend tickets £50; Friday £25; Saturday £30 from NME.COM/tickets with £2.50-£5 booking fee

### Neon Waltz

Caithness six-piece bring their shoegazey psych.

► **DATES** Nottingham Spanky Van Dykes (September 28), London Barfly (29)

► **TICKETS** £6 from NME.COM/tickets with 75p-£1 booking fee

### Chloë Howl

The pop star previews tracks from her debut album.

► **DATES** London Scala (September 25)  
► **TICKETS** £10 from NME.COM/tickets with £2.35 booking fee

## 5 TO SEE FOR FREE

### 1. Sundara Karma

Oakford Social Club, Reading  
► September 24, 8pm

### 2. Vessel

Rough Trade East, London  
► September 24, 7pm

### 3. God Damn

Bungalows & Bears, Sheffield  
► September 25, 8pm

### 4. Crows

The Royal George, London  
► September 25, 8pm

### 5. Gulp

Pop Recs Ltd, Sunderland  
► September 27, 6pm

POONEH GHANA, GETTY, DEAN CHALKLEY

# Oasis

### Live At The Barrowlands

► **WATCH** Sky Arts, 10pm, September 30

Last month marked the 20th anniversary of the Manchester band's debut album 'Definitely Maybe', and as the reunion rumour mill whirrs on, this concert film provides a reminder of why they were a force to be reckoned with on the live stage. Filmed in 2001 at Glasgow's Barrowland Ballroom, it captures the Gallagher brothers' finest moments with the likes of 'Live Forever', 'Supersonic', 'Roll With It' and more.

### Oh You Pretty Things

The Sound Of Style

► **WATCH** BBC Four, 9pm, September 24

The BBC's *Sound Of Style* season continues with the Sex Pistols' Glen Matlock talking about punk imagery. Styled by Vivienne Westwood and Malcolm McLaren, the group spread trends such as safety pins and ripped clothes. The Kills, Suzi Quatro and designer Pam Hogg also feature.

### Jamie xx

6 Mix

► **LISTEN** BBC 6 Music, 10pm, September 26

The xx man released his latest solo single 'All Under One Roof Raving' earlier this year, and he returns to the 6 Music airwaves this week to share some of the influences behind that track, along with some of his

favourite current songs, in this two-hour mix.

### Real Lies

X-Posure

► **LISTEN** XFM, 10pm, September 25

New group Real Lies bring their observations of London life into the XFM studios as they treat John Kennedy to renditions of gritty, Streets-esque tracks like 'Dab Housing', 'Deeper', 'World Peace' and the trio's most recent offering, 'North Circular'.

### John Cooper

Clarke

The Suit

► **LISTEN** BBC 6 Music, 4pm, September 28  
Join the performance



Watch  
Oasis' 2001  
Glasgow gig  
on Sky Arts,  
September 30

poet on a trip to Soho as he is measured for a suit by Savile Row-trained tailor Tom Baker. In-between, Clarke will play tunes by various artists known for their sharp sartorial style – from Nick Cave & The Bad Seeds to The Hives.

### Blur

The New Blur Album

► **LISTEN** BBC Radio 4, 7.15pm, September 28  
Writer John Osborne recalls each time he heard every Blur album for the first time. By doing so, he explores how great records can transport their listeners back to specific times, places and situations, and how we can map our lives through a band's back catalogue.

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PRIORITY

O<sub>2</sub>



SuBo's  
'Imagine' –  
would John  
Lennon have  
approved?



# LEAVE SUBO ALONE – HER 'IMAGINE' COVER ISN'T SACRILEGIOUS

BY DAN  
STUBBS

**Don't be annoyed  
that Susan Boyle  
keeps murdering  
your favourite  
songs – there's  
no such thing  
as a sacred cow**



Last week, serial covers artist Susan Boyle issued details of her forthcoming sixth album, 'Hope', and released a tracklist that features covers of Pink Floyd's 'Wish You Were Here' and John Lennon's 'Imagine'. That's Susan Boyle – the one off *Britain's Got Talent* – covering John Lennon – the one from The Beatles.

Boyle anticipated it would wind some people up, telling the press: "Of course, the die-hard Lennon fans will probably criticise, but I hope that people like my personal take on the song." There has indeed been some backlash, but not nearly as much as Boyle might have thought. And the reason for that is that it's totally fine for her to cover 'Imagine'. No, really, it is. It's already been performed or covered by Elton John, Madonna, Taio Cruz, Cee Lo Green, Train, Dave Matthews, Seal, Pink, Emeli Sandé

and countless others. It long ago melted into the realm of the pop standard because it's Lennon's equivalent to Paul McCartney's 'Yesterday' – and that is the true genius of the song. While 'Yesterday' ruminates benignly on regret and loss, 'Imagine' stealthily feeds you a clusterbomb of massive ideas. It's a Trojan horse – sounding like a lullaby, questioning the very fabric of civilisation.

Think about it: within the first two verses, Lennon has asked his listeners, in the most pointed and direct language, to imagine how the world would be without constructs like nations and religion. "Imagine there's no heaven... Imagine there's no countries... Nothing to kill or die for/ And no religion too". He concludes that the end result would be peace. Up yours, God(s).

The song's ubiquity and familiarity have divorced it from its meaning a little. It's part of the furniture; you sing along, you don't really think about the words. But somehow, subconsciously, they're planting seeds of ideas in people's brains. And they'll soon be imprinting mind-expanding notions on the grey matter of Susan Boyle's legions of fans too. Following a summer of bloody conflict

over turf and religion in the Middle East, Lennon might have quite liked the idea of that.

And as mentioned earlier, subversive SuBo hasn't stopped there: she's also taken on 'Wish You Were Here' by Pink Floyd, a song that describes crippling alienation and the loss and guilt following Syd Barrett's mental breakdown and exit from the band. Previous Susan Boyle covers include 'Perfect Day', a track about 24 hours in the heroin doldrums. Not only did Lou Reed sanction the recording, he also directed the video. LouBo really happened, even if few of the obituaries mentioned it. There's a sense that she's building up to something big and mad. Will album 10 have a cover of 'Fuck Tha Police'?

Don't be annoyed at SuBo. And Susan, don't feel the need to apologise for daring to cover a song like 'Imagine'. Songs belong to the people, and they're out there to be heard. There's no such thing as a sacred cow. Especially if you imagine no religion... ■

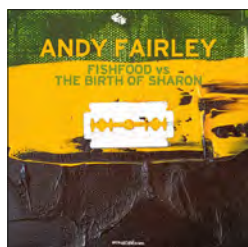
► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

## LOST ALBUMS

#48

### Andy Fairley *Fishfood Vs* *The Birth Of Sharon* (2014)

Chosen by Geoff Barrow, Portishead



"He was from Bristol, and he was around in the early '80s. This album feels like a missing link, in a way. It's kind of post-post-punk, but before the stuff that would follow – the Wild Bunch, Massive Attack, all that. It's got samples, drum machines and a live band, and he's reading all this poetry over the top. There's an amazing energy to it. He did a track called 'Volition', which we always used to play before Portishead came onstage – it's this real baggy hip-hop groove with bits of radio broadcasts coming in, and weird synths. It's fucking wicked."



#### ► THE DETAILS

- **RELEASE DATE** Three tracks were issued on 1981 compilation 'The Recorder'; the rest were released for the first time in 2014
- **LABEL** Bristol Archive
- **BEST TRACKS** Sex Is A Language, Volition
- **WHERE TO FIND IT** Buy the digital album from Bristol Archive's Bandcamp
- **LISTEN ONLINE** [bristolarchive.records.bandcamp.com](http://bristolarchive.records.bandcamp.com)

# Ex Hex

**US alt heroine Mary Timony's new band harks back to the radio-friendly pop rock she listened to as a teenager**

**A**lthough she tells it generously, you can tell Mary Timony is tired of recounting a particular part of her personal musical history. "I grew up in DC during the hardcore thing," she says nonchalantly. "I'm a huge Fugazi fan, went to a bunch of Rites Of Spring shows as a teenager, that really formed me..."

For the past 25 years, Timony has operated at the heart of alternative American music. She was on pioneering US label Dischord with Autoclave at the turn of the 1990s, then Matador with her band Helium. Later, she was a solo artist on Matador and Kill Rock Stars, and collaborated with Carrie Brownstein (then fronting Sleater-Kinney) as The Spells on lo-fi stable K Records. In 2010, Timony and Brownstein co-founded Wild Flag with the latter's former bandmate (and Quasi drummer) Janet Weiss and The Minders' Rebecca Cole on keyboards. But by late 2013 their bi-coastal existence and Brownstein's burgeoning TV career meant they had to call it quits after just one album.

"It was fun while it lasted, and it got me to start really trying to write songs and going on tour," Timony says from her DC home. "I'm really happy to be doing this band now." That band is Ex Hex, the power-pop trio she formed with drummer Laura Harris and bassist Betsy Wright. Their origins stem from Timony's earliest musical experience, one that she recalls with more enthusiasm than her threadbare hardcore anecdotes.

In 1982, the 12-year-old Timony was obsessed with Top 40 radio. "At one point I was even polling people at my school to

**"THE GOAL IS NOT TO BE OURSELVES - IT'S TO MAKE SONGS THAT WE LOVE"**  
**MARY TIMONY**

find out what their favourite song was," she recalls. "I was really obsessed with what the popular songs were. I was obsessed with the radio; it was how I heard music." Within a couple of years, she discovered "these kids that were doing crazy punk shows", but it's her initial period of musical transformation that Ex Hex taps into.

"When we started the band, I was in this phase in my own creativity where I'm asking myself, why do I like music?" says Timony. "What do I want to listen to, just for fun? Why did I even like music to begin with, when I was 12? What are the songs that made me really excited about music? I was just trying to access that part of my brain a little bit."

It was a challenge: "Writing pop music does not come naturally to me *at all*," she says. "I'm much more of a serially weird music person, so pop songs are really hard for me. Ninety-five per cent of the shit that I wrote I had to throw out."

Often when rock artists strive to write pop music, their attempts can stink of superiority. Yet Ex Hex's debut album, 'Rips', doesn't ply a craven aesthetic, but the highly potent feeling that accompanies those early – often pop-induced – musical epiphanies. 'New

Kid' is a classic me-against-the-world battle cry, while 'Radio' details a crush driving past

while you're still wearing your lame summer job uniform. Musically, they draw from the likes of Television, Johnny Thunders and lesser-known REM allies Let's Active, whose frontman Mitch Easter recorded the album's basic tracks over a week in North Carolina.

Timony laughs kindly at the suggestion that Ex Hex are flipping the script to rewrite the classic rock paradigm from a female perspective: "I love that way of looking at it, I hadn't thought of that. Betsy is completely obsessed with Suzi Quatro and Joan Jett, but I think we *are* trying to sound like guys! The goal of our band is not to be completely ourselves – it's to make songs that we love. I've been in other bands where the goal is to express yourself and your

individuality, but this band is coming from a slightly different place." ■ LAURA SNAPES

## ► THE DETAILS

- **TITLE** Rips
- **RELEASE DATE** October 11
- **LABEL** Merge
- **PRODUCER** Ex Hex, Mitch Easter
- **RECORDED** Fidelitorium Recordings, North Carolina; Mary Timony's basement, Washington DC
- **TRACKS** Don't Wanna Lose, Beast, Waste Your Time, You Fell Apart, How You Got That Girl, Waterfall, Hot And Cold, Radio On, New Kid, War Paint, Everywhere, Outro
- **MARY TIMONY SAYS** "The three of us have really similar personalities. We're into making sure that the song is really good and trying to feel the real meaning or the heart rather than trying to play complicated parts. It feels like a band, like a gang. That's really fun."

(Front, l-r) Betsy Wright, Mary Timony and Laura Harris at Fidelitorium in North Carolina, spring 2014



# ANATOMY OF AN ALBUM



**"SOLDIERS WANT TO LAY THE FOUNDATION OF GOVERNMENT. IT'S MADNESS"**

**Fela Kuti**



## STORY BEHIND THE SLEEVE

A collage of Fela in a natty pink shirt with a microphone, superimposed onto a backdrop of military helmets and army boots.

## FIVE FACTS

**1** Following Nigerian independence in 1960, the country underwent military coups and a bloody civil war that left 3.5 million dead and a military government in power. Fela believed the army should be under the rule of elected government. 'Zombie' is a direct attack on the soldiers blindly following the orders of their corrupt superiors.

**2** The 12-minute 'Zombie', like many Fela compositions, fills the entire side of a vinyl record. The original LP release consists of just two songs; the title track and 'Mr Follow Follow'.

**3** Playing the song 'Zombie' live, Fela would adopt a blank stare and arms-forward lurch – a move adopted during anti-government protests in neighbouring Ghana.

**4** 'Zombie' is the definitive work of Fela's Afrika 70 ensemble, but would also be one of the outfit's last. In 1978, Fela's musical director and drummer Tony Allen quit, along with other musicians, allegedly because Fela planned to use performance fees to fund his presidential campaign.

**5** Fela was often accused of misogyny. 'Zombie' features six female backing singers, who were among the 27 'Queens' that Fela Kuti married in Lagos in a February 1978 ceremony.

## LYRIC ANALYSIS

**"Zombie no go turn unless you tell am to turn/Zombie no go think unless you tell am to think"**  
– 'Zombie'

A scathing indictment of the Nigerian military, who act without minds of their own.

**"If you dey follow follow/Make you open eye, open ear, open mouth, open sense"**  
– 'Mr Follow Follow'

Fela preaches vigilance and criticises those who follow blindly, telling them they will always remain in the dark.

## WHAT WE SAID THEN

**"The music of stampede. It undoes spines and unblocks blind spots. It scares and it cares. Here's a guy down to try and capture the hearts of the Nigerian nation when they go to the polls to elect their president in 1983."** Ian Penman, *NME*, March 28, 1981

## WHAT WE SAY NOW

**Not only is it perhaps the quintessential Afrobeat track, but 'Zombie' remains one of the great protest songs, a glorious, tentacular groove that ebbs and flows and delivers its political message with equal parts wit and righteous anger. Little wonder that it caused a stir with the powers that be.**

## FAMOUS FAN

**"'Zombie' is the sexiest track ever... it's one climax after another."** Damon Albarn

## IN THEIR OWN WORDS

"The military are saying they are laying the conditions for a civilian government, but

how can you bring a tailor to lay the foundation for a building when he's supposed to sew clothes? A tailor or a shoemaker cannot construct a building. Yet in Nigeria, soldiers want to lay the foundation of government. It's madness." **Fela Kuti, 1986**

## THE AFTERMATH

On February 18, 1978, Fela was holed up in Kalakuta Republic – the commune in Lagos he had declared independent from the Nigerian government eight years earlier – when the compound was surrounded. Over 1,000 armed soldiers set fire to the building's generator and brutalised the commune's occupants. Fela was dragged from the main house by his genitals and beaten, and his 78-year-old mother was thrown from a window, later to die from her injuries. In response, Fela delivered her casket to the barracks of General Olúfégun Obásanjó, and wrote two songs about the occasion, 'Coffin For Head Of State' and 'Unknown Soldier' (in reference to official findings that Kalakuta was destroyed by "an exasperated and unknown soldier"). After Afrika 70 split, Fela formed a new band, Egypt 80, unsuccessfully ran for president, and continued to record; his last studio release was 1989's 'Beasts Of No Nation', the sleeve of which depicted Margaret Thatcher and Ronald Reagan with devil horns. Fela died of an Aids-related illness in 1997, but his memory lives on. A 2008 musical, *Fela!*, was a Broadway success, while Knitting Factory Records recently reissued Fela's full 45-title catalogue.

THIS WEEK...

# Fela Kuti And Afrika 70: Zombie

As a Brian Eno-curated boxset of Fela's finest work is released, we look back at the album that epitomised Afrobeat's greatest – and most controversial – revolutionary

## THE BACKGROUND

Singer, saxophonist, activist, folk hero, spiritualist, revolutionary: Fela Kuti was a gigantic figure, the African equivalent of Bob Marley, James Brown or Malcolm X. Born Olufela Olusegun Oludotun Ransome-Kuti in 1938 to a wealthy Nigerian family, Kuti studied music at London's Trinity College before returning to Africa to invent a new musical style, Afrobeat: an exuberant mix of traditional Yoruba song, highlife dance, jazz and funk, with an emphasis on politicised black identity. Fela was a showman. Calling himself the Black President, he was pictured with cigar-sized spliffs, and his outspoken views against injustice clashed with the authorities. 'Zombie', his 27th album, pushed this conflict to boiling point.

## THE DETAILS

►RECORDED 1976–1977 ►RELEASE DATE 1977 ►LENGTH 25:24  
►PRODUCER Fela Kuti ►STUDIO Kalakuta Republic, Lagos ►UK SALES Unknown ►TRACKLISTING ►1. Zombie ►2. Mr Follow Follow

# TheWeek

## NEWSDESK

### QUOTE OF THE WEEK

"Festivals have become totally overpriced; they're all about charging 900 quid a ticket so these rich parents can send Jemima and Tarquin for a nice weekend away. I watched a bit of Glastonbury on BBC for the first time in my life this year – I literally forced myself to watch five minutes of Metallica without vomiting"

Mark E Smith on why The Fall are more of a "city band"

### THE NUMBERS

# 24

Hours it took Jack White to conceive and film the video for new single 'Would You Fight For My Love?'

# \$10m

Sum that Run The Jewels will accept to quit the music business forever and write one song a year for their benefactor instead



# 27

Number of live albums in Metallica's new boxset – one from each of their 2014 live dates

## September 23

The date officially proclaimed David Bowie Day in the city of Chicago

### WHO THE FUCK IS...



### Jaggermeryx Naida?

This is the 19-million-year-old anthracothere, or long-legged pig, which has been named in honour of Rolling Stones frontman Mick Jagger.

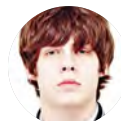
**Why's that then?**

Wake University professor Ellen Miller, who announced the discovery of the species, saw a similarity between the animal's "tactile lips" and Jagger's own famous pout.

**Does it have moves like Jagger too?**

Unlikely. "[The animal's] lifestyle was like that of a water deer, standing in water and foraging for plants along the river bank," says Miller.

### + GOOD WEEK +



**Jake Bugg**

Jake received a phone call from his hero Don McLean five years after writing a fan letter to the country star. McLean told Bugg to "avoid getting married" in a 40-minute chat in which the youngster claims he spoke for "about one minute".

### - BAD WEEK -



**Robin Thicke**

Speaking under oath in a plagiarism case, Robin Thicke admitted he didn't write 'Blurred Lines' after all. He said: "I was high on Vicodin and alcohol when I showed up at the studio. Nine months later, it became a huge hit and I wanted credit."

### IN BRIEF

#### Grandma we love you

Grandmaster Flash is being repeatedly tagged in Facebook updates about people's grandmas, thanks to the tyranny of autofill. Dr Dre has the same problem with his local GP.

#### Keep rollin'

Comedy actor Seth Rogen has been hired as Waka Flocka Flame's 'blunt roller' after the rapper advertised the position online. The job reportedly pays \$50k per year, and morning shifts are unlikely.

#### From me to U2

Following the release of 'Songs Of Innocence' straight to users' iTunes accounts, Bono has claimed he is again working with Apple on a new music format which will prove "irresistibly exciting to music fans" and "tempt them again into buying music". Presumably it won't feature more new U2 songs, then.

► Find these stories and more on NME.COM

### Official RECORD STORE Chart

TOP 40 ALBUMS SEPTEMBER 19, 2014



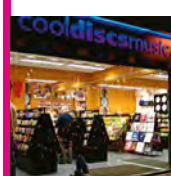
**Catfish And The Bottlemen**  
**The Balcony** ISLAND

Hailing from Llandudno, Catfish And The Bottlemen cite their influences as The Streets, Bob Dylan and The National. 'The Balcony' is their first attempt at combining those three on an album and it bags the Number One spot.

