

4 OCTOBER 2014

# NME

## THE LAST TEMPTATION OF JOHNNY MARR

How sex, alcohol &  
paranoia shaped his  
epic new album

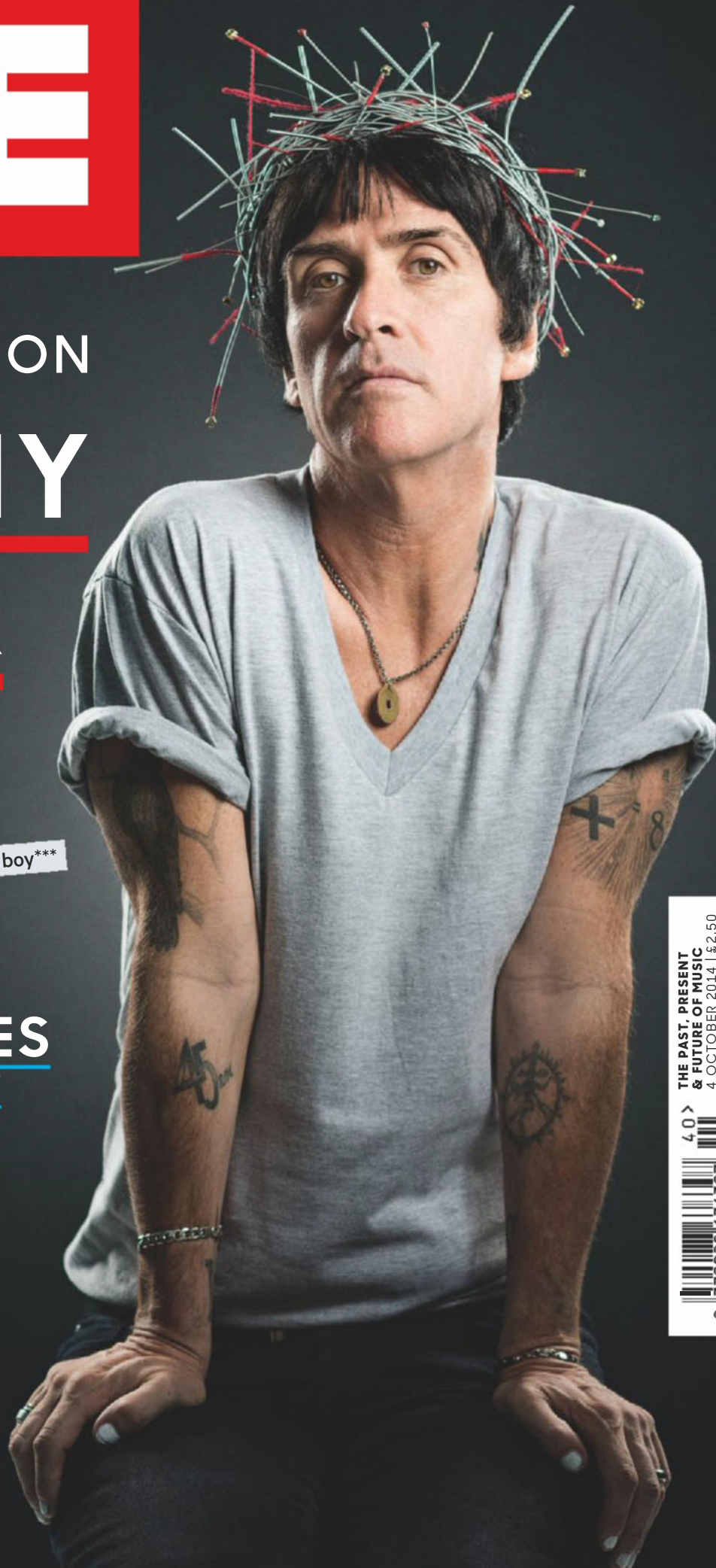
\*\*\*He's not the Messiah, he's a very naughty boy\*\*\*

## + THE LIBERTINES AT ALLY PALLY

The full story from  
all three nights

## + BAND OF THE SUMMER? THE RESULTS ARE IN

NME's Festival Survey 2014



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## LETTER OF THE WEEK

**WINS REDDOG MUSIC HEADPHONES!**  
[reddogmusic.co.uk/nme](http://reddogmusic.co.uk/nme)



## SCOTTISH INDIE-PENDENCE

If any good came out of the Scottish referendum, it's the important role that the arts played in it all, especially music. From Paolo Nutini's call-to-action song 'Iron Sky' to A Night For Scotland, the event that had homegrown favourites Frightened Rabbit and Franz Ferdinand showing their support for the cause, music managed to speak to people more than any politician could. With the general election getting pretty near, I hope this political activism from musicians continues.

Liam Menzies, via email



**Jenny Stevens:** Whatever side of the political fence you sat on over the referendum, it was an incredible thing to see so many musicians campaigning for an issue that really matters. It felt like a genuine movement was brewing. Look ahead to May's general election, though, and the roll call of musicians daring to go near the three main political parties reads like the 'kill' list in a UK-wide

game of 'shag, marry, kill' (hi, Gary Barlow). If the Scottish referendum showed us anything, it's that there's never been a greater thirst to shake up our archaic political system. Let's hope that, come May, the spirit of pro-independence campaigners like Mogwai and Franz Ferdinand gains momentum so we can push for genuine change in Westminster.

## PLENTY MORE LED IN HIS PENCIL

Aged rockers tend to release albums like a dementia patient in a care home might whisper old songs from their youth. Robert Plant defies all of this. His new album is fresh, bright and touching. 'Lullaby And... The Ceaseless Roar' to me seems like a genuine reflection on 65 years of life with both innocence and experience guiding his thoughts and feelings throughout the album...

Liam Dugan, via email

**JS:** Sorry, Liam, I saved our readers the other 400 words. You're well into Robert Plant. I get it. Frankly, while I love their songs, Led Zep to me represent everything wrong with the flatulent, overblown, macho rock excess of the '70s. Hearing anything Plant has to put out now is about as interesting to me as resitting my driving theory test.

## ICE, ICE MAYBE

When bands take their music in new directions, a reaction is inevitable. I just find it so frustrating when people can't support it, especially when it's a band like Iceage. New tracks 'Forever' and 'How Many' are their best work yet. We've had two solid albums of nothing but harsh, quick noise, and there's only so much of that we can digest. That's why I'm all for the recent change of style and can't wait to hear all of new album 'Plowing Into The Field Of Love'.

Luke Bartlett, via email

**JS:** I think the new Iceage stuff sounds like a band of Henry vacuum cleaners massacring Nick Cave & The Bad Seeds' 'Tender Prey'. That said, I do love them and good on them for trying something new. I just hope it leads to something as amazing as – if not better than – their first two records for album number four.

## PRO BONO

If I am not mistaken...

- 1) All bands promote their music, otherwise people would be unlikely to hear it.
  - 2) Some come up with clever marketing campaigns.
  - 3) Some bands make money from their music.
  - 4) Most music is effectively given away free illegally.
- In putting their new album on iTunes for nothing, U2 have come up with a good way to promote and distribute their music to a potentially new audience, and get paid for it. It is nothing more than others try to do, just on a bigger scale. If you don't like it, fine, there is a delete option.

Jon, via email

**SH:** What with the rise of Isis, the Israel and Palestine conflict, the Scottish referendum and Ebola, I have to say a U2 album popping up in my mobile phone was pretty low down my 'give a shit' list of world news events this



month. But given the furore around it you'd think they were robbing grannies in broad daylight on the streets of Dublin. That said, the record is shite, and I'd rather not have to delete it. So next time you try and culturally indoctrinate me, Apple, at least give me some good tunes.

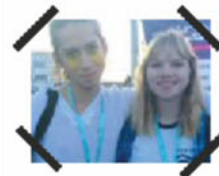
## MORE ROCK'N'ROLL FUN, PLEASE

Please let the forthcoming boxset of Sleater-Kinney records be an indication that they're going to reunite. For years a slightly older friend of mine has tormented me with the story of a 2006 edition

of ATP where Sleater-Kinney (left) performed, and the trio – Janet Weiss, Carrie Brownstein and Corin Tucker – put on one of the best shows the festival has ever seen. I'm desperate to see them play.

Emmy Woolf, via email

**JS:** Sometimes I watch old clips of Sleater-Kinney on YouTube and go to bed weeping that I never witnessed Carrie Brownstein propel her limbs into the best Pete Townshend helicopter guitar moves since... well, Pete Townshend. Sleater-Kinney wrote feminist anthems to chant to, rock odysseys to wig out to, and choruses to hug your mates and cry with joy to. So please, ladies, I know you are busy doing important things like taking over the world of US alt-comedy (as Carrie Brownstein is with *Portlandia*), but come on – play a show and make mine and Emmy's life.



## LOOK WHO'S STALKING

Here is a pic of me and James Balmont of Swim Deep! After meeting Cavan and Austin before their set, me and my friends Char and Yolanda were lucky enough to meet them all again after!

Maya, via email





**RAW FABRICS**

*gold handcuffs EP  
out now*

## NME TRACK OF THE WEEK

## 1. Kendrick Lamar

"I'm moving at meteor speed", rasps Lamar on this new single, a nod to his ascent to the top of hip-hop since 2012's 'Good Kid, mAAAd City'. 'i' ditched the steely beats and haunting inner-city murk for dancey Isley Brothers samples, but keeps its lyrical tensions as Kendrick is again torn between sin and salvation: "The devil want to put me in a bow tie/ Hoping that the holy water don't run dry". Huge.

Al Horner, Assistant Editor, NME.COM

2. The Black Keys  
A Girl Like You

While on a recent episode of *The Tonight Show Starring Jimmy Fallon*, The Black Keys aired their cover of Edwyn Collins' 1995 sleaze-soul single 'A Girl Like You'. Adding a woozy wah-wah pedal into the mix, Dan Auerbach and Patrick Carney managed to make the song sound even hornier via pervy vocals and seductive percussion. With their back-up organ and bass man, they come on like the best wedding covers band around.

Leonie Cooper, writer

3. Kele  
Coasting

Former Bloc Party frontman Kele Okereke's second solo album 'Trick' is, for the most part, aimed at the dancefloor. 'Coasting' is one of its more subdued tracks, a wash of atmospheric synth textures, Kele's floaty falsetto and skippety garage beats. They used to call this kind of thing 'Balearic' because it's perfect for sitting on the beach watching the sun come up the morning after a night spent throwing shapes in an Ibiza club (one of the cool ones, of course). Bliss.