▼ 2	MAD MAD	GEOMA
NEW 3	Gnarwolves	Gnarwolves BIG SCARY MONSTERS/TANGLED
▼ 4	Royal Blood	Royal Blood WARNER BROS
▼ 5	Lullaby And...	The Ceaseless Roar Robert Plant EAST WEST
NEW 6	Dude Incredible	Shellac TOUCH AND GO
NEW 7	Worship The Sun	Allah-Las INNOVATIVE LEISURE
NEW 8	Partners	Barbra Streisand COLUMBIA
▼ 9	Ryan Adams	Ryan Adams COLUMBIA
▼ 10	El Pintor	Interpol SOFT LIMIT
▲ 11	AM Arctic Monkeys	DOMINO
▼ 12	In The Lonely Hour	Sam Smith CAPITOL
NEW 13	No Sound Without Silence	The Script COLUMBIA
NEW 14	Be Slowly	Jaws RATTLEPOP
NEW 15	Somewhere Under Wonderland	Counting Crows CAPITOL
▼ 16	Wanted On Voyage	George Ezra COLUMBIA
▼ 17	At Best Cuckold	Avi Buffalo SUB POP
▼ 18	Live At The Rainbow '74	Queen VIRGIN
▼ 19	Crush Songs	Karen O CULT
NEW 20	Bulletproof Picasso	Train COLUMBIA
▼ 21	Manipulator	Ty Segall DRAG CITY
▼ 22	The Physical World	Death From Above 1979 FICTION
▼ 23	X	Ed Sheeran ASYLUM
▼ 24	Jungle	Jungle XL RECORDINGS
▼ 25	The Whole Story	Kate Bush RHINO
▲ 26	The Motown Years	Michael Jackson & Jackson FIVE MOTOWN
▼ 27	If You Wait	London Grammar METAL & DUST
▼ 28	World Peace Is None Of Your Business	Morrisey HARVEST
NEW 29	Lateness Of Dancers	Hiss Golden Messenger MERGE
▼ 30	Annabel Dream Reader	The Wytches HEAVENLY
NEW 31	...Presents The Way Out Sound From In Time & Space	Machine AMPLE PLAY
▼ 32	Stars	Collabro SYCO MUSIC
NEW 33	X	Chris Brown RCA
NEW 34	Blue Smoke - The Best Of	Dolly Parton MASTERWORKS
▼ 35	LP1	FKA Twigs YOUNG TURKS RECORDINGS
NEW 36	The Stone Roses	The Stone Roses SILVERTONE
NEW 37	Eric Clapton & Friends: The Breeze	Eric Clapton POLYDOR
NEW 38	The Bones Of What You Believe	Chvrches VIRGIN
▼ 39	Lost In The Dream	The War On Drugs SECRETLY CANADIAN
▼ 40	Goddess	Banks HARVEST/GOOD YEARS

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

## TOP OF THE SHOPS



### THIS WEEK COOL DISCS

DERRY

FOUNDED 1996

**WHY IT'S GREAT** They are keen supporters of the Irish music scene and offer a free, limited CD when customers spend £10 on local music.

**TOP SELLER LAST WEEK** Interpol - 'El Pintor'

**THEY SAY** "We are very grateful to have a hardcore local customer base who are very loyal to the cause."



# SOUNDTRACK OF MY LIFE



Donald Fagen  
of Steely Dan

Prince



## Cate Le Bon

Singer and  
songwriter

**THE FIRST SONG I  
REMEMBER HEARING**  
**'Rikki Don't Lose  
That Number' -  
Steely Dan**

"I remember hearing it while driving through a local village, on one of the many holiday mixtapes my dad used to make, and thinking it was great. My dad used to make these crazy mixtapes. They varied in taste and style, but he was a big Steely Dan fan."

**THE FIRST SONG I  
FELL IN LOVE WITH**  
**'Tiger Feet' -  
Mud**

"It's a great song anyway, but when you're a kid a song called 'Tiger Feet' is amazing. My auntie and uncle in Liverpool had just bought this massive house and they had this jukebox in a corner of a room that had no furniture. I used to continually put 'Tiger Feet' on and dance."

**THE FIRST ALBUM  
I EVER BOUGHT**  
**'Hangin' Tough' -  
New Kids On  
The Block**

"My dad always used to make me buy my music on vinyl even though we didn't actually have a record

**"MY DAD USED TO MAKE  
US BUY VINYL AND THEN  
COPY IT. SO WE'D END UP  
WITH A SHIT TAPE"**

player in the house. What he'd do is make us buy an album on vinyl and then somehow he'd copy it to tape, give us that and put the vinyl away somewhere. So we ended up with a shit tape. In this particular instance I think he was bestowing quite a lot of faith in New Kids On The Block ever being collectable."

**THE SONG THAT  
MADE ME WANT  
TO PLAY MUSIC**  
**'Embassy Row' -  
Pavement**

"My dad first played me Pavement's [1997 album] 'Brighten The Corners' because he was concerned that I was getting into the Red Hot Chili Peppers and he was making a stand. 'Embassy Row' from that record blew my mind. It's got a peculiar beginning and then it explodes into this ripper of a song."

**THE SONG I CAN NO  
LONGER LISTEN TO**  
**'Did You Ever  
Love Me' -  
Fleetwood Mac**

"If I hear a song I love, I'll play it over and over until that one time you ruin it for yourself. My friend played me 'Did You Ever Love Me' and I was like, 'Oh my god, what is this song?' I made him play it over and over again and promised I wouldn't overplay it and ruin it, but I did."

**THE SONG I DO  
AT KARAOKE**  
**'Take It Easy' - Eagles**

"I always want to do 'Take It Easy', because it's one of those songs that everyone always goes, 'Oh, this song is great!' in the intro. But I don't have the voice for karaoke, so whenever the vocal starts I manage to rinse all the fun and emotion out of such a great song and everyone groans. But I will still always do it."

**THE SONG I CAN'T  
GET OUT OF  
MY HEAD**  
**'I'm The Man, That  
Will Find You' -  
Connan Mockasin**

"That's been in my head a lot. Our drummer is from New Zealand and played us his new record, which is incredible. This track is just a trippy, great song. Connan Mockasin was probably the best thing I saw at Glastonbury this year."

**THE SONG I WISH  
I'D WRITTEN**  
**'Life On Mars?' -  
David Bowie**

"It's just this strange, unlikely anthem. The lyrics are so mental, yet it's this incredible, anthemic song. He manages to write songs that are impenetrable but you can also attach real personal meaning to them, even though he's writing about cosmic, off-the-wall stuff."

**THE SONG  
I WANT PLAYED  
AT MY FUNERAL**  
**'Let's Go Crazy' -  
Prince**

"It starts with all the creepy organs and then it just explodes into this incredible, chirpy dance song. We're all going to die, aren't we? There's no point crying about it."



Connan  
Mockasin

# Rad ar

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

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

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

20

# Raury



## The genre-splicing Atlantan has already found a fan in Kanye

**O**n his debut EP, Raury declares himself a prophet and a saviour. Bit of a cheek? Maybe so, but the wildly ambitious blend of hip-hop, confessional pop and rock on 'Indigo Child' is close to heaven-sent.

The EP's highlight, 'God's Whisper', is a bravura collision of gospel and folk with a messianic chorus Kanye West would kill to lay his mitts on – indeed, 'Ye had Raury flown out to his supervillain's lair after seeing the video for the track. But the 18-year-old Atlanta resident, now signed to Columbia, is a long way off making his own personal 'Yeezus' yet. He just wants to save the world.

"I wanna show how powerful music is in a positive way," he says. "That's what I mean when I talk about being a saviour. Too often it gets used to show who's richer than who, who's got the biggest cars. People are

so in love with all this superficial bullshit that has nothing to do with what life's really about."

The EP takes its name from a theory that today's crop of kids, far from being the feckless smartphone-fondlers they're routinely portrayed as, can make use of the internet to become smarter, more tolerant human beings (Raury taught himself to play guitar from YouTube).

"A lot of people from the generation above us look at us like we're just lazy and useless," he says. "But they don't know what it's like to grow up in a world with so much distraction. I'd like to focus on the positive aspects of our generation and show us in a better light."

Despite recently graduating, Raury hated high school for the "sheep-like mindstate" it induces in students, a frequent source of strife with his mum – you can hear her arguing with Raury on the EP.

"A lot of America is cheating the young by selling them sex, drugs and money," he says. "I'm not about that. I want to use music in the complete opposite way, to encourage people to believe in themselves and have hope in mankind as a whole." ■ ALEX DENNEY

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

► Raury blogs  
exclusively  
for NME

## ► THE DETAILS

► **BASED** Stone Mountain, Atlanta

► **FOR FANS OF** Frank Ocean, Kid Cudi, OutKast

► **SOCIAL** twitter.com/raury

► **SEE HIM LIVE** London Red Gallery (October 7), and supporting SBTRKT at Nottingham Rock City (October 1) and Brixton 02 Academy, London (2)

► **BUY IT NOW** 'Indigo Child' EP

► **BELIEVE IT OR NOT** Despite hating school, Raury quite fancies going back to college one day to study anthropology: "I have a natural curiosity towards human development"



**Horsebeach**

Like Martin Courtney and co watching *Coronation Street* through a wet window pane, Horsebeach offer a uniquely Mancunian take on Real Estate's lackadaisical indie-pop sound. The four-piece released their debut, self-titled album in July. Standout track 'Faded Eyes' captures the band's laid-back style with frontman Ryan Kennedy showcasing his innate ability to deliver a breezy melody.

► **SOCIAL** facebook.com/horsebeachband

► **HEAR THEM** horsebeach.bandcamp.com/

► **SEE THEM LIVE** Supporting Lust For Youth at Manchester Soup Kitchen (September 27)

**Frk Fryd**

Disproving the notion that all Norwegian rock music is pale of face and Satanic of belief, Stavanger's Frk Fryd are a fiery grunge quartet in the spirit of '90s heroines L7 and Kittie. Although sung in their native tongue, Frk Fryd's two EPs to date, 2012's 'Baandtvang' and last year's 'Tell Dine Skritt Igjen', transcend all barriers with the international language of punk rock. Like their metal cousins, however, Frk Fryd can headbang with the best of them.

► **SOCIAL** facebook.com/frkenfryd

► **HEAR THEM** frkenfryd.com

**Heavy Heart**

Peckham boy-girl duo Heavy Heart have only two gigs under their belts and barely a few months spent being a 'band'. Their lush, guitar-led tracks, however, suggest a wealth of artistic talent that belies their short history. 'Daisy Chain' and 'Another Wave' are the first two sumptuous tracks from a forthcoming EP that will be the band's first release – it promises to be a graceful and rewarding listen.

► **SOCIAL** facebook.com/heavyheartmusic

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



Fictionian

**NME BUZZ BAND OF THE WEEK**

**Fictionian**

With a hint of Perfume Genius' slow-building brilliance about his debut track 'Full Circle Influence', Fictionian's emergence a couple of weeks ago got a lot of people very excited. Naturally, details about him are scarce – all we really know is that he's young, plays many instruments and has a knack for producing full-bodied pop masterpieces. And right now, that's just fine.

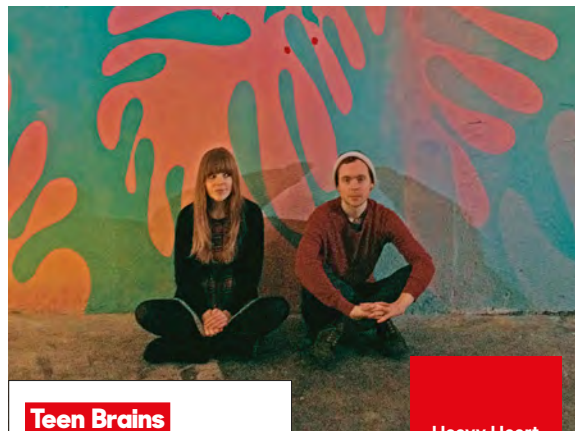
► **SOCIAL** twitter.com/fictionian

► **HEAR HIM** facebook.com/fictionian

**FF**

Seattle DIY trio FF were relatively obscure until signing with Couple Skate Records. They're getting ready to release debut album 'Lord', and first single 'Caught In A Dream' is a nod to their Seattle roots. It's full-pelt Nirvana in places, with vocalist Harley Thompson growling his lines over fierce melodic guitars. Gnarly and purposeful, these guys could be the next sound of Seattle.

► **HEAR THEM** soundcloud.com/couple-skate-records



**Teen Brains**

Describing themselves as 'noisy surf pop', Teen Brains' music is soaked in reverb with a woozy nod to psychedelia. Newest cut 'Flume' features on Leeds label Beech Coma's recent compilation, and the Norwich duo of Jack Palfrey and Tyler Darrington have an EP of their own on the way shortly.

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

**Ameriglow**

There's a fair bit of mid-'90s Radiohead about Greensboro, North Carolina act Ameriglow, with hints of Jeff Buckley and The Shins thrown in for good measure. They've recently completed a Kickstarter campaign to support latest album

Heavy Heart

'A Heavy Heaven For Robby', which is dedicated to a friend who died a few years back.

► **SOCIAL** facebook.com/ameriglow

► **HEAR THEM** ameriglow.bandcamp.com

**Uh Bones**

Chicago's Uh Bones stay true to their '60s influences, right down to the rickety production and the organ that drives each of their songs. Last year's 'Only You' is their best effort so far, a strutting whirl through Kinks-esque riffs and a lysergic psych undercurrent. Look out for news on an album soon.

► **SOCIAL** @uhbones

**BAND CRUSH**

**Jesse F Keeler**  
Death From Above 1979



**Big Black Delta**

"Big Black Delta is Jonathan Bates, who used to be M83's keyboard player; he's from Illinois but lives in LA. I saw him opening for Gary Numan recently, and I was amazed the whole audience didn't leave afterwards, because nobody could've topped that set."



► **HEAR THEM** uhbones.  
bandcamp.com

## King Kartel

King Kartel's latest track 'Gunslinger' attempts to reanimate the glory days of The Jam and The Libertines. Many have tried that trick before, but there's something highly appealing about the Manchester band's efforts.

► **SOCIAL** facebook.com/kingkartelofficial

► **HEAR THEM** soundcloud.com/king-kartel

## Boothroyd

Boothroyd is the nom de guerre of Peter M Boothroyd, a 21-year-old Mancunian studying in London. Over the past year his strange electronic music has generated a huge amount of attention, all off the back of a few MP3s. His debut EP 'Idle Hours' proves the hype correct. Four tracks of slick, abstract techno, it sounds like Actress remixing the gloomy ambient sides of Bowie's Berlin trilogy. His Twitter game is strong, too.

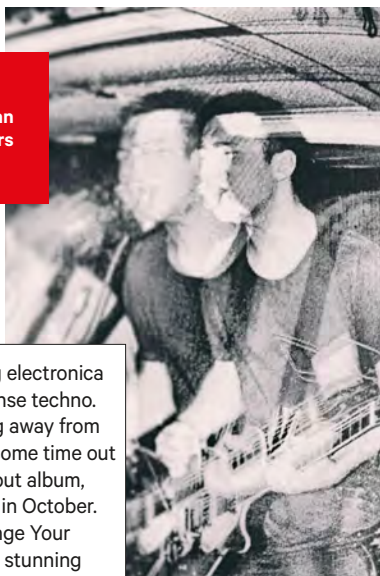
► **SOCIAL** twitter.com/\_Boothroyd

► **HEAR HIM** soundcloud.com/tri\_angle\_records/boothroyd-nyc

## Attaque

These days Dominic Gentry, aka Attaque, can be found

American  
Wrestlers



making uplifting electronica rather than intense techno. After gravitating away from DJing, he took some time out to shape his debut album, 'ON LY OU', due in October. New track 'Change Your Mind' features a stunning arrangement of shifting textures, the euphoria elevated further by vocals from Adam Pleass of Qtier.

► **HEAR HIM** soundcloud.com/attaque

## Wasters

Wasters' debut song, the frantic, cathartic 'Change Your Mind', should appeal to anybody who likes fuzzy, lustful indie. An impressive early tease, the Welsh four-piece have several more tunes up their sleeve.

► **SOCIAL** @wstrs

► **HEAR THEM** soundcloud.com/wstrs

► **SEE THEM LIVE** Cardiff Sŵn Festival (October 18)

## Foreign/National

With their debut EP released just this month, Foreign/National make a strong point about their value to Melbourne's bustling psych-



Foreign/  
National

**Boothroyd's slick, abstract techno sounds like Actress remixing Bowie**

pop scene. Their melodic sound is as summery as it gets, and each heady anthem is as uplifting as the last. Their best is 'Life Tourist', which takes shimmering guitar chords and woozy pop vocals and blitzes them all with an MGMT-style lick that just begs to be blasted out across a sun-kissed beach.

► **SOCIAL** facebook.com/foreignnational

► **HEAR THEM** soundcloud.com/foreign-national

## John

This London duo recently released a self-titled three-track debut EP via Brain Wave. There are energetic riffs, a menacing vocal that is a distorted scream for the most part, and fierce drums that just about hold everything together.

► **SOCIAL** facebook.com/johntimestwo

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

# Radar NEWS ROUND UP

## KRILL'S UK RELEASE

Bostonites Krill kicked up quite a fuss with their 2013 album 'Lucky Leaves', and now it's finally getting a UK release on new label Steak Club. Released on vinyl on November 17, it includes a brand new UK-only bonus track, 'Peanut Butter', which is streaming online now. Krill are planning some British dates in early 2015.

## TRUE PANTHER SIGNS TOBIAS

One of *Radar's* favourite artists of the past 12 months, Tobias Jesso Jr, has announced he's signed to True Panther Sounds. The Canadian also shared his first video, playing a new song called 'Without You' alongside early track 'Just A Dream' in a crowded bar for La Blogothèque.

Tobias Jesso Jr



Klaves



## PMR GETS SUBBED

Disclosure and Jessie Ware's label PMR has launched a new venture, PMR Beat Club. They say they're not going to stick to one genre, and first act Klaves gets them off to a flying start. The 21-year-old Polish newcomer has supported Nicolas Jaar, and releases his 12-inch 'People/Oh No' on October 12.

## PINS COME BACK

Manchester's Pins are releasing a special tape for this year's Cassette Day, which takes place on September 27. Featuring covers of tracks from the 'Nuggets'-style 'Girls In The Garage' compilation, it's out shortly before the Bella Union band head over to the US for a tour.

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





Slum Of Legs

## Beatenberg

The South African trio mix elements of Vampire Weekend and Bombay Bicycle Club on debut album 'The Hanging Gardens Of Beatenberg', released in their home country earlier this year. 'Rafael' is the song to check. ► **SOCIAL** @beatenberg\_band ► **HEAR THEM** soundcloud.com/beatenberg

## Lanks

Melbourne's Will Cuming makes layered and intricate music under the name Lanks,

and released his debut 'Thousand Piece Puzzle' EP earlier this year. The electronic beats, off-piste guitars and sparse bass are brooding, complex and deeply interesting.

► **SOCIAL** facebook.com/lanksmusic  
► **HEAR HIM** soundcloud.com/lanksmusic

## American Wrestlers

The only information available on American Wrestlers is that they recorded their seven-track record 'AW' on a cassette somewhere in America. VHS-quality production, Ariel Pink-style jangles and Kurt Vile chords underpin the supreme melodies of tracks like 'Holy', and the fantastic 'I Can Do No Wrong', and all the tracks share the same blissful aura. ► **HEAR THEM** americanwrestlers.bandcamp.com

## Freddie Dickson

Freddie Dickson's sound carries a certain sass in its strident tones, which has found him being compared to Lana Del Rey. Latest track 'News' has dark-pop traits, creating a compelling environment for his fiery, emotive words ("I've erased my desire for you, I've replaced it with something new"). It's the title track from Freddie's forthcoming EP, out in October on Columbia. ► **HEAR HIM** soundcloud.com/freddie-dickson

## Slum Of Legs

The seeds of Slum Of Legs were sown in 2012 when singer Tamsin and guitarist Kate went to All Tomorrow's Parties and were struck by the heavy bias towards serious men with beards. Slum Of Legs are now a six-piece 'grrrl-gruppe' playing intense indie-pop smeared with Velvets-y viola. They released their debut seven-inch 'Begin To Dissolve' on Brighton DIY label Tuff Enuff. ► **SOCIAL** facebook.com/slumoflegs ► **HEAR THEM** riotsnotdiets.bandcamp.com ► **SEE THEM LIVE** Brighton West Hill Hall (October 3)

## NEW SOUNDS FROM WAY OUT

This week's columnist

## NME'S MATT WILKINSON

New Music Editor



## NEW BREED TOUR 2014: MEET THE SUPPORT ACTS

One of the absolute best things about editing *Radar* for *NME* is that I get to play matchmaker for new bands – sending them out on the road together kicking, screaming and, hopefully, tearing the collective roof off the nation's most exciting music venues.

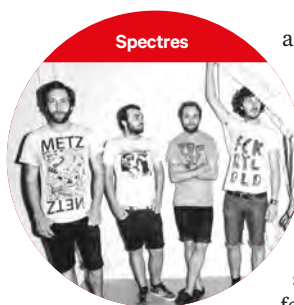
So it's with much excitement that the NME New Breed Tour 14 looms into view, headed up by Superfood and Honeyblood and stopping off at nine towns and cities across the UK in October and November. As well as those two soon-to-be major players heading things up, we've also handpicked a host of *really* new bands for you to check out too. Every night of the tour we'll have a local act opening proceedings, who've been given the gig solely on account of their rising promise.

**Orange Vision** are playing Oxford, having got the nod after we were bowled over by their SoundCloud track 'How You Feel', which combines new wave guitars with a nifty spoken-word interlude featuring a lost Marc Bolan interview. Elsewhere there's Leeds heroes **Post War Glamour Girls**, Norwich surf-punks **Claws** and one of Brighton's finest acts of recent times, **Demob Happy** (above) – their track 'Suffer You' is one of the year's most invigorating. Moving west, Bristol fans will get the chance to see **Spectres**, whose Howling Owl label was recently featured in *NME*'s scene piece on the city. Manchester newcomers **Man Made** and Glaswegian enigma **Roxy Agogo** are also set to appear in their respective cities.

Finally, in London we've got one of the country's most promising new bands, **Bad Sounds**, whose debut track 'Living Alone' made jaws drop earlier this summer when it arrived seemingly out of nowhere. Oh, and that's not all – kicking off the tour in Birmingham on October 31 will be some extra-special hometown heroes. More to be revealed about that in a few weeks' time...

Tickets for NME's New Breed Tour are on sale now. Headed up by Superfood and Honeyblood, and with a local support act each night, the tour calls at the following venues: ► **BIRMINGHAM** The Oobleck (October 31) ► **GLASGOW** King Tut's (November 1) ► **LEEDS** Brudenell Social Club (3) ► **NORWICH** Epic Studios (4) ► **OXFORD** O2 Academy (5) ► **MANCHESTER** Deaf Institute (6) ► **BRISTOL** Louisiana (10) ► **LONDON** Dingwalls (11) ► **BRIGHTON** Haunt (12)

Next week: Martin Doherty from Chvrches



Every night of the tour will be opened by a new local band



## Radar LABEL OF THE WEEK

### Tuff Enuff



► **FOUNDED** In 2012, by Tobi Blackman and Celia Mae Jones  
► **BASED** Brighton  
► **KEY RELEASES** Various Artists – 'Why Diet When You Could Riot?' (2012), Roseanne Barr – 'Repulsion' (2012), Ye Nuns – 'Nun More Black' (2014)  
► **RADAR SAYS** Tuff Enuff is an offshoot of Brighton riot grrrl/queercore night Riots Not Diets, releasing annual compilation albums of tracks from their live guests. As well as vinyl, the label has issued extremely limited demo/live tapes from UK DIY stars Dog Legs, Frau, The Middle Ones and No Ditching.



**"It was my last opp  
If it didn't work, I w**

For five long years fans wondered what had happened to Jamie T. Would he ever make music again? Was he even alive? "It didn't really bother me what anyone thought about anything," he tells Jenny Stevens, as he discusses death, depression and his brand new record



portunity to do it.  
was fucked"



25



**S**o there he is. Hunched in front of a window in a studio in Hackney, east London, guitar in his grasp. Black cap, leather jacket, bitten fingernails. So this is where he's been. The elusive Jamie T.

The prophet, the poet. The wide boy from Wimbledon who enraptured a generation with his half-barked, half-sung tales of modern Britain. In 2009 the world was Jamie T's oyster. A self-proclaimed "*10-a-day... little shit*" with two critically adored albums under his belt, a fervent fanbase, a Mercury nomination, chart success and world tours.

And then he disappeared. A shadow in the city's concrete wilderness. "It was a weird concept, hearing people say I'd died," he says, all wide vowels and cockney brogue. "People would call me up and be like, 'Oh God, I'm so glad you're not dead.' I was like, 'If you thought I was dead, why did you call *me*?' Wouldn't you call someone else? Weird concept to call up a fucking dead person."

But people cared. They really cared, in fact. Because Jamie T is a raconteur with a rare gift. Cut from the same cloth as Joe Strummer, Paul Weller, Damon Albarn and Mike Skinner, he's a songwriter with an uncommon ability to make the mundane extraordinary. He found beauty in the banality of city life. Splendour in its squalour. There was never anything particularly remarkable about his tales. Anecdotes from lives that drift past us at bus stops and in shop doorways, overheard in pub toilets and hollered on the last tube home. But it was the characters that transformed them. Sheila who drowned, drunk, in the Thames; "*clean young mess*" Georgina; boys with "*too much gel and a whiff of dad's cologne*"; drug dealers and bank robbers, kids in checked shirts and Wallabees, scallywags, fine young Galahads and Jacks and Kens and Jimmys. Characters so vivid in their familiarity to our own lives.

But four years is a long time to disappear for, and in an Insta-everything age, it's even longer. And as he sits in this small room, stooped over the guitar that he'll hold like a third arm throughout our interview, it's clear there have been spells when Jamie T hasn't seen many other people. Now 28, he moved into this studio two years ago, away from the shed in the Wimbledon back garden he worked in previously, to record what would become his third album, 'Carry On The Grudge'. "I needed a change," he says. "Gone are the days when I slept in rooms with blinking lights and synths. I can't handle that shit any more."

He doesn't invite me to sit down when I walk into the room, so I perch on the sofa next to him. As I get my dictaphone out of my bag, a pack of Camel Lights tumbles out. I quickly

Jamie T in his studio in Hackney, east London



**"I didn't really want to talk to anyone. You can close off in a pub and not listen"**

shove them back inside. He stops playing and places an ashtray down next to me. Writers, so it's said, are born watchers and Jamie Treays is still very much an eagle-eyed social observer.

There's not a lot to look at in here, though. A pile of guitar cases in one corner, mixing desk, piano. A boombox that could have been bought in Dixons in 1999 and a carpet that doesn't look like it's been hoovered since then either. It's not entirely clear whether he's comfortable in his studio, but you get the impression that he's not very comfortable anywhere. Sometimes he sits awkwardly, shifting in his seat. He might rock forward, or look out of the window at the grey mid-morning sky. Other times, though, he transforms into the Jamie Treays you imagine

his mates see. When he gets excited, he sits bolt upright and smacks his palm against his guitar with a thump. He's still handsome, in a roguish way, with blue eyes that come at you like a pair of headlights. And he's funny with it. The kind of quick wit that comes from someone who doesn't take bullshit gladly. He's closed off about what's been going on since he disappeared four years ago, but there's an honesty in that, too.

"I just didn't pick up the phone," he shrugs. "It's not that complicated, really. I didn't really know much about the internet growing up, it wasn't a thing to me. People were always saying 'you're a MySpace-generation artist', but I wasn't. I was playing fucking shows."

"Look. I'm not against it, I just didn't feel like it was for me. I'm a private person. It doesn't correlate to me to want to keep people aware of what I'm doing. I know it annoys people and they think it's arrogant, but it's a self-preservation tactic. I'm not purposefully



trying to be a dick about it, I just don't particularly want people knowing my whole life."

Did he care that people thought he was dead? "At the time I was caught up in a lot of other things, so it wasn't really a bother to me what anyone really thought about anything," he says sharply. "Looking back, maybe I should have said, 'No, I'm not'... but it just didn't seem all that important."

## There had been

whispers coming from Jamie T's corner for a while, however. First, there was the track he put out with Rancid's Tim Armstrong at the end of 2012 – a new version of Rancid's 'Wrongful Suspicion', credited to Tim Timebomb & Friends. Then, pictures of him at work started to pop up on social media. On July 1 this year he made his first contact with fans in five years. In a handwritten note on his website, he said he'd "decided it might be time to play a few shows". Tickets for each of the dates – Glasgow, Liverpool, Portsmouth

and then an additional one in London – were snapped up almost instantaneously. But it was the surprise show he played at Reading Festival that really marked his return. News of the gig spread around the site like Chinese whispers; when he appeared, it felt like the whole site had flocked to get a glimpse of him. He repaid them with the most electrifying set of the weekend, reeling out old favourites 'Sheila', 'Sticks 'N' Stones' and 'Salvador' like he'd never been away. Even new tracks 'Don't You Find' and the pulsing 'Zombie' went down like old-timers.

Beneath the jubilant veneer, Jamie was facing some old demons. His 2007 debut 'Panic Prevention' was named in part after the debilitating panic attacks he experienced. Asked what his expectations were for the live comeback, he looks at the floor. "To survive it," he mumbles. "I wanted to play again because it'd been so long. But I'm a bit terrified of playing live now, as I was when I was younger.

There's generally two types of people onstage, I've found. There's people who come off stage in quite a celebratory mood and party, but I get the opposite: I have a fucking cold comedown from the adrenalin.

"I love playing live but it's a lot to take on, especially as a solo artist. I find it quite a strain on my mental health at times... the way people look at you after shows, the look in their eyes is different. Sometimes people just grab you; they assume you're theirs for the taking. I struggle with that sometimes."

That strain led him to shut off from touring altogether after the album campaign for 2009's 'Kings & Queens'. "I didn't want to play live any more. I was tired and I was worn out and I was worried about my health really," he says. "I wanted to take time off and work on the record. Obviously, that took quite a lot longer than even I expected it to."

There are many reasons for Jamie's slow return. Firstly, there were the mental-health issues. A gruelling touring and promotional schedule had taken a huge toll on him, leaving him "demoralised and alienated from everyone" and unable to "connect with human beings, on any kind of level that I felt like was normal". So he retreated to take stock. "I just wanted to sit down and really think about what I wanted out of music, and if I really wanted to do it," he says.

There were two periods when he stopped

## FEEDING THE ENMITY

The influences behind  
'Carry On The Grudge'

"I was really interested in a song by Marcy Playground called 'Sex And Candy' that I liked as a kid. I would describe it as post-grunge, an after-party thing. I was obsessed with it, and I was trying to get that mood. It took a while to learn how to do it."

"I became quite obsessed with writing traditional songs. I suddenly decided I didn't know how to do it, so I spent a lot of time just writing and trying to learn how to play other people's songs. People like Townes Van Zandt, Bran Van 3000, The Replacements and stuff like that. Learning other people's songs is something I never really did all that much, but it kind of teaches you something new."

working altogether, after his dad was diagnosed with cancer and his mum suffered a series of strokes. "My parents had been sick and things like that, and other people in my life had been quite ill. It just didn't seem like a good time to work on music."

As the American novelist David Foster Wallace once wrote, "human situations are writers' food". And as he stopped playing shows and retreated into his own world, Jamie started eating himself. "I think it pushed the album in a more insular way," he says. "It became a more emotional kind of record than it maybe would have been otherwise."

## There's no doubt

that 'Carry On The Grudge' is a personal album, an introspective look at the life of a twentysomething man coming to terms with life, love and mortality. It's a progression in musical terms, too. During his time away he taught himself

how to play songs with more traditional pop structures: verse, bridge and chorus. The result, in his words, is more "refined".

It's also a brutally honest record. "Sometimes I feel like there's someone in my head", he growls on 'Peter' – a song about his terrifying alter-ego who wants him dead, hates his friends, "hates your band" and wants to "fuck your girl". 'The Prophet' offers the most startling insight into his mindset at the time. It's a graphic tale that appears to be set in ➔



Jamie T shot for NME  
in October 2009

a crack den; there's a whisky-fuelled punch-up while somebody drinks their friend's urine. He runs into an old acquaintance, who sits down next to him. "She asks me is it painless?" he sings; "Am I humouring the brainless?/Being young and drunk and all fucked up and being in entertainment".

Was that really how he felt? He stops playing his guitar for a moment. "I was always quite aware of being young and not really giving a fuck about what people thought," he says. "I think some people around me thought I didn't know what I was doing. They were like, 'You've got to be careful, you'll ruin your career.' I was like, 'You don't know jack shit about my career. You don't know what I want out of this; don't talk to me about things you don't know.' It's something to do with that, the judgement that I was feeling at that time."

And it's true. Read any article about Jamie

T from back in the day and the general consensus was that he was a cocksure young man with a lot to say for himself. It was also that he drank – a lot. He's been open in the past about how he used alcohol as a way to alleviate the panic he felt playing live, and descriptions of "mucho boozing", "White Lightning, heightening all my courage, quick wit", drinking gin and tonic and "puking up all over your Capri car bonnet" seemed like late-teen japes on his previous records. But he's grown up now. And being "young and drunk and all fucked up" has a more sinister ring to it.

"I suppose I was drinking quite a lot," he recalls. "I was 21 years old. Living night for day, day for night. I used to do interviews in the pub because it seemed like comfortable territory. I spend a lot less time in pubs these days. But it came to a point where I didn't really want to speak to anyone. You can close off in a pub quite a bit, and not really listen to what people have to say. I used to do that quite a lot because I didn't want to hear what anyone had to say."

Was he drinking too much? "Alcohol has always been in my life in some shape or form, even from when I was a very young kid. It's something I have struggled with before, and throughout my life. There were moments when I felt it was affecting my work, and I wasn't happy about it. And so it came out through songs. A lot of the songs [on this album] are quite personal struggles, of trying to keep busy and keep doing things and not let depression take over."

There are also references to drugs on the album. Was that a struggle too? "Drugs and

## THE LEGACY OF 'PANIC PREVENTION'

What's changed since Jamie T's 2007 debut?

"That first album was about having fuck all to say because no-one was going to listen anyway. So that was the political slant, if you will, 'cos what did we have, really? We had fuck all. After the '90s it was a cultural wasteland. The only option that was available was to get a Tory government in. We certainly suffered... a lot of my friends have good qualifications but couldn't get the jobs. How it is now, I don't know – I don't really live in that world so much as I get older. I don't keep up with things all that much."

thing... It was a part of my life and I wrote songs about it, as with everything that is part of my life. On the new album a lot of things I've written about are things that I've never written about before, really. Subjects that I've never really accounted for."

Such as? "General areas of the mind. Depression. Alienation. I've talked about alienation in the city before, but more personally, more from one person's standpoint. They're all firsts for me. It's important that I tried something new for me, and something difficult."

Although he'd touched on the subject of mortality in the two earlier albums, it seems to take a far more adult tone in 'Carry On The Grudge'. There are scenes of "soaked-through sheets", a woman who "didn't die quite right"

alcohol are a part of a lot of people's lives, for different reasons. And they're horrific things really. I'm very aware of that, and I don't want to talk about it on a level of 'tortured artist' shit and glamourise it, because it's a serious

and a philosophical look at what comes "between the birth cry and the death wail". "It's quite a morbid record, I suppose," he says. "I think I got a slight obsession with death, and and what it means to be alive. So a lot of the record was based in that kind of headspace."

"A few people passed away in my life, so it was certainly on my mind a lot. When people pass, generally, it can leave a stench in the air, around a group of friends." He sighs. "That's the wrong way to put it, 'a stench in the air'. A pretty dark... kind of something that's catching that you've got to be careful of."

Wrought through the darker moments on 'Carry On The Grudge' is the theme of love. There are lovers lost in the macabre album opener 'Limits Lie' and 'Mary Lee'; ex-partners vanishing overseas in 'Don't You Find'; a woman who attempts to save him ("like an essay she tried to correct me") in 'Rabbit Hole'; another to whom he's "just another lover to a friend" in 'Turn On The Light'. It sounds as though he'd been having a bit of girl trouble over the last few years. "I'm always having girl troubles. When have I stopped having girl trouble?" he yowls, eyes wide with hilarity at the suggestion.

'Limits Lie', one of the album's most painful







"I love playing live but it's a lot to take on": onstage at Reading 2014

and poetic reflections on heartbreak, was written after listening to "a lot of Rolling Stones and a bit of Bob Dylan and some Blur".

"I was listening to things that were quite misogynistic, in a weird way... 'Cos these are beautiful love songs, but underneath it they're fucking scathing, like 'Under My Thumb' and [Dylan's] 'Don't Think Twice, It's Alright', where he's like, 'You just kinda wasted my precious time'. It's so flippant, it's fucking rude. There's some great lines in 'No Distance Left To Run': 'I hope you're with someone who makes you feel good when you're sleeping

tonight... but when you're coming down think of me'. It's a horrible thing to say - 'at your most vulnerable moment think of me'. The beauty of saying goodbye to someone, but also being like 'fuck you' really hit me. So I was trying to write a song with that kind of temperament to it."

The result, in 'Limits Lie', is the kind of break-up song that burns like a lump in the

back of the throat: "Remember me forever, I'm the weather, my tears are the rain". I read the lyrics back at him. "It's certainly based in that area of songwriting," he says. I ask him if he's in a relationship now. "I don't talk about my personal life. It's a rule I have."

**After everything**, is he happy?

"Just generally in life I'm in a better place than I was. I'm excited about things. And there are things I wanna do, and plans, and I have a lot on. I'm happier that way, I think." He reels off a list of things he wants to achieve: writing songs for other people, film scores. "I'm up for anything, really," he says.

He credits work with helping him out of depression. "Part of the problem I was having with doing the record, before I really started to push towards the end of it, was that I wasn't doing enough. And I was just kind of festering in my own shit, a bit. Working is such a good way of getting out of a lot of things, because after a while you realise you're driving yourself stir crazy, just thinking about stuff too much."

He wrote over 180 songs for this album over those four years - some of which, like 'Don't You Find', 'Mary Lee' and 'Limits Lie', were started just as he finished touring the second album. "I was always in the studio, always pumping tracks out, and I never seemed to finish anything. I would have all these tracks in the air and never get to the bottom of anything. And I think that's quite bad for my self-esteem, that I never saw any of the fruits of my labour."

Did he feel pressure to release something sooner? "As I think back on it, it might have been five years and people were asking, 'What were you doing? Where were you?', but a lot of the time I was in the studio just busying myself," he says. "I did worry at one point that I was getting into 'Chinese Democracy' territory. I had moments when I was like, 'Shit! I better get going!' My theory on it

was that I wasn't willing to ride any of the past success I'd had into another record. You end up in a position where, yeah, you sell out loads of gigs for the next fucking album because people liked your last album. They're there because you're on a wave. But when your album is shit,

## "It's important that I tried something new for me, and something difficult"

no-one listens to you any more and you're fucking dropped. So I thought, it doesn't matter if I go away, because as long as my music's good I can start again. Taking so much time off, to me, made sure my album would be good. And I had to make sure I was happy with it because it was my last opportunity to do it. If it didn't work, I was fucked."

And that's the startling thing about 'Carry On The Grudge'. It's not that it took five years to make, or that its maker disappeared and struggled with a lot of shit. It's the fact that it's a standalone brilliant record. A quarter-life reflection on the anxiety of being older but not old, having love and losing love, fucking up and getting fucked up, not giving a shit and at the same time being shit-scared that you're letting everyone down. And that's the reason people

care when Jamie T's not around. His gift, as tortuous as it might be for him, is that he can capture exactly what you feel before you've even thought of it yourself.

As our time comes to an end, he gets restless. He looks out of the window again. Would he ever consider living anywhere other than London? "I have a love-hate relationship with it," he says. "A lot of my songs are based here because I live here. It doesn't feel like such an aggressive love of London as people make it out to be. It's a fucking city and it's a shithole, as is every city. So my relationship with it is this: it can be good and bad for you." London can really suck the life out of people though, I suggest. "You can say that again..."

I go to leave and he doesn't get up. He says thank you and goodbye, shakes my hand in a half high-five, and carries on playing his guitar. But he's

not being rude. The thing about Jamie T is that he's not clutching that guitar because he wants to, it's because he needs to. ■

## SAVING GRACE

Palma Violets' Chilli Jesson on how Jamie T spurred him into making music



"For my generation, our saving grace was Jamie T. I grew up in Wimbledon and Jamie T was from there, so all the lyrics in his first record - 'Her man got down from Po Na Na' - I did all that stuff. I can relate to it 100 per cent. You believed every word that he said. I don't know whether I would have done anything in music if it wasn't for him. He's the real thing. You know, he's been away for four years and at Reading you could see how much it means to everyone. He could go away for as long as he likes, but because he's that important, people still love him."