Chris Cottingham, writer

4. Trent Reznor & Atticus Ross  
The Way He Looks At Me

Trent Reznor already has an Oscar and a Grammy for *The Social Network* and *The Girl With The Dragon Tattoo* respectively. This track was written for another David Fincher flick, *Gone Girl*, and finds the 49-year-old and his producer pal plumbing new post-industrial depths. With honking brass and eerie glitches, it sounds like the 'he' in question might well be one bourbon short of a biscuit tin.

Hazel Sheffield, writer

5. Jon Hopkins  
Form By Firelight  
(feat. Raphaëlle Standell)

Jon Hopkins, maker of beautiful electronic music, has a kind of coda to his Mercury-nominated 'Immunity' album coming out in November – an EP called 'Asleep' comprised not so much of remixes of four tracks from the album, but dreamlike reinterpretations. Included is this poignant new take on 'Form By Firelight', which now features a vocal from Braids singer Raphaëlle Standell.

Phil Hebblethwaite, writer

6. Tala  
Alchemy

The daughter of a Persian restaurant owner, singer and producer Tala is 25, grew up in London and learnt to drop beats at the BRIT School. You don't need to know any of that to fall for the sublime 'Alchemy', a slow-moving swooner with Lana Del Rey-style vocals that morphs into an FKA Twigs-indebted banger, but it will give you some facts to drop when everyone's talking about her next year.

Kevin EG Perry, writer

7. Total Heels  
Layered And Lovely

Following Iceage, Lower and Communion's out of Copenhagen's punk community are Total Heels. Made up of three Danes and a New Yorker, the four-piece inject rickety rock into the city's noisy blueprint. 'Layered And Lovely', from this month's debut album, is Stooges grubby, with an organ line that slides around a greasy riff. The fact that the guitarist responsible for said riff is named Snake makes its dirty thrash all the more enjoyable.

Ben Homewood, Reviews Editor

8. Neon Waltz  
Sundial

Recorded live in a disused castle that backs onto the North Sea, this latest track from the fast-rising Scottish newcomers draws a line in the sand between them and practically every other new band in the UK. Singer Jordan Shearer has bags of potential hidden under his Tim Burgess-style moptop, while the other five members manage to sound both angelic and anarchic.

Matt Wilkinson, New Music Editor

9. The Charlatans  
Talking In Tones

There's a lot that's familiar about The Charlatans' first single in four years – that Hammond groove, those shuffling beats, but this time the organ's subdued and the drums are played by The Verve's Pete Salisbury, filling in after Jon Brookes' death last year. It all makes for a sullen, withdrawn few minutes, but Tim Burgess shakes off the torpor for a typically soaring chorus and a winning eeriness takes hold long before the track ends.

Matthew Horton, writer

10. Demob Happy  
Succubus

Brighton quartet Demob Happy get dark and dirty on their first proper single, 'Succubus'. "Oh that money voodoo, make me a fool to/I need to feel that feeling again", murmurs Matt Marcantonio over the kind of rumbling bass usually employed by Queens Of The Stone Age, before detailing the grip of technology: "Television light makes me feel alright/ Television hum makes my body numb". Demob will have you under a similar spell soon enough.

Rhian Daly, Assistant Reviews Editor



# ESSENTIAL NEW TRACKS

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

## 11. Azealia Banks Chasing Time

Azealia Banks finally left her label in July, so when she sings, “*I had the future in my pocket/ But I lost it when I gave it to you*”, it’s hard not to see a V-sign. Either way, ‘Chasing Time’ proves the Harlem MC may still fulfil her early promise. Revisiting the sound of her ‘1991’ EP, it’s a crisp, catchy house track full of casual sass and pop hooks as sharp as one of her Twitter put-downs.

**Nick Levine, writer**

## 12. Lusts Sometimes

New Leicester band of brothers Lusts take their cues from new wave, with glimmering synth lines piercing through urgent swathes of guitar on debut track ‘Sometimes’. “*You’re playing on my mind/I want you by my side*”, sings one of the brothers, who are keeping their cards close to their chests in terms of their identities. From this three-minute hint, our guess is lovelorn romantics with a penchant for Echo & The Bunnymen.

**Rhian Daly, Assistant Reviews Editor**

## 13. Beck Wah-Wah

The release of a compilation covering George Harrison’s solo years on Apple has been cause for celebration in the US, with a special LA tribute concert and a week of performances of his songs on Conan O’Brien’s chat show. Beck’s version of ‘Wah-Wah’ from Harrison’s ‘All Things Must Pass’ – undoubtedly one of the best solo Beatles albums – was a highlight, even if his guitarist struggled to keep up with Harrison’s fretboard twiddles.

**Dan Stubbs, News Editor**

## 14. Julian Casablancas + The Voidz Crunch Punch

It would have been pretty easy for Casablancas to come back with a Strokes-by-numbers second solo album to cheers from fans and eye-rolls from everyone else. Instead, the 36-year-old delivers a career curveball, mutating his vocals into a screeching hair-metal falsetto over a noisy art-punk squall. It veers from a Richard Hell-indebted piece of swaggering alt-rock to Throbbing Gristle levels of industrial clatter. What a brilliant mess.