► Turn to page 50 for NME's verdict on 'Carry On The Grudge'

# "HAVE YOU EVER SEEN A DEAD BODY?"

## SOMETHING ABOUT THE SPIRIT ILLUMINATES THE LIFE..."

**Flying Lotus sees death as a beginning. Jazz Monroe takes a cosmic journey with the man otherwise known as Steven Ellison**

PHOTOS BY ED MILES

It's a brisk Friday morning in London and Steven Ellison, aka Flying Lotus, looks like death: eyes like flat tyres, zero interest in formalities. "I definitely need a fucking coffee," says the producer, squinting mournfully into *NME*'s photo studio. It's an apt introduction to his new record, 'You're Dead!', a dark, jazz-addled concept album full of vignettes about discovery and the afterlife that abandons the warped template which won over fans like Odd Future and sometime collaborator Thom Yorke.

Renowned for reshaping instrumental hip-hop in J Dilla's wake, the LA beatmaker has spent the last half-decade nudging himself toward the spotlight. As well as soundtracking the Adult Swim TV channel (where it is rumoured his rap alter ego, Captain Murphy, is set for a superhero series), the avid gamer last

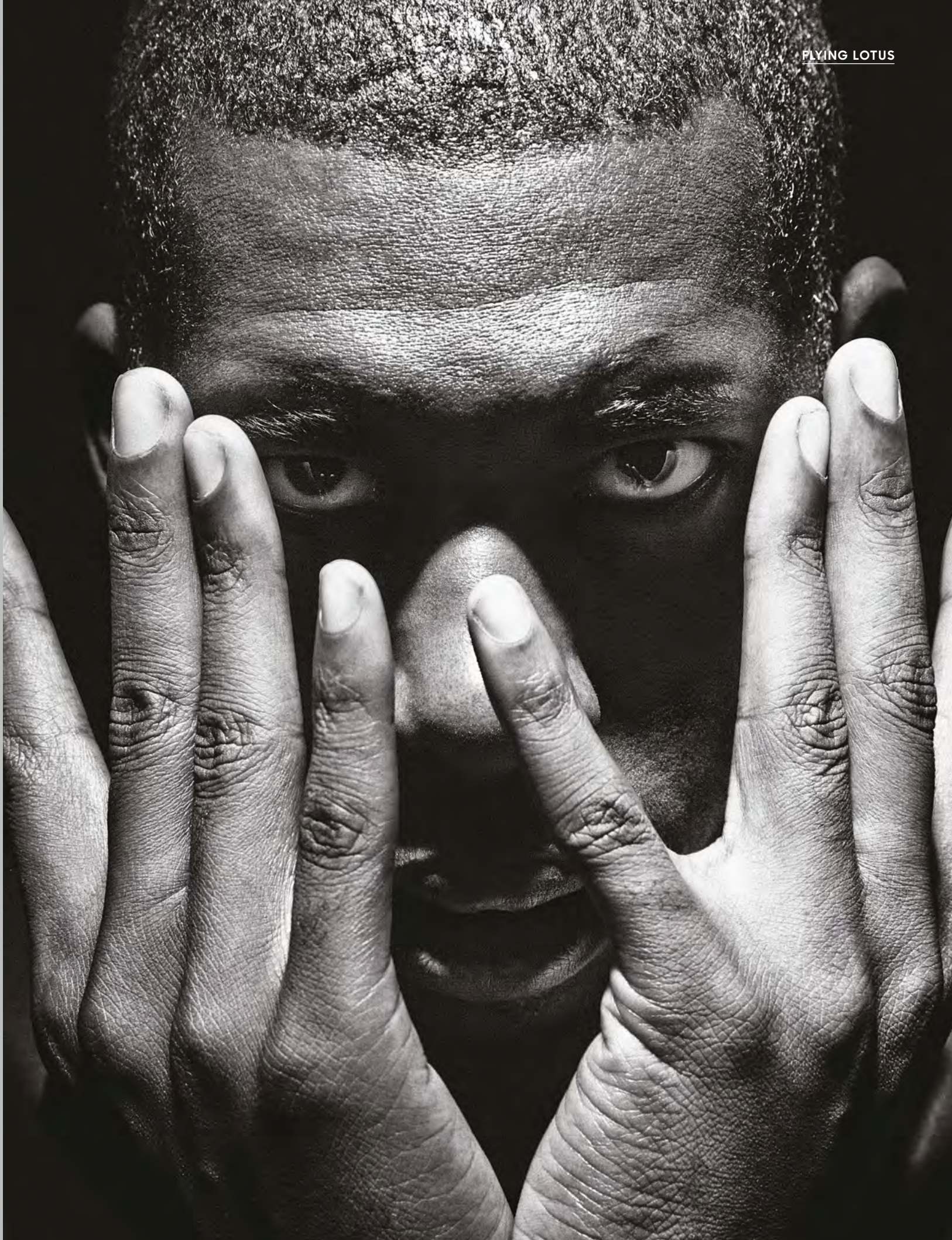
year curated his own radio station on *Grand Theft Auto V*. But FlyLo's key legacy remains Brainfeeder, the wildly diverse LA label he founded in 2008. Its brood of pioneering artists features collaborators like Thundercat, Jeremiah Jae and the late jazz prodigy Austin Peralta, who died suddenly in 2012. "It's always in flux, always fleeting," Ellison says of his precarious fame, and you catch the subtext: it's the setbacks that stick around.

Last year, the 32-year-old left the "madness" of central LA for Studio City. The suburban neighbourhood is home to CBS, Universal Studios and all the attendant glitterati – Miley Cyrus has a house there, as do Zooey Deschanel, Ryan Gosling and Zac Efron: "Total Hollywood," Ellison says with a grin, the mismatch not lost on him. Famously low-key, Ellison is hardly a man

you picture haunting the Sunset Strip, much less hustling autographs. Our interview does little to challenge his stoned-and-zoning image. At one point he breaks off, struggling to remember which film star lives on his street. Suddenly he lights up: it's George Clooney.

The beats scene Ellison escaped feels conspicuously remote on 'You're Dead!'. It's an important departure for the multi-instrumentalist, whose melodic, inclusive approach to blending jazz, electronic and hip-hop has typically attracted a fanbase of twentysomethings who look like they work in vegan restaurants. This time, there are no concessions. Hip-hop beats are run hard through the celestial model of avant-jazz and prog, convulsing violently as free-time rhythms sweep his signature style into the cosmos. It's a vast, heavy trip, but one so vibrant ➡







and imaginative that, often enough, you could mistake it for a particularly intense summer album. In person, the contrast is built into his demeanour.

During the shoot, you grasp why last year's Captain Murphy mixtape was titled 'Duality'. He flits between conflicted states. FlyLo One drags his feet, rolls eyes, *definitely* needs a fucking coffee. Then, on come the shades and he's FlyLo Two. Just like that, muscles loosen. He laughs, chicken-necking to the music. The shyness is still there, but you have to listen for it. "When are we gonna get more Captain Murphy?" someone pipes during a break. Chuckling, Ellison adjusts his shades. "Man," he says, "first I'm gonna have to start drinking more."

## Shades off, shoot

over and we're sitting in a nearby café. Burrowed in an alcove, Ellison is gesticulating, mapping out the new record's arc. "In my mind, it starts at the moment of death," he says, pointing to a sugar pot that represents oblivion. "When the switch goes off, when you press play, you're dead already. Then there's confusion, and it's strange and different. And the resolution is understanding and acceptance."

His finger stops at the end of the table. "I feel like we're eternal beings. I don't know if you've ever seen a dead body, but it doesn't feel like there's a soul in it. There's something about the spirit that illuminates the life."

It seems strange, but listening to 'You're Dead!' it's hard not to jibe with his worldview. Sharp rhymes and rumination come courtesy of Snoop Dogg and Ellison as Captain Murphy on 'Dead Man's Tetris', while 'Never Catch Me' sees Kendrick Lamar anxiously dissecting his "*dark thoughts*". But not everyone embraced the concept. "Pharrell wanted to contribute too," says Ellison. "But he had issues with the kind of songs to write. He didn't wanna make a self-fulfilling prophecy." How so? "He didn't wanna write a song about death and then die the next day." He pauses. "And I totally respect that."

At 25, Ellison's first encounter with death was his great aunt's, the cosmic-jazz icon Alice Coltrane. "We knew she'd just gone to the hospital," he remembers. "But it didn't seem serious. She had a large heart and an irregular heartbeat" – he pounds his chest – "and she couldn't keep up with the procedure. It was a shock. She was just like, 'My chest hurts,' and then she never came back. We all went to the hospital, and I saw the body. It didn't look like

## FRIENDS IN FLY PLACES

Inside the Warp marvel's little black book...

### Thom Yorke

Yorke and Ellison share what the latter calls a "zero bullshit" attitude. After Ellison reworked Radiohead's 'Reckoner' into a dizzying electronic spectacle in 2008, Thom appeared on 2010's 'Cosmogramma', before guesting on 'Until The Quiet Comes' standout 'Electric Candyman'.

### Kendrick Lamar

How do you follow the most critically lauded hip-hop album of the century? Enlisting Ellison was Kendrick's answer, with the Compton rapper's follow-up to 2012 rap blockbuster 'Good Kid, m.A.A.D City' set to be gilded with FlyLo's beats.

### Beck

"It sounds like Can but fucked up," Ellison said in 2012 of his collaborations with Californian slacker hero Beck. "It's really quite dark." Though no release date is currently slated, you can bet it'll be worth the wait when it eventually arrives.

my auntie any more. It was intense, seeing her sons, her daughter, her grandkids. To a lot of people, she was close to God. People flew in from all around the world to make their tribute – it was really interesting to watch. They called it her ascension."

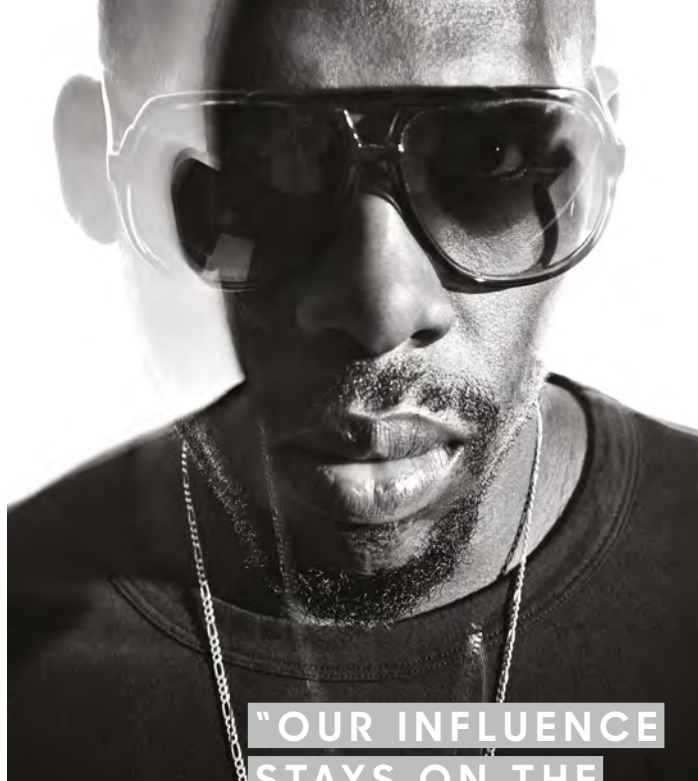
Five years later, following Coltrane to a state of "eternal being" was Ellison's friend Austin Peralta. After a fast-burning career that generated an acclaimed album for Brainfeeder, 'Endless Planets',

the 22-year-old died of viral pneumonia as a result of drug and alcohol consumption. For Ellison, it marked a spiritual turning point. "I still don't believe it sometimes," he says, peering into his coffee. "I'll never forget things he's done, things we've joked about – they're possibly tiny ripples in my life, but still those ripples affect everything else. Our influence stays on the world forever; the love we give lives on forever."

## For many, death

is a full stop, but it's been instrumental in Ellison's own ascension. In 2010, devastated by the loss of his mother, he released third album 'Cosmogramma', an explosively psychedelic LP that rippled out and across the electronic vanguard. Now, FlyLo's trademark textures and half-time beats has helped kick-start a new wave of electronic music.

Around the turn of the decade, 'digital maximalists' like Hudson Mohawke and Rustie (both since signed to Warp) began springing from Glasgow labels Numbers and LuckyMe, which started in 2002 as a hip-hop night. Both artists shared bills with Flying Lotus as early as 2007, and have gone on to produce for Kanye and Danny Brown respectively. Their



"OUR INFLUENCE  
STAYS ON THE  
WORLD FOREVER"

FlyLo-indebted, kaleidoscopic aesthetic barely left room for expansion – Rustie, for instance, called an early track 'Inside Pikachu's Cunt' – but recently, hyper-pop producers like Sophie and the associated label, AG Cook's PC Music, have used maximalism as the springboard to ever-stranger digital adventures. For Ellison, such drastic evolutions are a lifeline to his beleaguered legacy.

Since the press latched onto Brainfeeder and its sister club night Low End Theory, tailcoat-draggers have overrun FlyLo's LA movement. More peers, but fewer friends. Hence Studio City. "Where I used to live it was all musicians and hipsters," he says of the move. "Another reason I called this shit 'You're Dead!' is also about the beat movement. I was questioning who my real friends are, seeing how fickle the industry is." It boils down to how to stay real. In Ellison's mind, death is not just creative stagnation but the "surreal" dimension of life in the public eye. He draws a sharp distinction between himself and his public "avatar", and recognises the underside of success: "There's a time – it always happens – 18 months after the album comes out, when everybody's forgotten you." He laughs. "That feels real."

Ironically, if he has to talk, Ellison is most comfortable pondering shyness and anonymity. As we wait for a cab I mention the photo shoot, how the sunglasses loosened him up. Surprisingly, he nods in agreement. "When I got into this shit, man, it forced me to be more of an extrovert," he admits. "I didn't have a lot of friends, I just played video games and shit. I didn't have a sister until I was 10 years old. I'm a loner. Sometimes I wish I could be the opposite. I don't think there's any advantage to being the guy in the corner. But doing this, having to be onstage, it's helped me to..." To take off the shades? "Yeah!" he beams. "But I still keep them on as much as possible..." ■



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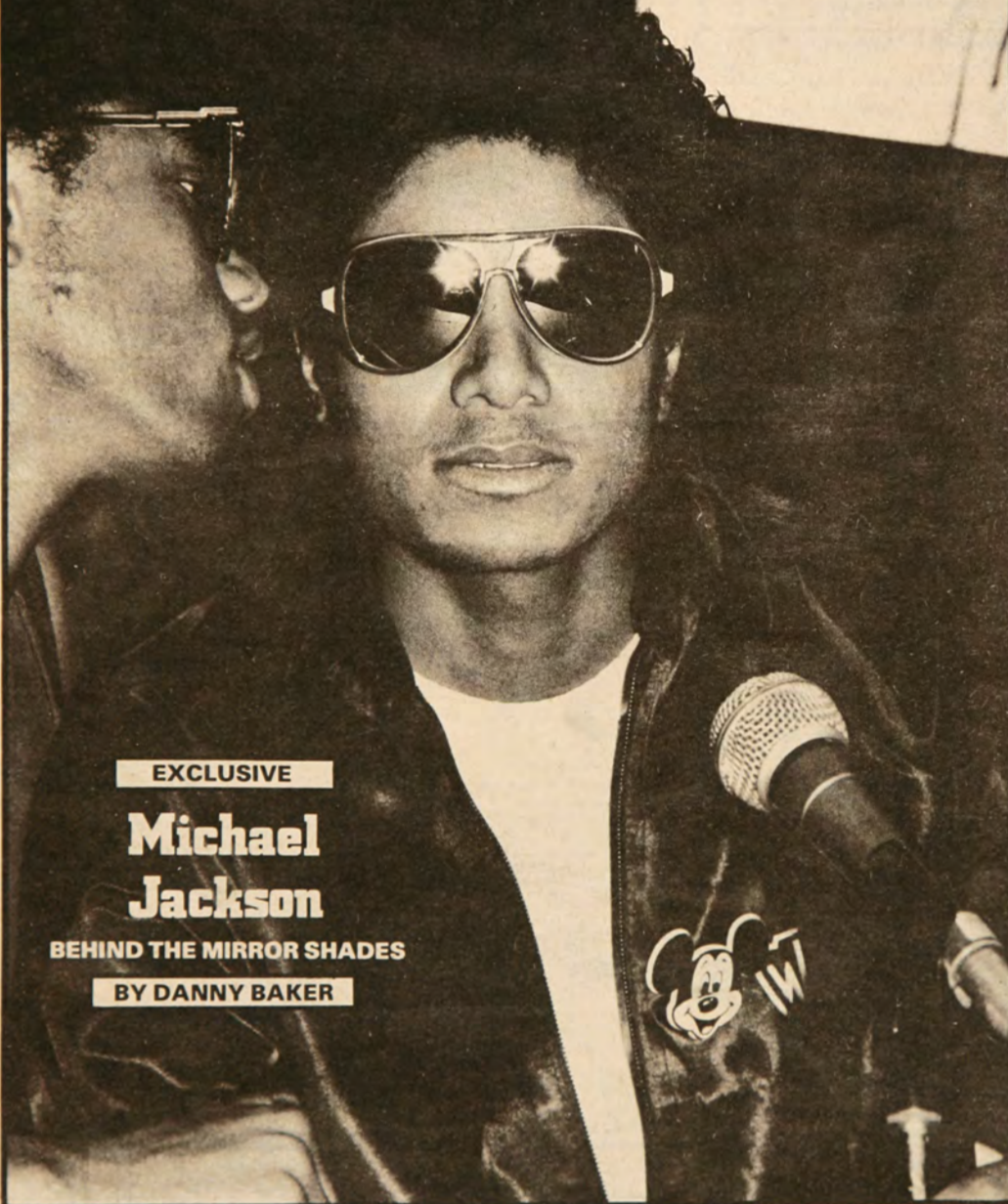
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BY DANNY BAKER



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So I start a

# REVOLUTION

from my bed...

Ten years since Tim Dellow and Toby L decided to start a bedroom label on a shoestring budget, Transgressive Records has become one of the UK's biggest indie success stories. Rhian Daly celebrates with the founders and their bands



ver the past 10 years, Transgressive Records has become one of the savviest independent labels in the UK, with one of the highest hit rates. Formed in 2004 by Tim Dellow and Toby L after the pair (then teenagers) met at an early Bloc Party gig, it's a label that's become synonymous with fresh talent, giving us the likes of former signings Foals, Mystery Jets and Pulled Apart By Horses and, more recently, acts like Gengahr and Circa Waves.

Since releasing The Subways' debut single 'Iam' in 2004, Transgressive has grown exponentially. No longer just a label, it now also boasts a management company, publishing arm and magazine/promotions outfit Rockfeedback; they also live-stream concerts – such as Rihanna's 777 tour – as LoveLive. It's a phenomenal leap from those early days when, as Toby recalls, "Five hundred seven-inches arrived at my mum's house and she was like, 'What the hell are these doing here?'"

During their storied decade, the pair have seen bands they launched achieve huge mainstream success, from Foals topping the bill at Bestival a few weeks ago to publishing signings Two Door Cinema Club headlining the O2 Arena. Overleaf, Tim and Toby discuss what it takes to run a successful indie in 2014; but first, Transgressive acts past and present share their love for a very special label.

**Kevin Baird**  
**TWO DOOR CINEMA CLUB**  
►Published by Transgressive

round the time we were first meeting with Tim and Toby, we were discussing things from a record [deal] perspective rather than the publishing side. We mutually decided to go elsewhere for the record but we were so adamant we had to work with them in some way. Who we work with and why always comes down to gut feeling. There was this gut instinct that they had our best interests at heart and also that we just love hanging out with them. Most bands don't have that relationship with their publishing company. But we used to play Transgressive club nights, we used to sleep on the floor of their offices when we couldn't afford a hotel. I look at Tim and Toby and that's how I imagine it started with all these famous labels, like Columbia or Island.

"It's not a surprise that a lot of the bands that have done well in the last 10 years have cut their teeth at Transgressive. They're really talented at what they do. Maybe I'm biased because they like my band, but they have great taste!"