**Jenny Stevens, Deputy News Editor**

## 15. Carl Barat & The Jackals Glory Days

Despite recently being busy cementing The Libertines’ legacy in front of 65,000 people at a time, Carl has persevered with this new incarnation of his solo project. His first solo album was piano-based, but ‘Glory Days’ sees the guitar not so much dusted off as heat-sealed to his body as he hurls out dinosaur-roar riffs over an enjoyably grubby dirge that sounds like The Coral playing a horribly sludgy sea shanty. Good, unclean fun.

**Jamie Fullerton, writer**



## 16. Puro Instinct 6 Of Swords

LA sisters Piper and Skylar Kaplan explored pillowy dream-pop on their 2011 debut ‘Headbangers In Ecstasy’. This new single moves from the bedroom to the dancefloor. Like their previous material, it’s a smooch of a song, but this time propelled by a pulsating house rhythm. It’s an exciting change of pace that shows touring with synth crackpot John Maus has broadened their horizons.

**Ben Homewood, Reviews Editor**

## 17. Big Ups Rash

New York hardcore kids Big Ups only released their debut album ‘Eighteen Hours Of Static’ in January but the four-piece are already back with new material in the shape of ‘Rash’. Frontman Joe Galarraga is on rambunctious form, charging and clattering his way through the 90-second track with force, scratching an itch buried deep under his skin and making the eventual relief sound so good.

**David Renshaw, News Reporter**

## 18. Trust Punks Gordian Knot

The first single to be taken from the debut album by Auckland’s Trust Punks arrived just as New Zealand’s morally corrupt Conservative Party swept to victory in the country’s general election. Fittingly – the overlocking guitar squall recalls Women and the roster of Brighton’s Faux Discx label – ‘Gordian Knot’ is the disquieting shriek of young men barely able to contain their own *Falling Down* moments.

**Laura Snaps, Features Editor**

## 19. Wiley On A Level

By Wiley’s own admission he’s been “sleeping” a bit recently. In grime veteran tongue that translates as only tweeting about 560 times a day and not making music for a few days. Regardless, he’s reunited with his old pal Skepta for ‘On A Level’. It’s a return visit to the rasping sound that first made the east Londoner so fresh. “*I represent the best MCs*”, he blurts, and he’s right. Wiley’s wide awake again.

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

## 20. Wild Smiles Girlfriend

Wild Smiles are a trio from Winchester, although their sound owes far more to the US West Coast. Imagine Dinosaur Jr covering The Beach Boys and you’ll be somewhere near this slice of dirty surf garage, taken from their forthcoming album ‘Always Tomorrow’. “*My girlfriend likes to talk*”, goes the chorus. Perhaps the chatty woman in question could write a response song: “*My boyfriend likes to play really catchy power pop*”.

**Andy Welch, writer**

# The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

## Thom Yorke shocks with



Thom Yorke in the video for 'A Brain In A Bottle', the first track from his new solo LP



**The Radiohead frontman  
declares war on the industry's  
"self-elected gatekeepers"**

## second solo album

**D**espite teasing fans on social media all week, the release of Thom Yorke's second solo album, 'Tomorrow's Modern Boxes', on Friday afternoon still came as a shock.

It was less of a surprise that he chose a novel, untested method of release, making it available to download on peer-to-peer files sharing software BitTorrent for a \$6 (£3.70) fee – the first ever album to be released on a torrent service with a paygate.

In a statement, Yorke described the release as "an experiment to see if the mechanics of the system are something that the general public can get its head around", but it also seemed to be a targeted defence against recent developments in the music world. "If it works well it could be an effective way of handing some control of internet commerce back to people who are creating the work," he wrote, "enabling those people who make either music, video or any other kind of digital content to sell it themselves. Bypassing the self-elected gatekeepers. If it works anyone can do this exactly as we have done."

In 2007, Yorke and the rest of Radiohead gave fans the opportunity to pay what they wanted for seventh album 'In Rainbows'. Its follow-up, 'The King Of Limbs', was released without forewarning or promotion. Recently, Yorke has publicly boycotted streaming service Spotify. Arguing that the service was trying to be a "gatekeeper" between people who create music and fans, he removed his debut solo album, 2006's 'The Eraser', from its catalogue and refused to allow them to stream Atoms For Peace's 2013 LP, 'Amok'.

Yorke's promise of potential new material began with a cryptic image of a 12-inch vinyl record on a turntable posted on Tumblr, which suggests that a physical release may follow. ■ JENNY STEVENS

For the *NME* review of Thom Yorke's 'Tomorrow's Modern Boxes', head to [NME.COM](http://NME.COM) now

We wanted to know everything about your festival experiences over the summer, from headliners to toilets to drugs. Loads of you replied to our survey on NME.COM and here's what you told us...

## THE ACTS OF THE SUMMER

**ARCTIC MONKEYS** were your favourite headliner

### HEADLINER FEST

YOUR FAVOURITE 2014 HEADLINERS IN ORDER

**31% ARCTIC MONKEYS**  
**QUEENS OF THE STONE AGE 11%**

**9% KASABIAN**  
**METALLICA 6%**

**ARCADE FIRE/ BIFFY CLYRO/ PARAMORE 5% FOALS 4%**  
**RED HOT CHILI PEPPERS 3% THE BLACK KEYS 2%**

More than half of you say you pick which festival to go to based on who's **TOPPING THE BILL**

**80%**

of you say a diverse line-up is 'important' or 'very important'.

**32% of you think the summer festival line-ups are too similar**

You'd rather attend a festival with a broad-ranging line-up than one targeted at a particular genre.