## Edwin Congreave

### FOALS

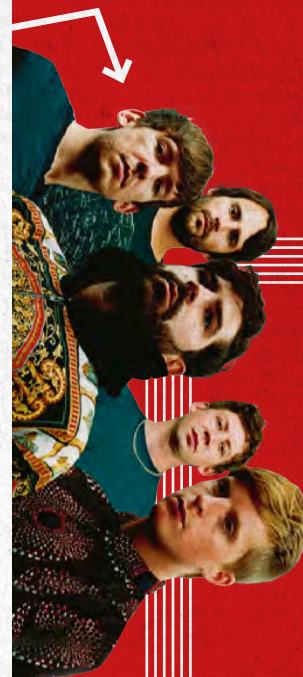
►Signed to Transgressive for their 2008 debut 'Antidotes' before moving to Warner UK

"I think we only had one offer back when we got signed. [We knew Transgressive] through a personal connection – Yannis knew Tim from a few years back when they'd played in other bands. They signed a pretty small deal with us – this was at a time when Klaxons, for example, got a massive record deal – but they kept it modest. When we came out with 'Antidotes', we had the opportunity to grow with them rather than be a big disappointment.

"We wanted to work with them because we knew them, we knew where they came from and they came from a similar place to us so they understood the music. They knew the kind of paths Yannis, in particular, had taken from his old bands. They knew all of the doubts we had about the music industry and

our concerns, and they shared them with us. So we knew they had our back, which is quite unusual. Often I think small bands come into contact with label people and they don't understand each other. They're still our most trusted A&R people – when we make songs, we'll play them to them ahead of pretty much anyone else. They've never really disliked anything, but they have strong opinions. They understand the balance between wanting to forge your own artistic path and wanting to sell some records occasionally.

"Their label has changed a lot, but they're still the same people. They're still very young at heart. They have no cynicism whatsoever, which I think is quite unusual. It's easy to get jaded very fast. It's easy to be a cynical young person and to look at everything in music with cynical eyes, but every time I meet Tim and Toby they remind me there's a lot more going on and you can accomplish a whole lot more in life if you just follow the stuff you're actually into and work incredibly hard. They've been plugging away all this time and they've gone from strength to strength. They've managed to create and sustain their own record label when hardly anyone else is able to do it. It's incredible."



FOALS ANTIDOTES



## James Brown

### PULLED APART BY HORSES

►Transgressive released the Leeds band's first two albums: 2010's self-titled debut and 'Tough Love' in 2012. They now publish them

"I started a record label in Leeds before I started the band and Transgressive was a really big influence on me. I never thought for one second that I might end up in a band and signed to them. When they started, it was a bedroom indie label and I thought that was such a cool thing to do. When we first started the band we were doing it as a hobby. We played in London and they came to our first show there, at the Buffalo Bar in 2008. They were really interested in us but at the time they didn't have space in their release timetable to do anything with us. They were so much fun and we really admired them so we waited for them.

"We learnt from Transgressive how to become a professional band. Before we

were working with them, we were literally jumping on trains, getting drunk, playing, getting more drunk and then leaving. When we moved to Transgressive, it was like, 'We're going to work hard'.

"I think the main reason Transgressive have survived is purely down to the fact the label's so eclectic. If you look at their roster they've got Johnny Flynn and then they had us – two opposite ends of the spectrum. Sometimes indie labels pigeonhole themselves into a niche but Transgressive are just about finding amazing new music. We've moved to Sony now and at first we were really unsure about moving away. We've still got Tim and Toby on our side, though, because they publish us. So it feels like they've never left us. It's nice to see that a band can move on from them and they'll still be very supportive. They've become good friends."

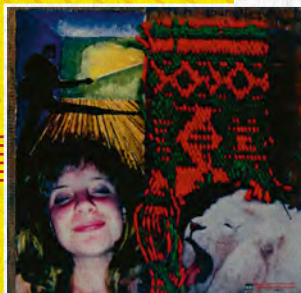






## Blaine Harrison MYSTERY JETS

► Transgressive released their debut single, 'Zoo Time', in 2005



"We first got involved with Transgressive because we went to a Bloc Party show. Tim had put out Bloc Party's first EP before Transgressive and before Toby came in. Tim was behind the merch stall and me and Will [Rees, guitarist] went and geeked out at him. We didn't have enough money to buy two of the seven-inches so we bought one and paid half each. We just hung out with Tim and he introduced us to Bloc Party, who took us on our first tour. We met Toby at the Buffalo Bar where he was doing the Rockfeedback night. Me and Will used to go down and be the kids down the front geeking out, looking at all the bands' guitar pedals. He was booking bands before anyone else."

"They're on the pulse of stuff but I think it's very important for them to nurture bands. They're interested in the journey, not just finding the next hottest thing. They A&R in the traditional sense – it's not just about signing something really exciting, it's about cool ideas and how to work them into the future."

"I feel very much like the life plan of Transgressive has mirrored our own really. When they put out our first single, I'm not entirely sure they knew what they were doing and we certainly didn't. My ultimate, number one Transgressive memory is when they put out 'Zoo Time'. Reggae seven-inches used to have a hole in the middle and cogs that went into them. We said to Tim, 'You have to get these cogs.' I remember him calling me the next day to say he'd got them. We all went round to his flat and had to fit all the cogs! I felt straight away that they were doing something really exciting."

## Hail to the chiefs!

Tim Dellow and Toby L on life behind the label

**How difficult was it to get the label started?**

Toby: "It all started very naively and innocently, but we were very lucky because of what we'd been doing along the way. I'd been putting on gigs and doing a TV show on MTV and Channel 4 and Tim had been doing fanzines and playing in bands. So, between us, we had a lot of relationships and friendships in the industry. When we started the label, all of it came together."

Tim: "Neither of us come from a music industry background. We were both outside of it, just going to gigs and hanging out with bands."

**What's the ethos behind the label?**

Toby: "Transgressive has always had a free-for-all genre policy. We don't give a fuck about genres. We're just about whether the ideas are good. Are the songs incredible? Are they really talented and incredible performers?"

Tim: "We basically look for great music. There's a quote that [music industry legend] Seymour Stein told us early on, which is 'just find genius'. There are two kinds of music – good and bad. We try not to repeat ourselves. It's just about music that's going to impact on people."

**Transgressive has always seemed like a label who've done things differently, like releasing a single by Jeremy Warmesley in a denim sleeve or Esser's T-shirt EP. How important is it to do things like this?**

Tim: "Those are nice little enhancements and to have those when you're starting

out is really important. We work on making our vinyl really special and having great collectable records because we care about it. For us, it's always about how to do these cool gimmick things to help build careers and sustain them."

**Having discovered artists like Foals and Two Door Cinema Club, is there a pressure to keep finding bands that will achieve mainstream success?**

Tim: "It's always surprising which acts become commercially successful and which acts become creatively successful. We want to do both. It's something you can't plan for, you just have to follow your heart with it. If you sign based on stats then things go wrong. You have to sign something you believe in."

**As the industry's changed over the last 10 years, how much harder has it got for Transgressive to survive?**

Toby: "We're in a lucky position because with our collective there are different ways of keeping afloat in a changing industry. If we were just an independent label without those support networks, maybe it would be more difficult. That said, I also speak to other indie labels and they're making more money now than ever at the moment because of their deals with digital distributors and all sorts. There are as many opportunities as challenges. I think we were a label that embraced the internet as well. The drawbridges were lifted and music has become what it should be, which is this thing that's open to everyone."

## Kieran Shudall CIRCA WAVES

► Released debut single 'Get Away'/'Good For Me' through Transgressive in late 2013



"We only did our first single with Transgressive

so we just worked with them for six months, but Tim really mentored me through the first part of picking managers and lawyers. They've been more like big brothers."

"[Former Radio1 DJ]

Jen Long introduced us – she said I should speak to Tim. He rang me and said they wanted to release our first single as soon as I was ready. We really wanted to do it with them. They don't necessarily go for one genre, they go from one end of the spectrum to the other. They've got really good taste in music, which is a good starting point for anyone who wants to start a record label."

"Tim and Toby are two of the most genuine people. It fills you with hope for the rest of the music industry that there's two people like that who still care so much about the music and what the artist wants. Some other label heads talk a lot of nonsense and tell you you're the greatest thing in the world, whereas Transgressive pick out specific things they love about the bands and you can tell it's a genuine love. I think they make the music industry a much better place."





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# LABOUR OF LOVE

**Inspired by the deep human connections provoked by his last album, Caribou's latest is a treatise on love in all its forms. Lucy Jones meets Dan Snaith and his besotted collaborators**

**I**t is not easy to make mathematics sound romantic, but Dan Snaith does a pretty good job of it. The artist known as Caribou has a doctorate in the subject from Imperial College London, specifically in overconvergent Siegel modular forms from a cohomological viewpoint. "No-one really sees its poetic side", he says animatedly. "It's more artistic and intuitive at the university level. The things that appeal to me about maths and music are similar: you're trying to make sense of something."

Since Snaith left maths for music about 10 years ago, he's always exercised chameleonic tendencies, experimenting in psych, pop, folk, indie, house and prog, under an array of monikers: he was Manitoba, and now flits between Caribou and, less regularly, Daphni. But spurred on by watching Theo Parrish's DJ sets in particular, 2010's 'Swim' was the moment he broke away from vocal-led indie folk-pop and swerved firmly onto a dance-music trajectory, to swift and considerable success. Now, having left his native Canada, he's part of the collaborative UK electronic music network that counts Thom Yorke, Four Tet, Jon Hopkins, James Holden and others on the Border Community label among its unofficially ordained members.





The last four years have seen him acclimatising to this new wave of popularity, touring extensively both alone and with Radiohead, which he describes as “a dream come true”, and taking the former bedroom project to vast audiences around the world. He established the more dance-oriented Daphni as a release valve of sorts, a project that allows him to put out material quickly and without the painful editing that saw him whittle 900 songs to 10 for his new album, ‘Our Love’, his fourth as Caribou.

Drinking a mint tea in a Stoke Newington cafe, Snaith remembers playing a tiny dive bar in some small town in the US after the release of ‘Swim’. A woman walking past heard ‘Odessa’ from the album and came up to him afterwards to say it was the song she conceived her child to. “It’s incredible to be embedded in her life in that way,” he says, happily. “This is the first time I have really intensely felt the connection between people who have heard the music and the way it’s been absorbed into their lives.”

‘Our Love’ sees Snaith come even further out of his shell than he did on ‘Swim’. He wanted to put more of his life own into the album, which

he describes as a “sibling” to its predecessor, though previously the stories in his lyrics had all been fictional. This time around, surprised by fans’ hunger for his work to be more personal, he drew specifically from his own major recent life experiences.

As such, the new album is unashamedly about love: domestic, platonic, professional. One of the reasons it’s taken four years was the birth of his daughter, Zola. He took significant influence from his time spent with her, the way that friends rally around new parents and from taking his family on the road with Radiohead. Love for family, friends and this newfound connection with his fans throbs throughout the record, but it’s not all necessarily positive. The melancholy wash of ‘Silver’ is barbed with the line, “*You were in my dream again/I could see you kissing him, oh how?*” Opener ‘Can’t Do Without You’ is one of the record’s more dancefloor-friendly tracks, built around the repetition of that sole lyric. It has a double meaning, he says, mirroring the intensity of dependency and love’s trapping nature.

“It gets caught in that loop, that kind of dead-eyed stare,” Snaith says. “When I was younger, I would be embarrassed to write about love or to be so overt about it, but also I had a kind of more simplistic, fairytale version of it: when you’re in a relationship with somebody ➡





## "I USED TO BE EMBARRASSED TO WRITE ABOUT LOVE"

DAN SNAITH

strings, which contributed to the album's warmth.

"At first I was really taken aback by the record because it's so inward," says Pallett from Chicago. "There are so few songs

that would set the dancefloor alight; it's more of a bedroom make-out session. Caribou is my favourite band I've seen. If he ever put the invite to drop anything and become a touring member, I would."

Jessy Lanza, who provides vocals throughout and co-wrote 'Second Chance', echoes Pallett's sentiment. "He's so nice and I get why he'd want to make a whole record to capture all those feelings." She compares his songwriting to Michael Jackson. "It gives you faith in pop music. It's not shit. It's always simple, which has mass appeal but without dumbing things down for people."

Though Snaith has been combining analogue and digital sounds for years, it's a skill to create dance music with depth of emotion. Taking inspiration from Stevie Wonder's classic back catalogue, he went for synths with rich sounds to reduce the coldness that can arise from modern software. Originally he'd planned to make a more "contemporary R&B, glassy, glossy record" but ended up with something much more vintage-sounding. "It's always been a fertile area for me even if it's not completely new," he says. Flutes and wood blocks lie side by side with sounds that could've only come from a machine.

Ultimately, human warmth is the record's key ingredient. "My perspective totally flipped because of the way 'Swim' was received and this feeling of, 'Wow, it's connecting with people totally different from me,'" says Snaith. "I wanted them to have as close as possible a connection with me, so I needed to put the things that really mattered to me into it." ■

and you fall in love and that's it, you're happy forever, which is nobody's experience really. It's always changing and compromised and complicated, but that's kind of what's wonderful and I think that's what gives life its meaning – its complexity."

**Back in May,** Snaith lost one of the people in his life who most embodied those qualities. Julia Brightly had been his sound engineer for a decade, also working with Slint, Mogwai, M83 and Suicide. She died in her mid-fifties, a week after being diagnosed with cancer; her funeral was held in London venue Koko, her coffin passed around the dancefloor as the bands she had worked with performed. Her impact on Snaith's composing and outlook on life was vast, and he's keen to talk about it.

When they met 10 years ago she was called Steve. In 2010, when 'Swim' was released, she told friends that she was a transgender woman, and began the process of transition. "We were with her through the whole process," he says. "She was a dear friend before, but that was

one of the most incredible experiences of my life to see someone be that brave, to have known something since she was five or six years old and lived with keeping that private and not going public with it. At that point in your life when people assume, 'I'm 50 years old I can't make any changes in my life' – to have the courage to do that..." He trails off. At the time, Caribou were touring through places like Kansas, running up against bigots all the time. "That bravery, that experience, was one of the most inspiring things I've ever been through," he continues. A track on 'Our Love' is named for her, its energy and sense of

flux a tribute to seeing her on the last day she was alive.

Snaith says the album is "kind of" a love letter to all the people in his life, citing in particular mentions the good friends who collaborated on it. Kieran Hebden, aka Four Tet, a long-time friend, pops up, as he seems to on lots of records (recently on Neneh Cherry's 2014 album, 'Blank Project'), as "creative adviser". He recalls Hebden coming round to his flat one evening, seeing the 800 or so potential tracks for the album sitting in a folder on his desktop and exclaiming, "What's going on?!" Snaith's wife, Natasha, also contributed on mastering and arrangements duties.

Between stints with Arcade Fire's touring circus, musician Owen Pallett took what Snaith calls a "winnowing" role. Trips over to his flat to eat dinner and listen to music resulted in Pallett urging Snaith to try and focus on a particular genre. He steered him towards a new synth that he'd created that produced a ghostly, wobbly take on Penderecki-style

## ACTS OF SNAITH

Tracing Dan's multifaceted back catalogue

### Manitoba

**Start Breaking My Heart** The Leaf Label, 2001

Released as **Manitoba** but re-released by Domino under the Caribou name in 2006, Dan Snaith's debut was blissed-out experimental IDM with shades of Aphex Twin and Boards Of Canada.

**Up In Flames** The Leaf Label/Domino, 2003

Snaith's breakthrough record in Canada saw him delve

into psychedelic folk with analogue gear, sun-kissed backing vocals and fewer electronic blips than on 'Start Breaking My Heart'.

### Caribou

**The Milk of Human Kindness** The Leaf Label/Domino, 2005

American punk singer Handsome Dick Manitoba threatened Snaith with a lawsuit if he didn't change his name, so 'The Milk Of Human Kindness' became the first official Caribou release. Unlike his later

incarnations, the album is made up of indie pop with strings, acoustic guitars and gentle vocals. Snaith's experience as a drummer comes to the foreground.

**Andorra** City Slang/Merge, 2007

'Andorra' was the winner of the Polaris Music Prize – the Canadian equivalent of the Mercury. NME's original review described the record as sounding like "The Zombies' legendary 1968 album 'Odessey And Oracle' if it was reworked by Four Tet".

**Swim** City Slang/Merge, 2010



The moment Dan Snaith swerved into house and techno music after watching Theo Parrish DJ live, spurred on by his rise in the UK and abroad.

### Daphni

**Jiaolong** Merge, 2012  
Snaith shook off his perfectionism to release this record as Daphni, featuring sample-led house tracks and immaculate studies in euphoria. It was met with critical acclaim.



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**NME**



Symbol devotion: Prince  
onstage at Wembley  
Arena, March 1995

# His

46



# royal wryness

**NME, 11 March 1995**

**As Prince releases two new albums this week, we step back in time to 1995 and Andy Richardson's difficult encounter with the artist then known as Symbol as he played Wembley Arena**

**M**arch 1, 1995. A black stretch limousine is purring gently in a London car park. Two young men stand nearby, pressing their faces against a high steel fence that is dwarfed by the neighbouring twin towers of Wembley Stadium. They talk in quick voices, check their watches and anxiously wait for a glimpse of their hero.

As the limousine door opens, they pull harder on the railings but then a large hand reaches down. "I think it's time both of you left now," booms a deep voice. They turn around and stare into the eyes of the security man. Momentarily, they are confused. Then they hear the thud of the limousine door. They spin around, and their hearts sink when they realise it's too late. The man they were waiting to see has gone.

Beyond the gates lie a collection of executive cars, a swish coach with tinted glass windows and an open door that leads to the belly of Wembley Arena. Four people venture past the door, step over miles of black cable, past the naked mannequin which lies on top of a flight case and walk towards a dimly lit corridor blocked by two sharp-suited guards.

Suddenly, a small man appears from behind a grey door. He is wearing a long velvet coat and eating bread wrapped in a pink napkin. As the foursome step a little closer, they recognise the wire-thin moustache, immaculate black hair, huge brown eyes and elegant gold jewellery.

"Who are these?" the diminutive star demands,

glimpsing the people who have crossed his no-go threshold.

His publicist explains they are journalists. The superstar nods approval and then climbs a set of stairs to the Wembley Arena stage.

"I'll see you in a minute," he says, and then disappears from view.

## **Rewind to December 1994.**

The Artist Formerly Known As Prince is locked in conversation with his publicist. He is talking about his ongoing battle with his record company, Warner Bros Music, his new, unreleased album, 'The Gold Experience', and his forthcoming world tour.

He is asking what people think of him. What people expect of a multi-million dollar megastar who is preparing for an unequalled four-year world tour. Do the public want him to break his legendary silence? To talk about his music, dispel the myths and explain why he *killed* the artist known as Prince?

"Do you think I should do interviews again?" he asks, though in his mind he has decided the answer is yes.

His publicist says he should talk, explaining that being remote is an '80s thing and the

public expect to hear from their heroes. "Even Michael Jackson has done a TV interview," the publicist adds. "I think you should."

Fast forward to February 20, 1995, and Prince and his publicist are sharing a table at the Brit Awards. Their £350-a-head seats are just a few feet from the Warner Bros table, which both men snub, and TAFKAP/Symbol has written 'SLAVE' on his right cheek. The word is an apparent protest at his record company's refusal to issue a backlog of albums he has made.

Eventually, he leaves his table and makes his way to the stage to receive his award for Best International Male Artist. Once there, he makes a typically elliptical speech: "Prince? Best? 'Gold Experience', better. Get wild. In concert, perfectly free. On record, slave. Peace."

The assembled guests quietly mock him, wondering how a man who signed a \$100 million record deal could consider himself a 'slave'. Worse still, Dave Rowntree, of quadruple winners Blur, has scrawled the word 'DAVE' on his cheek, and it is Dave, not Symbol, who'll make the morning headlines.

"I'll talk before the tour."

**Two days before** the tour and Symbol is rehearsing his band into the ground. Wembley Arena has been fitted with his \$250,000 'endorphinmachine' – a stage set mimicking the human endorphin glands which produce morphine-like hormones – and Symbol has been working his band until 2am each night, by which time he is too tired to continue. He has been in London for a week practising, partying and watching Eric Clapton at the Royal Albert Hall and Fem2Fem at London Astoria.



**Slave 4 U: Prince  
makes his Brit Awards  
acceptance speech**



Today, though, his thoughts centre on the launch of his gargantuan tour.

"It'll end in New York in 1998," he says later. "We've already booked Madison Square Garden for the final date. We're bringing all our friends. It will be special."