### YOUR SONG OF THE SUMMER

**Arctic Monkeys - 'Do I Wanna Know?'**

(WHICH CAME OUT IN 2013)

## THE OLD GUARD

With **BLINK-182** headlining Reading & Leeds, Iron Maiden playing Sonisphere, Chic closing Bestival and Red Hot Chili Peppers at Isle Of Wight, we asked if you're bored with seeing heritage acts topping the bill. You told us, resoundingly, no – **four out of five of you are happy to see older acts at the top of the bill.**



## SECRET SETS

**85%**

of you want to see more secret sets at festivals



Your favourite secret sets

- 1 **Jamie T at Reading**
- 2 **Kaiser Chiefs at Glastonbury**
- 3 **Bombay Bicycle Club at Glastonbury**
- 4 **The Kooks at Bestival**
- 5 **Jake Bugg at Reading**

## THE FESTIVALS YOU ATTENDED

\*BY VOLUME



**1 Reading & Leeds**

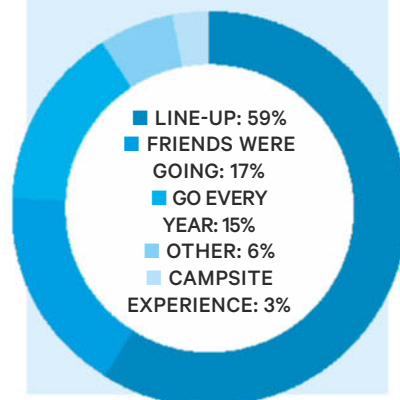
**2 Glastonbury**

**3 Bestival**

**4 Latitude**

**5 T In The Park**

## HOW YOU CHOSE WHICH FESTIVAL TO GO TO



## NEW BANDS

Your breakthrough band of the summer was

**Royal Blood**

and they're the new band many of you said you'd like to see headlining festivals next summer

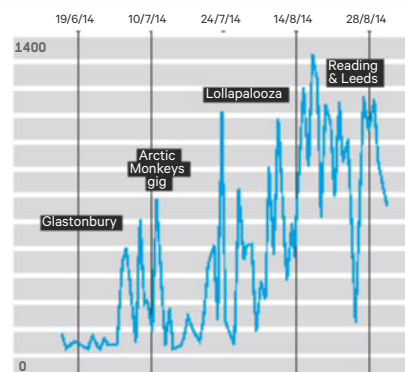


**75%**

of you discovered new bands at this year's festivals – including **Catfish & The Bottlemen, Jungle, Fat White Family and Wolf Alice**

## THE RISE OF ROYAL BLOOD

Data from Shazam, the app that allows users to identify a song that's playing, shows a sharp upturn in enquiries for Royal Blood tracks beginning after their Glastonbury performance and growing steadily throughout the summer as the band gained ground at successive festivals.





## YOU LIKED...



**CAMPSITES**

👍 **93%**



**THE TOILETS**

👍 **71%**



**THE FOOD**

👍 **83%**

**YOU DIDN'T LIKE...**



**THE PRICE OF A PINT**

A quarter of you gave festivals a mark of 1 out of 5 for the price of a pint on-site – roughly £4.50 at most UK events

## YOUR 2015 WISHLIST

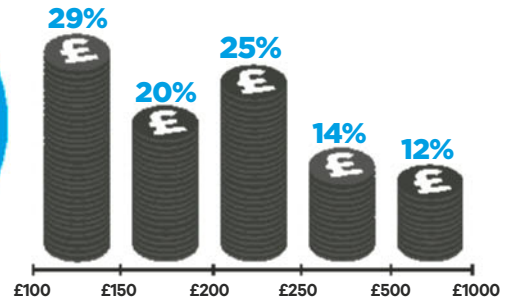
- 1 Better bands and music
- 2 Shower facilities
- 3 More rock acts
- 4 More surprise and secret sets
- 5 Better phone signal
- 6 More vegetarian and vegan food
- 7 More comedy
- 8 Wi-Fi
- 9 More new bands
- 10 More after-hours entertainment

## MONEY

The majority of you spent between £100 and £150 on-site at a festival, but 12% of you spent between £500 and £1000 (not including the cost of the ticket or transport).



## WHAT YOU SPENT AT A UK FESTIVAL



## BIG IS STILL BEST



**7%**

of you attended a boutique festival this year – fewer than the number attending a festival overseas

**Boutique festivals are, by nature, small, but surprisingly few of you ventured beyond the biggest events to try something off the beaten track.**

## Are festivals too posh?

**F**estivals,” Mark E Smith said recently, “have become totally overpriced: they’re all about charging £900 a ticket so these rich parents can send Jemima and Tarquin for a nice weekend away.” Smith’s words echo those of Iron Maiden’s Bruce Dickinson, who earlier this year lambasted Glastonbury: “Anywhere you can live in an air-conditioned yurt is not for me.”

They have a point: the rise of so-called ‘boutique’ festivals means that an increasing number of events, big and small, proudly trumpet their glamping facilities, healthy-eating areas and open-air art installations. At this summer’s BST Hyde Park gigs, meanwhile, punters willing to shell out significant amounts of extra cash could ensconce themselves in special VIP enclosures, boasting beanbags, private bars and an improved view of the stage. With so many events competing for the same crowd – and often the same bands – the

boutique route offers something different, but are festivals sacrificing their soul in the process?

“The pure festival-in-a-field model, that’s just about the music, is actually hard to pull off now,” says eFestivals editor Scott Williams. “Festival-goers, particularly older ones or families, want so much more.” That’s backed up by T In The Park boss Geoff Ellis’ promise of his festival having “more of a boutique feel” after next year’s relocation to Strathallan Castle.

Reading & Leeds, it seems, is the last of what Festival Republic’s Melvin Benn calls the “straight down the line” large-scale music festivals. “I see Latitude as being the perfect boutique festival,” Benn told NME, “but Leeds and Reading are whatever the opposite of a boutique festival is. I created Latitude to be entirely different. People want different weekends; some go to both. Maybe they buy the posh wellies for Latitude and put the ones with holes on for Leeds and Reading!”

## THE BOUTIQUE FESTIVALS YOU ATTENDED \*BY VOLUME

- 1 BoomTown Fair
- 2 Beacons
- 3 End Of The Road
- 4 Festival No 6
- 5 Kendal Calling
- 6 Field Day
- 7 Green Man
- 8 Blissfields
- 9 Secret Garden Party
- 10 Standon Calling

Turn the page for more ➔

## CANCELLED FESTIVALS

### Is it a gamble buying tickets for a new festival?

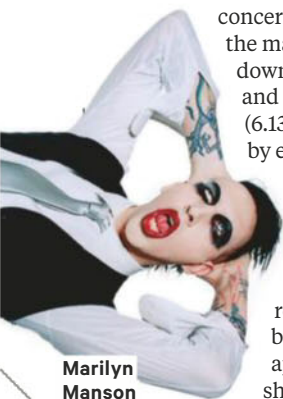
Over the past few years, the number of festivals taking place in the UK has almost doubled, from 496 in 2007 to 986 in 2014. This year, 26 of those festivals didn't go ahead, resulting in a cancellation rate of 2.63%. Yet despite concerns about the oversaturation of the marketplace, that figure is actually down from the previous year's (3.75%) and a vast improvement on 2012 (6.13%). In fact, data provided by eFestivals.co.uk, stretching back to 2007, suggests the figure is the lowest it's ever been – an intriguing statistic considering the economic recovery still isn't being felt by most people. The British appetite for festivals, it seems, should not be underestimated. Yet as eFestivals editor Scott Williams points out, a drop in cancellations doesn't mean there's room for expansion. "Around the same number of new festivals

try to start each year, but the amount of people going to them isn't increasing significantly," he explains. "If a new festival flourishes, it's probably at the expense of an existing one. Of those cancelled this year, I'd say half were new events. Most events now have found a niche, whether it's a market, a locality or an angle – it's hard to make crowds defect from one event they regularly attend to another."

Along with Jabbawoocky in London, one of this summer's big disappointments was Alt-Fest, the Kickstarter-funded festival that was cancelled as a result of poor ticket sales, despite securing Marilyn Manson as its inaugural headliner. "These days the market is fuller and it's harder for an amateur to be successful," says Williams. "But if their idea is good and business plan sound, then there's no reason for them not to succeed. New events have flourished in this tough marketplace and replaced older events."

**2%**  
of you booked tickets for a festival that was cancelled

**22%**  
of those had not yet received a refund for the ticket



Marilyn Manson

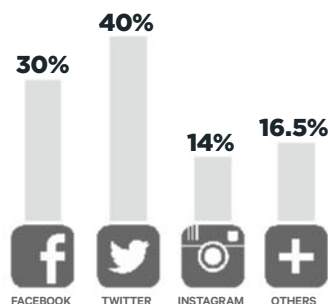
## DIGITAL FESTIVALS

The lack of mobile phone signal, and the flurry of texts saying "meet you by the mixing desk" that arrive just as you pull into the motorway services on the way home have long been the scourge of the festival-goer. But the situation seems to be improving.

**70%**

of you said the festivals you attended this year had good connectivity, meaning you could tweet, Facebook and Instagram to your heart's content. Well, until your battery ran out.

### THE SOCIAL MEDIA YOU USED MOST ON SITE



## HOME OR AWAY?



There are a plethora of overseas festivals to choose from, and this summer saw 13% of you venture outside the UK for your festival thrills, heading to events including Hungary's Sziget, Spain's Primavera Sound and Poland's Open'er.

The most popular foreign festival, attended by 4% of respondents, was Spain's Brit-friendly

**Benicàssim**

### TOP 5 REASONS FOR PICKING AN OVERSEAS FESTIVAL

- 1 Better weather
- 2 Better value
- 3 Better line-up
- 4 As part of a holiday
- 5 To see a particular act



of you say the weather is a concern when booking a UK festival. The rest of you zip up your waterproof jackets and get on with it.

## UK festival franchises go global

The British summer (or lack of it) has long been the bane of every festival promoter's existence. With more than one in 10 UK festival-goers looking to attend an event in sunnier climes in 2014, it shouldn't come as too much of a surprise that more and more promoters are following them overseas.

In August, Bestival announced that they would be expanding to the US in 2015 (the location is yet to be confirmed), while Field Day and The Warehouse Project helped stage the inaugural Unknown Festival in Croatia last year. In December, the organisers of Wilderness and Secret Garden Party will stage Wonderfruit, a disco, downtempo electronica and techno festival that takes place in Thailand and is founded on an eco-friendly ethos.