Symbol's entourage is vast. There are five bodyguards stationed outside his dressing room door; all of them well dressed and wearing small brown earphones that link them to a production room. One sports a six-inch scar from his ear to his chin, another drips with expensive jewellery, while a third has a skinhead crop, immaculately pressed suit and piercing eyes that say: "Don't even think about it."

Before we are granted permission to speak to Symbol, we are handed a document outlining a list of preconditions. There are to be no tape recorders, no notepads, no writing implements and no cameras. The interview is to last a strict 20 minutes and can be terminated at any point. "You'll be searched before you go in," comes the warning.

And the warning is correct. Outside Symbol's door, the bodyguard stands your correspondent against a wall and begins a thorough body search. Appeased, he taps on Symbol's door, presses a code into the security lock and hovers close behind.

Symbol stands as the journalist steps inside, extends a warm hand by way of greeting and then sits down.

## So tell me about your vices.

"What's a vice?"

A habit that can self-destructive.

"I don't know about those."

Well, how about your obsession with sex?

The mood stiffens and Symbol slaps his boot in apparent agitation. He refuses to say whether he slept with Kylie Minogue (as was rumoured) or his dancer Mayte Garcia.

"I won't use the word 'sex' and I won't use the word 'beauty'. Those are the two I can't use because people have different connotations for them. I wouldn't ask you what kind of sex you have."

Symbol falls over in the chair laughing and clapping his hands together.

## "I didn't put myself on a pedestal... other people put me there"

What about drugs? Do you take drugs?

"I'm interested in all experiences."

Can I take that as a yes?

"I didn't say that, I don't think people are interested. I'm not interested if you take drugs. I think we'd better chill it there."

But you're an icon...

Symbol stops laughing.

"What did you say?"

I said, a lot of people see you as an icon.

"I don't see that. Do people care if I take drugs? People aren't interested in me. I didn't put myself on a pedestal; it's because other people have put me there."

Do you feel anything for a person like Michael Jackson?

"I could talk to you about Michael Jackson but I would just be doing the job that a journalist does, so there's no point. I met Michael. If other people talked then he'd say something that would tear the house down from what anyone else would say anyway."

Throughout the interview Symbol has been wearing shades. I ask him to take them off, trying to reason they are defensive and they make it easy for him to hide.

"OK," he says, and lowers them to the bridge of his nose. "I'm only wearing them because I'm tired. My eyes are red. It's because we've been rehearsing. It's just to protect my eyes," and then he puts them back on.

Do you ever relax?

"No."

Do you wish you could?

"Yes."

How do you try?

And suddenly Symbol's veneer dissolves. He no longer appears as the invincible round-the-clock

superstar. He lowers his voice, sits upright at the front of his sofa and looks to the floor.

"The only time you can get tranquil is when you are at one. And the only time that happens is when you are with God. I do that sometimes. When I'm like that I'm not happy. He tells me to carry on doing what I'm doing, which is my music. I'm always happy. I'm never sad. I never slow down. I'm constantly occupied with music."

And what about...?

"Look, they're calling me. I've got to get back to rehearsal."

**The interview over** – Symbol refuses a direct request for a follow-up conversation tomorrow – five journalists huddle around a table in a room marked 'Catering'. They chain smoke each other's cigarettes, desperately scanning their memories trying to recall every quote from their individual interviews. One talks about how strange the whole situation was: "It's difficult to remember everything. I was just sitting there thinking, 'I'll have to remember this', and it's impossible."

Across a table, a group of five American roadies are talking to their two English counterparts about bubbly beer, the strongest coffee in the world and the number of drive-by shootings in the US. A member of Symbol's crew walks in, scans the room, exclaims, "Oh shit," and walks out. In the dressing rooms and wardrobe areas people walk by dressed as devils or in skimpy dresses.

As we leave, Symbol is still rehearsing on the vast Wembley stage. And we leave with impressions of a control freak who has banished reality from his life in his quest for invincibility. A man with a paranoia so deep-seated that he killed his own identity and refuses to recognise the name – Prince Rogers Nelson – with which he was born.

And a man who is a creative and commercial colossus who considers himself no more than a slave. ■

## WHAT HAPPENED NEXT

The story since those symbolic Wembley gigs

### THE RETURN TO PRINCE

After five years operating under the name Symbol, Prince returned to his original moniker after fulfilling his contract with Warner Bros. Despite ditching the alias, the Symbol logo still features heavily in his artwork and he often uses a guitar in its shape onstage.

### THE NEWSPAPER GIVEAWAY

On July 15, 2007, Prince gave away his 29th studio album, 'Planet Earth', for free with *The Mail On Sunday*. Some UK record stores refused to distribute the album when it went on general sale, but his 21-date run at London's O2 Arena still sold out.

### THE HIT & RUN TOUR

Prince had London fans running across the capital during February 2014, as he played a series of intimate, last-minute gigs with his band 3rdEyeGirl. The Hit & Run tour kicked off after a press conference at friend Lianne La Havas' house and preceded the announcement of two new albums.



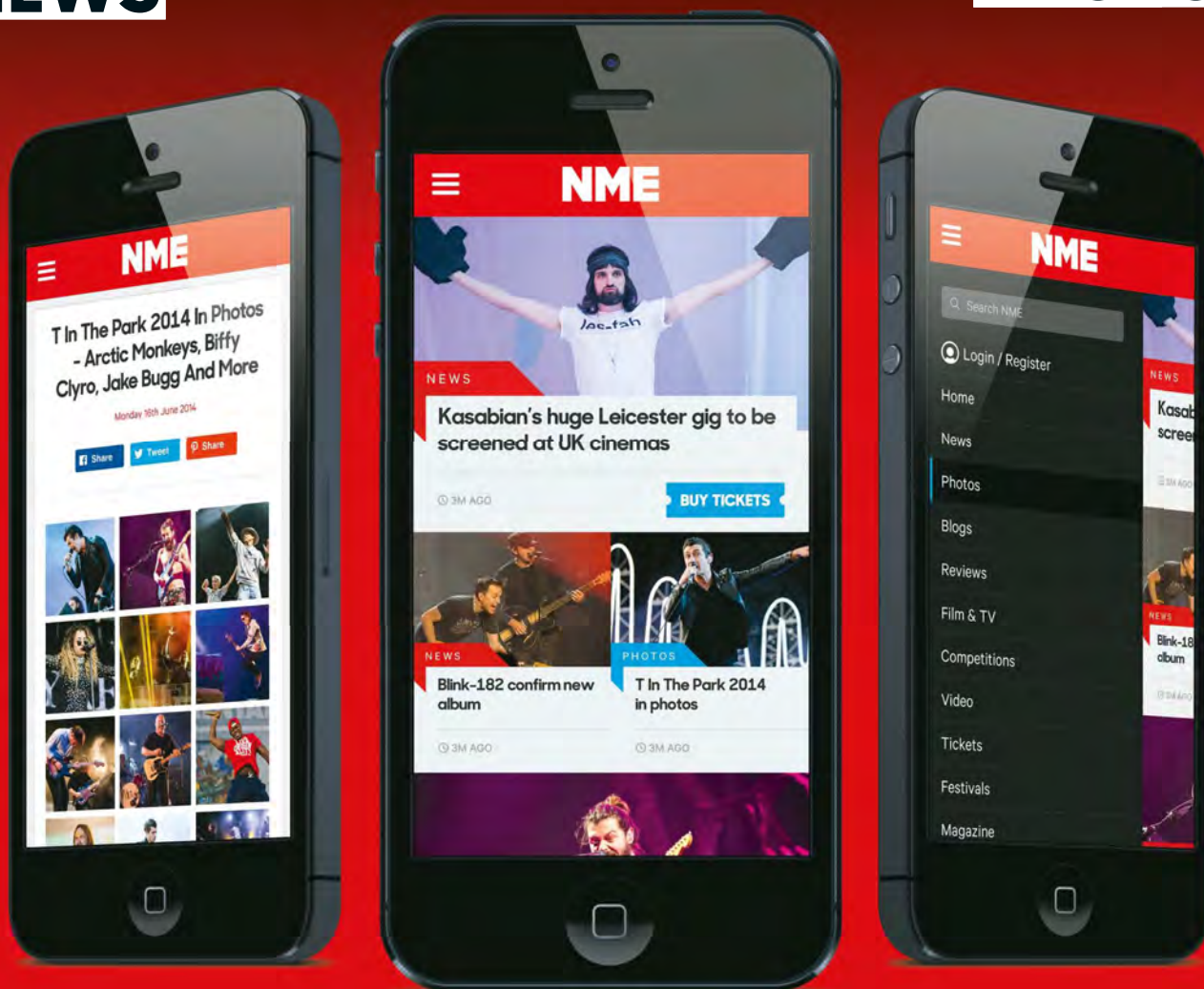
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# Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

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

50

**Jamie T**

## Carry On The Grudge

**After five years away, the Wimbledon singer is sucked into London's murky underworld on his enthralling third album**



Follow-up 'Kings & Queens' offered more of the same two years later, with 'Sticks 'N' Stones' and '368'. On his long-awaited third album 'Carry On The Grudge', though, it appears that the 28-year-old has been sucked into the long, dark night that fascinated him so much, and come out broken, reduced to one of the shallow street wrecks he'd so tantalisingly sketched.

As yet the issues that have kept the Wimbledon singer out of the studio and the limelight for so long are

► In 2007, Jamie Treays' debut album 'Panic Prevention' positioned him as a gap-toothed, sparkle-eyed street poet. He was an exuberant commentator and caricaturist, skipping around the edges of London lowlife to paint vivid portraits on tracks like 'Sheila' and 'Calm Down Dearest'.

unspoken, but 'Carry On The Grudge' is a record of obsession, desolation and psychological damage, full of hints of narcotic and emotional ruin. "I'm running, catching up girl... I'm straight to the vein/You fall through the floors and you take it all... keep breathing, stay with me", he croaks on the opening 'Limits Lie', a post-country storm that swells and overwhelms like the overdose it seems to describe. 'Turn On The Light' is an itchy pop song about a girlfriend struggling with life and art (a "good-looking corpse hanging on to me tightly" who "proofreads a story/Kills all the characters and crosses out the heroine"). Yet it's also crammed with images of Treays' own decay: "I'm sweating in a carcass, I've given up on me", "I'm carrying my casket... I'm sick to my bones" and "I still hear demons breathing". Likewise, the sparse 'The Prophet' is a character portrait of some poverty-stricken addict being thrown onto the streets. Delivered with a bitter snarl, Treays' voice is slurred



and scarred, qualifying his heroine's most degenerate behaviour with a flippant "It can't be any worse than what I've been up to".

Even when he's in jubilant mode on 'Zombie' – a homage to his beloved Clash – he's a self-declared mess: "I got bloodshot eyes and there's blood in my teeth..."

## LYRIC ANALYSIS

**"Don't you find some of the time/There is always someone on your mind that shouldn't be at all" – 'Don't You Find'**

Alongside drugs and degradation, 'Carry On The Grudge' also tackles romantic obsession. This spooky ska track finds Treays wracked by the memory of an absent lover.

**"Got a good-looking corpse hanging onto me tightly" – 'Turn On The Light'**

The image that most vividly captures the withered and wrecked state – both physical and emotional – that Treays sings about throughout the album.

**"The landlord goes down swinging while you drink your buddy's piss" – 'The Prophet'**

Not a description of a Kavos boat party, but a portrait of a wild-child friend reaching rock bottom. But know your tenants' rights – consuming your flatmate's urine, hot or cold, is never grounds for eviction.

misstep is ska funk oddity 'Trouble'; otherwise, 'Carry On The Grudge' is an inspired modern breakdown album in the vein of such cathartic classics as the Manic Street Preachers' 'The Holy Bible'. It's London low-life viewed from the other end of the telescope, and the view is dejected but divine. ■ MARK BEAUMONT

## ► THE DETAILS

► **RELEASE DATE** September 29 ► **LABEL** Virgin ► **PRODUCER** James Dring and Jamie T ► **LENGTH** 46:13 ► **TRACKLISTING** ►1. Limits Lie ►2. Don't You Find ►3. Turn On The Light ►4. Zombie ►5. The Prophet ►6. Mary Lee ►7. Trouble ►8. Rabbit Hole ►9. Peter ►10. Love Is Only A Heartbeat Away ►11. Murder Of Crows ►12. They Told Me It Rained ► **BEST TRACK** Zombie

walking like a zombie". And then there's 'Peter'. His most aggressive, dark and bluesy track yet, it takes the self-destructive voice in his head and turns it into a hateful alter-ego. "Peter doesn't like my friends", he bawls over sordid grunge guitars, "Peter doesn't like your band/ Peter says you're all so bland/ Peter wants to fuck your girl". Treays uses his evil twin to attack, but ultimately it's the sound of Treays himself being hacked away from the inside.

Thankfully, though, his songwriting emerges unscathed from all this emotional damage. Rougher than 'Kings & Queens', and with less rap and nothing quite as electrifying as 'Sticks 'N' Stones', it's nonetheless consistently enthralling, veering from yob pop on 'Rabbit Hole' to down-tempo introspection on reggae-tinged comeback single 'Don't You Find' and 'Love Is Only A Heartbeat Away'. He tackles blues balladry ('Mary Lee') luscious alt.country ('Murder Of Crows') and electro-gospel (gorgeous closer 'They Told Me It Rained') with aplomb too. The only real

9

## MORE ALBUMS

### The Growlers Chinese Fountain

FatCat



"There's nothing as depressing as good advice/

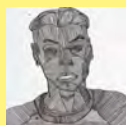
Nobody wants to hear how to live their life," go The Growlers on 'Good Advice'. Eight years, five albums and a fistful of EPs into their garage-pop ride, the Californian fivesome's carefree sound suggests they're continuing to ignore the outside world. They're all the better for it. Opener 'Big Toe's jangles are underwritten with minor-key foreboding, while 'Chinese Fountain's chipper fretwork is like Orange Juice given a sunny modern update. The barbed musings on dead scenes ('Dull Boy') and vacuous hipsters (the aforementioned 'Big Toe') add lyrical bite to an album that, sonically, barely strays from good vibes territory. The Growlers don't need no good advice.

8

■ LISA WRIGHT

### Michael A Grammar Michael A Grammar

Melodic



Despite sounding like shoegazers from the Thames

Valley in the early 1990s, Michael A Grammar are actually from Nottingham, via Brighton, and recorded their debut in Manchester. Named after a song by Broadcast and in thrall to Slowdive, the four-piece's influences are easier to track than their postcodes. 'Upside Down' starts gently, but soon becomes swamped in a mighty wash of reverb. The boisterous 'Light Of A Darkness' wouldn't sound out of place on The Verve's 1993 album 'A Storm In Heaven', while 'Don't Wake Me' finishes it in raucous style. The only black spot is 'Suzanna's funk, which spoils the flow of an otherwise excellent record. ■ ANDY WELCH

7



## Fresh from working with Kanye West on 'Yeezus', the Glaswegian finds time to go it alone

Hudson Mohawke fans clocked something special about the song 'Chimes' when it surfaced in sets a few years ago. Apple agreed and its use in a laptop advert this summer lent a mainstream stage to Ross Birchard's first outing since he and Lunice briefly called time on their leftfield TNGHT project last year. Now, the song gets a proper release, backed with two revarnished old tracks and a remix, courtesy of UK hardcore's DJ Gammer. 'Brainwave' and 'King Kong Beaver' hark back to the days before the 28-year-old Glaswegian was poached by Kanye West to work on 'Yeezus'. 'Brainwave' replaces the horns that have become his calling card with bubbling melodic riffs and drifting off-kilter harmonies. 'King Kong Beaver' is videogame menu music furnished with rhythmic kicks, but it retains some of the dreaminess of HudMo's earlier work. 'Chimes' is strongest though – its supernova synths breaking on a farting trombone fanfare is the sound of HudMo marking out his solo territory once again. ■ HAZEL SHEFFIELD



7

## ► THE DETAILS

► **RELEASE DATE** September 30 ► **LABEL** Warp ► **PRODUCER** Hudson Mohawke, DJ Gammer ► **LENGTH** 11:30 ► **TRACKLISTING** ►1. Chimes ►2. Brainwave ►3. King Kong Beaver ►4. Chimes (Gammer Re-edit) ► **BEST TRACK** Chimes

### Electric Wizard

Time to Die Witchfinder/ Spinefarm



The bloody noise of Electric Wizard is unrelentingly black. Not to be undone by US stoner-rock peers Sleep and Earth, who have records out this year, the Dorset satanists have spat out this eighth album. Doom metal needs chaos and angst, so news of acrimonious splits is

welcome, if not for former label Rise Above and original drummer Mark Greening (recalled to play on 'Time To Die' and booted out again). 'Incense For The Damned' opens tranquil before Jus Oborn's rancid howls gush like a leaky petrochemical plant. Released on a bigger label, the urge to cross over into the mainstream is audible but 'SadioWitch' and the title track are no less fucked up for it. ■ EDGAR SMITH

8



# Reviews

## Inspiral Carpets

Inspiral Carpets

Cherry Red



Oldham's Inspiral Carpets had a more convincing

claim than most to be outsiders in the '90s baggy scene. Powered by psychedelic organ, their tunes owed more to obscure '60s garage than anything else. While never attaining Stone Roses-level stardom, the Carpets drifted in their slipstream until splitting in 1995. Reuniting in 2003, 'Inspiral Carpets' is their first album since 'Devil Hopping' in 1994, but not much has changed. The sound has clearly dated, and John Cooper Clarke's guest vocal on 'Let You Down' feels phoned in, but uptempo limbs-shakers 'You're So Good For Me' and 'Changes' are as solid as anything they did 20 years ago.

■ NOEL GARDNER

6

## Electric Youth

Innerworld

Secretly Canadian



Amid a glut of 1980s-indebted electropop, Toronto duo

Electric Youth stand apart. Their glacial compositions offer far more than Empire Of The Sun's empty gloss or M83's breezy epics. Vintage-synth fetishist Austin Garrick and singer Bronwyn Griffin emerged in 2011 with 'A Real Hero', the dreamy waltz soundtrack to Ryan Gosling's twilight cruising in *Drive*, and this debut album is inspired by films like David Cronenberg's sci-fi horror *Videodrome*. The plot unfolds compellingly – escaping an unforgiving town on 'Runaway', recalling heartbreak on 'If All She Has Is You' and staying strong on the Saint Etienne-like 'Tomorrow'. Shot through with warm hooks, it's a worthy retooling of old synth styles.

■ MATTHEW HORTON

8

# Gerard Way

## Hesitant Alien

The emo pin-up reinvents himself with shades of Britpop and Bowie

In August, Gerard Way admitted to *NME* that he disbanded My Chemical Romance in 2013 because life had led him to a "dark place" where he was "self-medicating to get through". Unable to cope after the release of their 2010 album 'Danger Days: The True Lives Of The Fabulous Killjoys', he turned to alcohol. Then, having built a career on being the pasty-faced poster boy for a generation of angsty teenagers, he decided to aim for an older crowd. While making this debut solo record, he looked deliberately beyond the MCR-my. "Grown-ups would look at what we were doing and say, 'This is high-school music,'" the 37-year-old explained. "I'd be lying if I said I didn't want the acceptance of people my own age."

Way is hoping 'Hesitant Alien' will rid him of emo pin-up status for good. Far from MCR's high-octane tantrums, it's a surprising album full of hooks informed by the melodies of Britpop. But the biggest surprise of all is that he succeeds in this reinvention with barely a misstep. Opening track 'Bureau' is built



### THE DETAILS

► **RELEASE DATE** September 30 ► **LABEL** Warner Bros ► **PRODUCER** Doug McKean ► **TRACKLISTING** ►1. Bureau ►2. Action Cat ►3. No Shows ►4. Brother ►5. Millions ►6. Zero Zero ►7. Juarez ►8. Drugstore Perfume ►9. Get The Gang Together ►10. How It's Going To Be ►11. Maya The Psychic ► **BEST TRACK** Get The Gang Together

around descending chords that find Way's new backing band The Hormones all dressed up in Suede: Way's most obvious touchstone here is Brett Anderson's damaged theatrical glamour. 'No Shows' flits between epic anthemics and fuzzy soloing, and the prowling bass of 'Zero Zero' dominates the song's distorted vocals. But it's 'Get The Gang Together' that's the outstanding highlight – riff-heavy and sleazy, it's like Queens Of The Stone Age after an androgynous makeover.

Elsewhere, however, British influences abound. 'Aladdin Sane'-era Bowie informs the punchy strut of each song. 'Maya The Psychic' is drawn from Ash's book of radio bangers and the hazy tambourine shake of 'Drugstore Perfume' makes sense of Way's recent live covers of The Jesus And Mary Chain's 'Snakedriver'. The catchy '60s lilt of 'Millions' proves he can do pop too, as guitars wash over abstract lyrics ("Let's make up everything and wake up breathing/Don't give a damn about the wreck you leave in"). Gerard Way has wiped the slate clean and started afresh, with invigorating results. He'll easily build a new army.

8

## The VaseLines

V For VaseLines

Rosary Music



Initially active in Glasgow in the late '80s, The VaseLines' slim early catalogue (two EPs and one album) has long been held in high esteem, thanks partly to Nirvana's cover of 'Molly's Lips'. While 2010's comeback 'Sex With An X' found Eugene Kelly and Frances McKee in filthy good humour, the spark has

dimmed a little on 'V For VaseLines'. Electricity still crackles on power-pop opener 'High Tide Low Tide', and bittersweet duet 'Single Spies' sees the pair harmonising like Scotland's own Sonny & Cher, but much of the album ('Inky Lies', 'Crazy Lady') chugs along in a glam-rock furrow with only rare bursts of fun. The tunes offer a smooth enough ride, but The VaseLines aren't really stretching themselves here.

■ STUART HUGGETT

6

## Ólöf Arnalds

Palme One Little Indian



Like Joanna Newsom's early work, Icelandic folkie Ólöf Arnalds' output has so far comprised little more than delicate acoustic picking and high-pitched vocals. But on fourth album 'Palme', the 34-year-old – plus collaborators Gunnar Örn Tynes (founder of glitchy collective Múm) and long-term writing partner Skúli Sverrisson – tests the

boundaries of her sound by moving away from stripped-back simplicity and adding new elements. There are sprinkled electronics on the bubbly 'Hypnose' and sci-fi oddity 'Half Steady', and a sweeping string section helps lift tender highpoint 'Defining Gender'. Too few tracks leave as forceful an impression, however, and for all its added bells and whistles, 'Palme' comes off more mildly quirky than exhilarating.

■ DEAN VAN NGUYEN

5



# Reviews

## The History Of Apple Pie Feel Something

Marshall Teller



The History Of Apple Pie's second album feels distinctly undercooked. With its breathless vocals and gusting guitar, 'Feel Something' shares a droning quality with 'Loveless'. But the London five-piece seem

to have hastily dashed off an imitation of a sound that Kevin Shields spent years perfecting. 'Feel Something' is smothered in shoegazing swooshes, but all its fuzz rarely adds up to the atmospheres conjured on their debut 'Out Of View'. Instead, the band stumble through the plodding keys on 'Tame' and the Game Boy synth of 'Special Girl'. They might want us to feel something, but mild irritation probably wasn't their aim.

■ ROBERT COOKE

5

## Lil Silva Mabel EP

Good Years



After high-profile production jobs for LA singer Banks (who features on two tracks here), Lil Silva continues to move beyond UK Funky with this new EP, which features his own softly-softly vocals for the first time. The closest comparisons are SBTRKT or James Blake – producers who have introduced clean

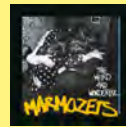
structure to the filth of the UK bass underground. That, theoretically, puts the Londoner in elevated company but neither songwriting nor production really shine here. From his meandering singing on 'Kimmy' to the airy chords on 'Right For You', these five songs are sleepily low-key, and you wish for the jittery energy of the 24-year-old's earlier productions. Harness that to some decent songs and the results could be devastating.

■ BEN CARDEW

6

## Marmozets The Weird And Wonderful Marmozets

Roadrunner



Consisting of two sets of siblings and fronted by the

precocious Becca Macintyre, West Yorkshire five-piece Marmozets have crafted an erratic debut album that veers wildly in pace and style. 'Born Young And Free' layers abrasive Paramoresque vocals over an off-kilter tune that nods to King Crimson, while on the dramatic 'Captivate You' they come off as a marginally cooler incarnation of Evanescence. 'Vibetech' is a heavy rumble of belligerent noise marred by repeated inane vocals ("Show me what you got"). There are a few exceptions, namely the punishing 'Hit The Wave', but on the whole, as impressive as Marmozets' ambition is, their execution of it fails to transcend the adolescent angst of its roots.

■ MISCHA PEARLMAN

5

## Marianne Faithfull Give My Love To London

Dramatico



Marianne Faithfull released anguished masterpiece

'Broken English' in 1979, and it's been 50 years since she recorded 'As Tears Go By', the single written by Mick Jagger, Keith Richards and Andrew Loog Oldham. She's led quite a life, which at its drug-dependent nadir saw her living rough in '70s Soho. Clean now, the 67-year-old lives in happy exile in Paris. This 20th solo album is collaboration-heavy: Roger Waters worked on the classic-leaning 'Sparrows Will Sing', Anna Calvi proves herself an excellent writing partner on 'Falling Back', and the louche junkie recall of Nick Cave's 'Late Victorian Holocaust' might be best of all. With wicked words and famous whisky-soaked larynx, Faithfull completes her most cohesive work in 35 years.

■ JEREMY ALLEN

8

# Christopher Owens A New Testament

The ex-Girls man leaves misery behind on misfiring second solo album

On the cover of 'A New Testament', his second solo album, Christopher Owens is wearing a pink cowboy hat, a fringed leather waistcoat and a dopey smile. Flanked by the singers and musicians that appear on the album, the former Girls singer's pasty midriff is on display and black tassels hang over his arm. By contrast, on the sleeve of Girls' 2006 debut 'Album' he had looked unhealthy, clutching his guitar. He didn't feature on the front of the San Francisco band's second and final record 'Father, Son, Holy Ghost' – instead its lyrics were printed in a block of different fonts and emotions – while 'Lysandre', his solo bow, showed him in uncomfortable close-up, lank hair hiding his face.

The fun, extrovert artwork of 'A New Testament' reflects a change in attitude for the 35-year-old. Since breaking up Girls in 2012, he's kicked his drug habit, maintained a long-term relationship and, judging by his Twitter feed, is usually reading, smoking, or watching football. The flute and brass that characterised 'Lysandre' are



mercifully absent here, replaced by country, gospel and R&B. But in chasing a classic American sound, Owens comes off cheesy ('Key To My Heart') and unbearably retro ('A Heart Akin The Wind'). 'My Troubled Heart' is questionable too, its twanging riff aping George Michael's 'Faith'. But Owens sounds unconcerned: he's overflowing with love, focused on building a freewheeling sound. Neither playing nor production can be faulted; it's just that Owens in this mood doesn't feel quite right.

Moments when his former wretchedness is recognisable rescue the album. The surging 'It Comes Back To You' does glorious misery ("When you feel like you could die...") in the vein of Girls classics like 'Lauren Marie'. 'Overcoming Me' – written in 2008 – finds Owens on incurably sad form and 'Nobody's Business' could have been a Girls hit. The gospel swell of 'Stephen', which recounts death, divorce and alienation, successfully marries the new Owens with the old. Overall though, newfound happiness means he's unable to channel the desperation that made his old band great.

■ BEN HOMEWOOD

6

## THE DETAILS

► **RELEASE DATE** September 29 ► **LABEL** Turnstile ► **PRODUCER** Doug Boehm  
► **LENGTH** 33:54 ► **TRACKLISTING** ►1. My Troubled Heart ►2. Nothing More Than Everything To Me ►3. It Comes Back To You ►4. Stephen ►5. Oh My Love ►6. Nobody's Business ►7. A Heart Akin The Wind ►8. Key To My Heart ►9. Over And Above Myself ►10. Never Wanna See That Look Again ►11. Overcoming Me ►12. I Just Can't Live Without You (But I'm Still Alive)  
► **BEST TRACK** It Comes Back To You



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WITH **Post War Glamour Girls**

TUE 4 NOV **NORWICH** EPIC STUDIOS  
WITH **Claws**

WED 5 NOV **OXFORD** O2 ACADEMY  
WITH **Orange Vision**

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# FILM

# Soul Boys Of The Western World

Fast-paced band biopic set against a backdrop of frilly shirts and political upheaval

▶ “John Keeble always says there’s three things that break bands up: money, drugs or women. I think there’s a fourth one – ego.” As Spandau Ballet’s saxophonist Steve Norman repeats drummer Keeble’s killer quote, the camera freezes on sole songwriter Gary Kemp’s face and the message is clear. Like the *Star Wars* saga, *Soul Boys Of The Western World* is a tale of redemption, of Kemp’s descent into megalomania and his eventual salvation. Also like the *Star Wars* saga, the newer stuff’s a bit rubbish.

One of the more preposterous groups of the 1980s, the Islington band are given intriguing context in George Hencken’s documentary, their story unpicked against a backdrop of Thatcherism, the fall of the Berlin Wall and former Labour party leader Neil Kinnock going arse over tit under a wave on Brighton beach. Hencken’s directing is restless, all jump cuts, archive interviews, news reports and voiceovers and no contemporary images of the band in conversation, but it’s all somehow suitable for five men who moved fast, chasing a luxury lifestyle they eventually attained, if only for a moment.

They emerge from punk, Norman, Kemp and Keeble co-opting frontman Tony Hadley (“The boy could really sing,” says Keeble, generously) before Kemp’s brother Martin (“the best-looking bloke we knew”) joins on

bass. Finding kindred spirits at Visage singer Steve Strange’s Blitz Club in Soho, where boys and girls in eyeliner embrace new romanticism, Spandau Ballet wow with their blend of soul and new wave.

This marriage of fashion and blue-eyed soul becomes Spandau’s making and undoing. Looking back, tracks like ‘To Cut A Long Story Short’ sound cutting edge, but the band’s emphasis on style undermines them. They ensnare the mainstream with Number One smash ‘True’ (“I didn’t think it was a single,” reveals loveable buffoon Hadley) and sold-out global tours, but Gary Kemp’s quest for artistic acceptance is at odds with their image, and no-one else is on his side anyway. By 1989, Norman’s fibbing, “There’s a big spirit in the band.” “Yeah,” adds Hadley. “Booze.”

The rest is splits, court cases and the inevitable reunion. Hencken doesn’t dwell on Hadley, Norman and Keeble’s failed legal bid for royalties from Gary Kemp, but it’s the springboard for rapprochement. “I’ve missed them for the last 20 years,” Gary swears in 2009. Whether anyone else did is unclear. Still, those early years are a fun old romp and Hencken captures them with skill, wit, pace and an exhausting number of shots of Martin Kemp in Speedos. “It was always about the glamour,” Martin insists – and hits the nail on the head. ■ MATTHEW HORTON



► DIRECTOR George Hencken  
► IN CINEMAS October 3

Spandau's  
Tony Hadley  
and (behind)  
Gary Kemp



## CINEMA

### Night Will Fall



Towards the end of World War II, producer

Sidney Bernstein decided to make a documentary exposing the horrors of the Nazi death camps. He assembled some of the day’s leading cinematic talents, including Alfred Hitchcock, to create a historical document that would serve as a warning to mankind. The film was later shelved for political reasons, but André Singer’s new documentary does a fine job of restoring it. Its indelible images of industrialised slaughter, later used to prosecute Nazis, remain deeply upsetting. What’s also remarkable is the insight, foregrounded by Hitchcock, into the madness of a population, with one scene narrating how German civilians, instructed by Allied forces to visit the death camps, “came cheerfully like sightseers to a chamber of horrors”. A chilling and important film.

■ ALEX DENNEY

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## CINEMA

### The Equalizer



Robert McCall (Denzel Washington)

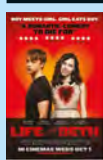
is an insomniac who works in a hardware superstore and reads literary classics in an all-night diner. Yet when a fellow diner regular (Chloë Grace Moretz) is beaten by her pimp, he dispatches a roomful of Russian mobsters with savage and precisely calculated violence. This belated reboot of the 1980s TV series turns the former secret agent into a post-*Dark Knight* superhero: by the end, Washington and his *Training Day* director Antoine Fuqua have given us a creation myth and set up a franchise. It’s two-thirds of a great film – the brooding opening half-hour is tremendous, and Marton Csokas is a terrifying villain, but it falls apart in a hurried and hackneyed final act.

■ ANGUS BATEY

6

## CINEMA

### Life After Beth



In American suburbia, Zach (*The Amazing Spider-Man 2*’s Dane DeHaan) is devastated by the death of his girlfriend. Grieving with her parents, played by John C Reilly and Molly Shannon, Zach is overjoyed when Beth (Aubrey Plaza) suddenly returns, resurrected. But something is different: she’s a zombie. Beth’s parents

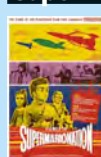
refuse to believe it, while Zach perseveres with their relationship, finding the only thing to calm her blood lust is smooth jazz on the radio. “What do you want from me, Zach?” protests Beth. “Zombies eat guys!” Jeff Baena’s film goes for the jugular as the undead rise from their graves to invade the town and Plaza’s gory transformation is entertaining, but the story is slight and lacks any discernible bite.

■ DAN BRIGHTMORE

6

## CINEMA/DVD

### Filmed In Supermarionation



This is a loving look at the work of British TV and film producer Gerry Anderson, who died in 2012. He and his ex-wife Sylvia, along with the small crew interviewed here, were behind hit 1960s TV shows *Stingray*, *Captain Scarlet* and *The Mysteries* and, their finest hour, *Thunderbirds*. Working out

of a Slough trading estate, they broke new ground using wildly unorthodox methods – placing their iconic puppets behind fish tanks to film ‘underwater’ scenes and making laughably tiny explosions appear huge. As well as his innovation, the film explores Anderson’s struggles to make his creations walk and appear as lifelike as possible, the film culminating in the sad scenes of the studio’s eventual closure.

■ ANDY WELCH

8



# Foo Fighters

**Invictus Games Closing Ceremony**

**Queen Elizabeth Olympic Park, London**

**Sunday, September 14**







**Dave Grohl and co cap  
a week of club gigs  
by playing to 26,000  
people and a prince**

It was easy to be cynical about Foo Fighters appearing at the closing ceremony for the Invictus Games. While its purpose – a sporting event for wounded, injured and sick soldiers – was undoubtedly a worthy one, the sight of a former member of Nirvana literally embracing royalty, in the shape of organiser Prince Harry, didn't exactly promise a righteous night of iconoclastic rock'n'roll. Then there was the fact that London's mayor, Boris Johnson, could be seen bopping along down in the crowd. Nirvana's fans could be forgiven for thinking Kurt Cobain died for somebody's sins, but not for this. ➡



# Reviews

## LIVE

Fortunately for everyone in Stratford this Sunday evening, Dave Grohl is a man who delights in dynamiting cynicism. His band had spent the week leading up to this performance playing tiny secret club shows in Brighton and London under the name The Holy Shits, and somehow they brought something of that intimate and anarchic spirit to a festival-sized stage in the Olympic Park.

Foo Fighters are not a band who pull their punches. The set's heavyweight opening trio of 'All My Life', 'Times Like These' and 'The Pretender' rocks and recoils like artillery guns. Those club shows clearly did their job of tightening the band up after their brief hiatus: tonight they're a finely tuned, hulking machine, turning over like a tank engine.

They ease off the accelerator a little for 'Learn To Fly', which, despite being 15 years old, remains one of the finest examples of the wit and shade that Grohl's songwriting can incorporate, away from the brute force of the opening salvo. They slip down another notch into the gear marked 'ballad' for 'My Hero', which the 45-year-old frontman dedicates to the Invictus Games competitors, saying that the song "goes out to all the heroes tonight".

Boris Johnson has obviously been tipped off that it was the end of the greatest-hits run; he's

**THEY'RE A FINELY TUNED, HULKING MACHINE, TURNING OVER LIKE A TANK ENGINE**



seen sneaking off before the band ease into a couple of more recent

tunes, 'White Limo' and 'Arlandria', both from 2011's 'Wasting Light'. This was the relative filler in an otherwise killer set. It's often endearing when Grohl steps aside to let drummer Taylor Hawkins take over lead vocals on 'Cold Day In The Sun', but tonight it's the moment where the previously imperious Foo Fighters juggernaut veers towards bar band territory and the crowd start thinking about nipping to the bar.

It's another 'Wasting Light' track that swings the set back on course, though. 'Walk' wrenches out Grohl's most emotional vocal of the night, perhaps because the "*learning to walk again*" lyric strikes an all-too literal chord this evening.

Compared to their usual epic festival headline sets, this is a short and concise Foo Fighters shift. Grohl has to be economical with

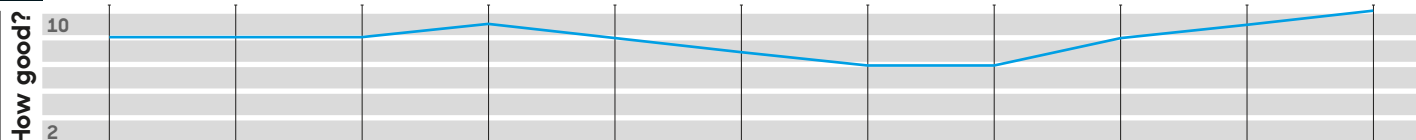
his stage patter, although after 'Walk' he finds time to tell the story of Prince Harry ringing him to woo him into playing, before whipping up a fiery version of 'Best Of You'.

Before peerless closer 'Everlong', Grohl pauses. "Thank you very much for making this one of the most special occasions of our lives. I can't wait to come back and play for you again. It won't be too long," he announces, blowing the crowd a kiss. On this form Foo Fighters look comfortably set to retake their position at the top of festival bills. Indeed, the only people who may leave for home disappointed are those looking for concrete clues about what to expect from the forthcoming eighth Foo Fighters album 'Sonic Highways', which is due in November. It's previously been reported that the record will feature a host of America's "local legends". Makes sense – on this evidence, hanging out with royalty seems to suit them. ■ KEVIN EG PERRY

8

### SETLIST

ALL MY LIFE   TIMES LIKE THESE   THE PRETENDER   LEARN TO FLY   MY HERO   WHITE LIMO   ARLANDRIA   COLD DAY IN THE SUN   WALK   BEST OF YOU   EVERLONG





Dave Grohl onstage and (inset) with Prince Harry

#### THE VIEW FROM THE CROWD



**Laura, 21, Manchester**

"They were amazing. It was literally the best end to the show. I've seen them before at Isle Of Wight Festival, but this was so much better."



**Ann-Lee, 20, London**

"This is the first time I've ever seen them – I've been waiting so long! They were even better than I was expecting. The atmosphere was mental. I felt like I was being lifted up."



**Matt, 24, Essex**

"This was the first time I'd ever seen them and I really enjoyed it. 'Everlong' and 'My Hero' were the highlights for me. I've been working [at the Games], though, so it would have been better if I could drink."



**Billy, 19, Plymouth**

"That was probably the greatest night of my life. I've never seen the Foo Fighters before but I will be again. I'm wondering how I'm going to go home and top that with anything. I've got to go back to normal life now."

## MORE GIGS

### Juan Wauters The Old Blue Last, London

Thursday, September 11

A man burps loudly as Juan Wauters twangs his guitar for the first time tonight. It's a fittingly weird welcome for the Uruguayan, whose solo debut 'North American Poetry' is full of acoustic eccentricity. He stoops and sways, flashing wonky teeth and singing his odd, relatable lyrics about his humdrum life in Queens. A flautist and percussionist boost 'Sanity Or Not' and 'Ay Ay Ay', but Juan's huge personality is the true star.

■ BEN HOMEWOOD

8

### Har Mar Superstar Brooklyn Bowl, London

Friday, September 12

After a decade of penning tongue-in-cheek sex ditties Keith Lemon would envy, Har Mar Superstar (real name Sean Tillmann) released fifth LP 'Bye Bye 17' last year. A collection of old-school soul tracks, it showed he could do more than just joke. It's this balance that wins out tonight. 'Lady, You Shot Me' morphs from throaty howl into a shimmering Motown bounce, while 'Prisoner' adds an irresistible '70s funk strut. Of course, there are still antics – headstands, stripping, gyrating – but they're the sideshow, not the main event.

■ LISA WRIGHT

7

## La Roux



### Jack Rocks The Macbeth, London Monday, September 15

#### Elly Jackson raises the temperature at a tiny east London show

Since her return after five years away and a split with former creative partner Ben Langmaid, flame-haired electropop queen Elly Jackson has only made a handful of live appearances. Tonight's is the most intimate yet.