For Wonderfruit director Jo Vidler, the shift towards foreign festivals is rooted in the UK festival industry "becoming harder.

In 2012, the weather hit the UK badly, and it got to the point where a lot of organisers were losing a lot of money, so they started looking at places like Croatia, where it's cheap to get to, there's no issue with the weather, and there's no real competition."

Before settling on Thailand, Vidler had

looked into staging an event in California. "I wanted to do festivals abroad because I wanted to give what we create to other countries," she says. "No-one does festivals like the British. It's almost ingrained." Yet while places like Spain, Hungary and Croatia are a short-

hop flight away for British festival-goers, Southeast Asia is a very different (and much pricier) proposition. Can Wonderfruit entice punters halfway around the world?

"Hopefully!" Vidler replies. "There are a few EDM festivals here, but there's nothing like a lifestyle festival in Asia at the moment. More people are going to start looking at Asia as a festival destination."





## CRIME



Crime and antisocial activity were high on your list of complaints about this year's festivals, with many of you feeling uncomfortable about drug use and feeling intimidated by groups behaving laddishly.

**24%**

of you said you don't always feel safe at festivals

### REASONS YOU DIDN'T FEEL SAFE

Lack of crowd control 48%

Lack of security 47%

Fighting 31%

Inappropriate sexual behaviour 25%

Loss of phone signal 20%

Other 19%

**35%**

of you witnessed a crime at a festival

**8%**

of you were victims of crime yourselves

## Are festivals getting more dangerous?

**W**ith crowd crushes at The Libertines at Hyde Park, an alleged rape at Reading and a fatal assault at Parklife in Manchester, you'd be forgiven for thinking that even as festivals become bigger and better organised, they're also getting more dangerous. Is that the case?

"I genuinely don't think so," says Festival Republic's Melvin Benn. "One always has to put things into context, and the context is that at Reading there are 90,000 young people all living in tents. It's not like a town of 90,000 people, because in a town of 90,000 people there'd only be five or six thousand teenagers. This is a town of 90,000 very young people, and when you consider that there's not been any disorder or disruption... I don't think they're becoming at all dangerous. What happened at Parklife could just as easily have happened in Manchester city centre, or in any big city. I don't think there's a concern with safety at any UK festival that I'm aware of."

Darren Bartholomew of St John Ambulance, who has worked at every V Festival since its inception in 1996, agrees with that assessment. "The numbers we've had to treat have been dropping year on year, so it's certainly not been our experience that festivals are becoming more dangerous. At Chelmsford this year we treated around 536 people, which was down from 657 last year."

That said, the growing popularity of flares is a cause for concern, not only because of burns, as Bartholomew explains, "but because of the effects of the smoke they give off. If you let off a flare in one of the big tents, that can lead to the dangers of smoke inhalation." Bartholomew believes festival organisers should be "more vigilant at the gates and around the campsite: things like gas canisters are safe if they're used properly, but very dangerous when they're abused."



## DRUGS

You think festival-goers are doing more drugs than they really are.

**Nine out of 10 of you think illegal drugs are still prevalent at festivals**, but only a quarter of you say you touched any yourself.



### DRUGS USED, AS A PERCENTAGE OF THOSE WHO SAY THEY DID PARTAKE

WEED 79%

MDMA 66%

LAUGHING GAS 31%

PILLS 24%

COCAINE 19%

KETAMINE 11%

OTHER 8%

SPEED 7%

LSD 6%

## Just for laughs?

**E**mpty canisters of laughing gas (nitrous oxide), and the balloons used for huffing the contents, were a ubiquitous sight at this year's festivals. We asked Dr Adam R Winstock, Consultant Psychiatrist, Addiction Medicine Specialist and director of Global Drugs Survey, whether laughing gas really is harmless fun.

"At a dose of a few balloons or bullets on the occasional day, nitrous is pretty safe," he says. "Accidental injury, fainting, nausea and hallucinations are common but death is very rare

– about one a year  
– and typically from asphyxiation. Nitrous oxide binds to haemoglobin more tightly than oxygen, so people can suffocate.

Long-term heavy use can lead to a nerve condition causing tingling, numbness and weakness in the arms and legs. Simple rules to reduce the risks are to avoid mixing with other drugs, especially alcohol, make sure any room is well ventilated, and don't use it near roads or water. Make sure you've got mates around, leave several minutes between hits and give yourself breaks between periods of use."



► For more results, analysis and reaction, head to [NME.COM](http://NME.COM) all this week

## THE MINI INTERVIEW



**Matthew Duncan**

Frontman, Moats

**You won NME's competition with Austin, Texas to win a slot at Austin City Limits Music Festival. How does it feel to have been picked?**

"It was an overwhelming feeling. We didn't really know how to react to it."

**Who are you looking forward to seeing?**

"Interpol. I really hope they play all of their new album 'El Pintor'. That'll be quite amazing to see. I love Mac DeMarco and Beck as well."

**Have you been to Austin before?**

"Never, none of us have. I remember watching videos of Radiohead's Austin City Limits show in 2012. And I've read all about SXSW. It seems like a city incredibly captivated by music."

**What preparations have you made for the gig?**

"We've been writing new songs and practising as much as we can. We're recording our EP 'Rough' at Parr Street in Liverpool the day before we go to Austin City Limits."