"Everyone seems to think I'm really serious," the Londoner says before the show – part of the Jack Rocks The Macbeth residency hosted by Jack Daniel's, *NME* and Spotify. If there was ever a way to dispel the perception of being slick but icy and uptight, it's by putting on one hell of a show.

#### SETLIST

- ▶ Let Me Down Gently
- ▶ Fascination
- ▶ Kiss And Not Tell
- ▶ Cruel Sexuality
- ▶ In For The Kill
- ▶ Sexotheque
- ▶ I'm Not Your Toy
- ▶ Tropical Chancer
- ▶ Uptight Downtown
- ▶ Colourless Colour
- ▶ Silent Partner
- ▶ Tigerlily
- ▶ Bulletproof

That's exactly what the 26-year-old does from the second she steps onstage, treating the crowd of competition winners to tracks new and old, without any palpable sign of tension or sternness. Instead, Jackson flicks the gold collar of her bright green jacket as she thanks fans after a stellar opening one-two of 'Let Me Down Gently' and 'Fascination'.

'Kiss And Not Tell' backs up the singer's claims that she can be cheeky, too, lyrics like "*temptation's calling you*" acting as a figurative wink at the crowd, while the atmosphere in the venue is so positive even the staff decide to get involved, with one excitable barman abandoning the taps to dance on the bar during 'In For The Kill'.

'Tropical Chancer' brings a mini heatwave to the already sticky east London pub, its sashaying synth melodies transforming the place into something more like Wham's 'Club Tropicana' brought to life.

Before everyone heads outside gasping for fresh air, there's just enough time for Jackson to give one last reminder of her 2009 self-titled debut album with 'Tigerlily' and 'Bulletproof'. The former is packed with earnest desire; the latter feels far darker than all the vibrant colours 'Trouble In Paradise' has to offer, its steely synth lines abundant with futuristic sheen. These last two songs might go some way to explaining why La Roux is synonymous with solemnity for many but, for the most part, tonight is characterised by an irresistible playfulness.

■ RHIAN DALY

8

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# JACK ROCKS THE MACBETH

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# Karen O

McKittrick Hotel, New York

Friday, September 12

The Yeah Yeah Yeahs singer  
overcomes her nerves at an  
intense hometown solo show

When she's onstage with Yeah Yeah Yeahs, Karen O is a celestial body in a state of constant supernova, an explosion of colour, noise and kinetic energy. Tonight, playing a tiny hometown show in support of just-released solo debut 'Crush Songs', she is a vision of stillness, of graceful but barely perceptible movement, regal and statuesque, yet strangely vulnerable, too. Performing on a circular stage that more closely resembles a gladiatorial sumo ring, she's surrounded on all sides by curious and expectant fans, some of whom are prone to interrupting by making unwelcome shout-outs ("I'm over here, K!") and others who, at odds with her request, insist on watching through their cameraphone screens. In addition to that, over in the far corner of the room, the great and good of New York City's art-rock scene – including David Byrne and Annie Clark, aka St Vincent – watch on, ostensibly here as a show of support, but it's hard to imagine that their presence doesn't bring a degree of added pressure, too. There are moments where Karen O looks nerve-wracked, and it's the strangest look she has ever worn – which really is saying something.

Still, perhaps you shouldn't be too surprised. The hesitant, stop-start nature of her solo career thus far, after all, has always seemed testament to the depth of her commitment to Yeah Yeah Yeahs. Her first (unofficial) effort, 2006's 'KO at Home' was recorded as a personal gift for friend and producer Dave Sitek: it was never intended for public consumption, and both parties were horrified when it eventually wound up online. Another batch of songs were eventually repurposed – six years after they were first written – as theatrical 'psycho-opera' *Stop The Virgens*. 'Crush Songs'

had a similar gestation: mostly written between 2006 and 2007, then left on the shelf for years, unreleased and unrealised, during which time she recorded two YYYs albums. As they have been for the three other shows she's played this week, her bandmates Nick Zinner and Brian Chase are in attendance, and both join her onstage intermittently. Zinner ("my musical soulmate") can be spotted pacing between the roped-off VIP area and the edge of the crowd, watching like a proud – if slightly anxious – parent, while the normally stoic Chase ("my brother from another mother") eventually hops on beside Karen to play tambourine on 'Day Go By', and does so with a look of unbridled joy. Clearly, Karen finally going it alone is no threat to the band's togetherness.

Zinner's and Chase's appearances, however, are mere cameos; most of the backing is provided by guitarists Moses Sumney and Holly Miranda, whose sparse, minimal instrumentation brings the likes of 'Comes the Night' and 'Native Korean Rock' – tunes so slight they barely have second verses, let alone choruses, middle-eights or key changes – to life. As for Karen herself, these songs – written at

#### SETLIST

- NYC Baby
- Ooo
- Indian Summer
- Visits
- Rapt
- Other Side
- So Far
- Beast
- Comes The Night
- Sunset Sun
- Hideaway
- King
- Body
- Native Korean Rock
- Day Go By
- Duet (with Jason Grisell)
- The Moon Song

## SHE IS A VISION OF STILLNESS – REGAL AND STATUESQUE, YET STRANGELY VULNERABLE

a time when "I wasn't sure I'd ever fall in love again" – may represent old wounds, but they're performed with a startling intensity that makes them seem raw and reopened: 'NYC Baby' is a little flimsy thing on record, but tonight it's invested with an emotional heaviness that borders on the uncomfortable.

There are lighter moments, though. During 'King', a song presumably written in the wake of Michael Jackson's death, Karen raises her arm to reveal the "single sparkling glove" mentioned in the lyrics, while 'Body' – an otherwise charming little ditty that bears a passing resemblance to the Bee Gees soul ballad 'To Love Somebody' – is punctuated by her trademark mic-in-mouth caterwaul, to a chorus of laughter and applause. None of these songs were ever intended to be heard, and most sound as though they've never been technically 'finished', but by the end of the show, there comes a sense of necessary catharsis, whether it's six years late or not. ■ BARRY NICOLSON





## MORE GIGS

### Naomi Punk

Palisades, New York

Wednesday, September 10

In the toilets of this grubby but trendy venue beneath Brooklyn's subway tracks, Naomi Punk's record label are greeted with a scrawled "CAPTURED TRACKS SUX!!!". Hailing from Olympia, Washington, the trio transcend such scenester in-jokes. Their sinewy hardcore acts as a focus for some intense male energy in the crowd, something at odds with the band's anti-masculine image of bowl cuts and dorky clothes. Tightly wound guitars cheese-wire their way through the strung-out blast of 'Television Man' before Naomi Punk wipe out the wasted circle pit with the crunching devastation of 'Firehose Face'.

■ STUART HUGGETT

7

### THE VIEW FROM THE CROWD



**Ty Nekum, 40,**  
New York

"It was amazing. I love Karen O, I love Yeah Yeah Yeahs, and the songs sounded beautiful – even better than on the album. It's such a small venue, so intimate, and her voice was just incredible."



**Trish Barrett, 36,**  
New York

"Her voice is incredible. The album just came out, so the songs are still pretty new to me, but I loved that she played 'The Moon Song'. I got chills, it was so good."



**Steven Tran, 26,**  
California

"I thought it was a little disappointing! I like a couple of the songs on the album, but I still think that if it wasn't her, the room would have been empty."



**Ingrid Aman, 37,**  
New York

"I really enjoyed it. It was beautiful. I'm a Karen O fan in general, although I have to admit, I didn't listen to the album before the show because I wanted to come fresh. But I loved it."

### Kirin J Callinan

Jack Rocks The Macbeth, London

Saturday, September 13

Kirin J Callinan performs by himself, using just a guitar and an array of pedals to craft an abrasive noise. He throws and flips his instrument throughout this tiny London show, a risky move that adds crunch and texture, particularly to his 'Embracism' album track 'Come On USA'. His friend Connan Mockasin joins him for a sparse and comedic version of Sinéad O'Connor's 'Nothing Compares 2 U' before the singer changes from jeans into crotchless leather chaps. The set ends in disarray: the sound engineer tells Callinan his time is up only for the 28-year-old Australian to respond by dancing around the stage singing an a cappella version of 'The Toddler'.

■ RHIAN DALY

8

# The Cribz



## Zig-Zag Unbleached Sessions

The Garage, London

Thursday, September 11

The Jarman brothers hurtle through a greatest hits set chosen by the fans



"This is the first song we played at The Garage in 2002," Gary Jarman

announces to the throng in front of him ahead of 'Another Number'. The bassist and his brothers are making

### SETLIST

- Mirror Kissers
- You Were Always The One
- I'm A Realist
- Come On, Be A No-One
- Don't You Wanna Be Relevant?
- Another Number
- Martell
- Hey Gonna Lose Us
- Our Bovine Public
- Girls Like Mystery
- Men's Needs
- Leather Jacket Love Song
- Be Safe
- Hey Scenesters!
- Chi-Town
- The Wrong Way To Be

an exciting return to the scene of one of their earliest London gigs, providing a breather as they knuckle down on new material in the studio. But before they hit the stage, Rale warm up the crowd. The emerging London post-punk group won the chance to open for The Cribz in Zig-Zag's Unbleached Sessions gigs, championing unsigned music, and they approach their prize with vigour. They may not be the finished product quite yet, but their brooding tunes show plenty of promise and potential.

Tonight, The Cribz' setlist has been voted for by fans via Zig-Zag's

Unbleached Sessions website. It might have been an opportunity for the Wakefield trio to air a few rare tracks, but instead it's very much a greatest hits set. Midway through a performance which dispatches ferocious versions of 'Mirror Kissers' and 'I'm A Realist' early on, frontman Ryan Jarman

decides to give fans a glimpse of what they could have had. "There's nothing like this!" he gripes, playing a blast of 'It Was Only Love', following it up with another short cut of B-side 'It Happened So Fast'. "You just chose things like this," he teases before launching into 'Our Bovine Public'.

Not a band to let mild frustration affect them, The Cribz don't hold back on energy and this show is characterised by familiar chaos. There's a false start on 'Martell' and crowdsurfers launch themselves towards the barrier during a rasping thrash through 'Men's Needs'.

There are lesser-played songs lurking among the hits, though. The band attack 'Don't You Wanna Be Relevant?' and 'Chi-Town' with even more power, turning them into gleaming highlights. 'Be Safe', from 2007's 'Men's Needs, Women's Needs, Whatever', momentarily breaks up the frenetic pace as a projection of Sonic Youth co-founder Lee Ranaldo reciting his spoken-word parts appears behind the stage, before 'Hey Scenesters!' bursts apart at the seams, increasing the intensity as The Cribz hurtle towards an explosive climax.

When 'The Wrong Way To Be' rounds things off – with the crowd a sweaty, pogoing mass – it's clear that the Jarman brothers will have to work hard for their upcoming new material to better their hits. If they pour even half of the electric excitement they do tonight into it, they should be just fine. ■ RHIAN DALY



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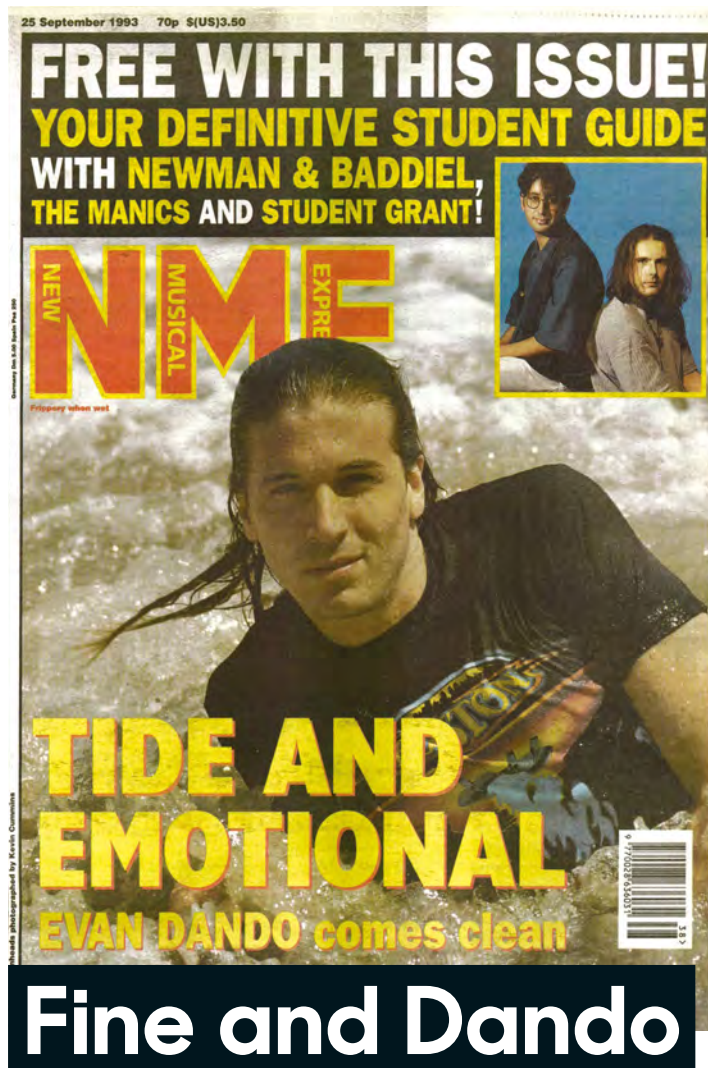
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# THIS WEEK IN 1993



## The Lemonheads' Evan Dando gets philosophical about his hard-partying ways and crack habit

Evan Dando has been told to rest his voice for four days, so he's communicating with *NME*'s John Mulvey via handwritten notes. "I'm doing OK," he scribbles on a notepad in the LA studio where the new Lemonheads album is being finished. "My voice works but is in danger of getting really fucked. My vocal cords are all red and swollen." Why? "I partied too much for too long and it fucked up my voice." What did? "Crack." The next day, he elaborates with more notes: "The city is full of pitfalls and crack is one of them." Do you actually enjoy it? "Sort of – except the taste puts me off eventually: it tastes like an airport terminal." A week later, at Reading Festival, with his voice back, he elaborates: "Crack is a perfect metaphor for LA. It's instant gratification, but at a certain point your system says 'no!' Everything that's wrong with America is in LA: worship of money, of youth, racial problems." Then, back on the notepad: "I don't think I would want to die young of drugs, but I'm not sure. It may be better than putting out 10 Lemonheads albums." It's followed by a grin, thankfully.

## TAT'S ENTERTAINMENT

Budapest, Hungary. Depeche Mode are touring the country that loves them most, and frontman Dave Gahan is discussing his latest tattoo: a massive pair of wings on his back. "It's my weapon for this tour – if you can sit under the needle for 10 hours you can do anything, man." On his habit of grabbing his crotch onstage, the singer says: "I started that when I was about seven. Now I've got the opportunity to do it in public."

## MISSING PARSONS

On the 20th anniversary of Gram Parsons' death, *NME*'s Steve Sutherland argues that without him, the music we listen to today – Elvis Costello, Primal Scream, The Lemonheads, The Black Crowes – wouldn't be infused with the same poetic angst that arises from the collision of country, gospel, soul and rock. Bobby Gillespie comments on Parsons' "lonely voice" and its "sad beauty"; Keith Richards reckons he was "way ahead"; and Elvis Costello says: "If Parsons' frail and not always perfect pitching and [Emmylou] Harris' pure and true voice fails to move you, you have a big problem."

## REVIEWED THIS WEEK

### Pet Shop Boys – 'Very'

"Tennant and Lowe come back with a large, orange LP and it is brilliant. Pet Shop Boys are simply one of the best bands the world has."

■ DAVID QUANTICK

## ALSO IN THIS ISSUE

► Smashing Pumpkins play Wolverhampton Civic Hall and, says *NME*'s Roger Morton, they perform "with the intensity of lovers who've been made to wait years for a shag".

► The Verve's 'Slide Away' loses out to Al Green's 'Love Is A Beautiful Thing' in the race to be Single Of The Week.

► Shaun Ryder joins Intastella onstage in Manchester, and "is a sprawling mess, in questionable shape".

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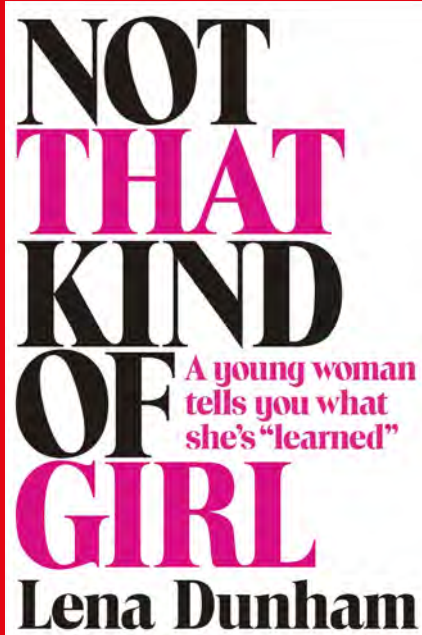
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# THINGS WE LIKE

SEVEN THINGS FOR SEVEN DAYS



BOOK

## Not That Kind Of Girl by Lena Dunham

"I'm already predicting my future shame at thinking I had anything to offer you with this book," writes Lena Dunham in the blurb for her first book. In it, the creator, producer and star of *Girls* collates her personal essays taking in health, boys, friendship, existential crises and more, all presented with Dunham's trademark dry wit, self-deprecation and acute insight.

► **BUY** £11.89, amazon.co.uk

BOXSET

## Led Zeppelin - You Shook Me

This book and four-DVD boxset traces the journey of the legendary heavy rockers using extensive interviews with all four original members and rare footage. The book also includes track-by-track analysis and interview transcripts from their infamous 1977 US tour.

► **BUY** £33, amazon.co.uk



APP

## Wordeo



Straight from the streets of east London comes Wordeo, a video messaging app that brings your words to life by fusing text, videos and music. Send fun messages like holiday postcards and birthday wishes to friends via Facebook, Twitter, email and more.

► **DOWNLOAD** Free from the Apple app store

ICE CREAM

## Bob Marley 'Satisfy My Bowl' Ben & Jerry's

To celebrate the 30th anniversary of Bob's 'Legend' album, Ben & Jerry's special-edition flavour combines banana ice cream and chocolate peace swirls. Proceeds go to the 1Love Foundation and Partners For Youth Empowerment.

► **BUY** £2.24, supermarkets



BOOK

## Obscure: Observing The Cure

Photographer Andy Vella has been shooting The Cure since 1981. This book collates some of his rarest previously unseen snaps, with input from the band's frontman, Robert Smith, who contributes the foreword. ► **BUY** £30, amazon.co.uk



STORE

## Fopp, Covent Garden



This branch in central London offers three floors of new releases and old classics. The shop also hosts

in-store events, with We Were Promised Jetpacks performing and signing copies of their new album 'Unravelling' on October 8. ► **VISIT** 1 Earlham St, London WC2H 9LL

BOOK

## Great Lost Albums



This new book explores the ways music might have been changed by 50 albums that never actually existed. From Bob Dylan collaborating with Liberace to Kraftwerk's Christmas album, it's a surreal and lighthearted approach to what could have been.

► **BUY** £12.99, waterstones.com

## THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST



"my book is about a little boy who is afraid of his own legs"

"it is going to be the new harry potter but instead of spells and friendship it is about legs and death"

also inside this week:

searching for the goblin prince with lorraine kelly

a n d

what happens to your face when you only eat clay for half a year turn to page 45 to find out

# children

exclusive interview with 130 year old youtube sensation keith richards about his new childrens book

JENN FIVE, AMY BRAMMALL



A black and white photograph of Johnny Marr standing on a city street, looking directly at the camera. He is wearing a dark jacket and has his hands in his pockets. The background shows a brick building with windows and a fire escape.

**NEXT WEEK**

**THE PUNK GOSPEL**

**OF JOHNNY MARR**

The Godlike ex-Smiths man hits out at the establishment on his brand new record

— — Johnny's disciples Childhood ask him their questions

On sale Wednesday, October 1

**NME**

**ALSO  
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WEEK'S  
ISSUE**

**INTERVIEWS**

Bernard Sumner

Superfood

Ex Hex

**ALBUM  
REVIEWS**

Johnny Marr

Caribou

Iceage

Flying Lotus

Zola Jesus

The Districts

**CAUGHT LIVE**

Honeyblood

Alt-J

The Horrors

Fat White Family

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