**What can we expect from your new material?**

"It's a little bit darker than our older stuff, a bit more sinister!" ■ JENNY STEVENS

► Austin City Limits takes place on October 3–5 and October 10–12 in Austin, Texas, the home of live music. Find out more about the festival's essential bands at [NME.COM](http://NME.COM)

# JACK DANIEL'S JACK ROCKS THE MACBETH

NME Spotify

Bloc Party frontman Kele Okereke on his  
nightlife-inspired second solo album

## Trick of the light

Your new album 'Trick' sounds darker than your solo debut, 'The Boxer' – what influenced your writing this time round?

"There's definitely some darkness in places, but it's uplifting in places too. It feels like the start and the end of a relationship. I don't really know where that came from. I was DJing a lot over the last couple of years, and I'd be in clubs at three or four in the morning, watching people flirt and come together. Clubs in the middle of the night are magical places – everyone's freer and on drugs, so it's not the sort of space we inhabit in our day-to-day, nine-to-five lives. I knew whatever happened with this record, I wanted it to sit in that after-hours space."

You're playing a special, intimate performance at Jack Rocks The Macbeth in east London on October 13. How are the songs going to translate to more traditional gigs?

"We're going to try something different. It's not a classic gig performance at the moment – it's going to be more of a DJ set experience. I'll be performing and singing but it's going to be quite seamlessly edited together."

Will you be touring next year?

"Bloc Party finished touring in 2013, and I realised we'd been on tour for almost 10 years solid. The speed of life when touring is quite disorientating. I feel like I've been disorientated enough over the last 10 years, so we'll see."

You recently called anniversary tours

cynical – do you think nostalgia is harmful?

"I was asked about 'Silent Alarm', because it's been almost 10 years, and if we had any plans to do anything, I didn't even know it was coming up, so it caught me off guard. Then it became this big

thing where I was saying anniversary tours are cynical – I don't have any problem with bands wanting to do them. I saw Mogwai play in Spain and they were doing 'Young Team', which is one of my favourite records, and it was great to see that live. I just don't feel that's something we want to do." ■ RHIAN DALY

► Kele launches 'Trick' with a special, intimate performance at Jack Rocks The Macbeth, Hoxton St, London on October 13. Head to [NME.COM/jackrocks](http://NME.COM/jackrocks) for more gig info and your chance to win tickets. [drinkaware.co.uk](http://drinkaware.co.uk) for the facts

### COMING UP AT JACK ROCKS THE MACBETH

- OCTOBER 8 Dracula Legs
- OCTOBER 9 Only Real
- OCTOBER 10 Juce!
- OCTOBER 13 Kele

## Music meets fashion in Hedi Slimane's Sonic

Intimate portraits of rock icons collected in new exhibition and book



Hedi Slimane has shot everybody from Pete Doherty to Lou Reed and Keith Richards in his career as a designer and photographer, capturing the most stylish figures in music from London, New York and beyond. Over 200 of his most iconic shots are captured in *Sonic*,

a new monograph documenting his best images from 2009 to 2014. An exhibition, also titled *Sonic*, is at the Fondation Pierre Bergé-Yves Saint Laurent in Paris until January 11, 2015.

► For a selection of posters taken from *Sonic*, turn to page 33

## MY LIFE IN A SUITCASE

FIVE TOURING  
ESSENTIALS

Ash  
Cooper



Happyness



BOOK  
RSPB Pocket  
Guide To British  
Birds by Simon  
Harrap

"Jonny [Allan, bassist] kind of amateurishly likes birds, so he brings it with him to make sure he doesn't confuse any species."

BOXSET  
Grandma's  
House



"I grew up in a Jewish area of north London, which I guess makes me as much the target audience for *Grandma's House* as an out-of-work actor is for *Extras*."



FILM  
The Point!

"It's an animation narrated by Ringo Starr. It feels pretty applicable to being on tour: a very

circular plot, unjustifiable decisions, leaf men."

GAME  
Movie actor game

"You pick two actors and get from one to the other through movies. Like this: Julianne Moore and Pierce Brosnan. Julianne Moore is in *Boogie Nights* with Philip Seymour Hoffman, who's in *Doubt* with Meryl Streep..."

HOME COMFORT  
Condiments



"Benji [Compston, guitarist] said when we get enough money we should get a flight case made for condiments, with their own holes in the foam."

► Happyness kick off their tour at Huddersfield The Parish on October 5



# Gerard Way Hesitant Alien

## The Debut Solo Album

Includes the singles *No Shows* and *Action Cat*

## Out Now

"Bowie-meets-Britpop... swaggering tunes"  
**The Guardian**

"The album is a love letter to Britain."  
**NME**

[gerardway.com](http://gerardway.com)



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KOKO



# STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



Watch Sex Pistols' 1976 TV debut on Sky Arts, October 2

## Sex Pistols

### Anarchy In Manchester

► WATCH Sky Arts, 10:30pm, October 3

Making their television debut on his *So It Goes* programme on Granada TV, Tony Wilson introduced Sex Pistols as the "most reviled rock phenomenon of recent weeks". The band – who were midway through the Anarchy tour that saw most of their gigs cancelled – stopped off in Manchester to perform 'Anarchy In The UK'. This new series relives that seminal moment and others from Wilson's show.

### Karen O

X-Posure

► LISTEN XFM, 10pm, October 6 and 7

The Yeah Yeah Yeahs frontwoman brings her debut solo album 'Crush Songs' to the UK for the first time this week, performing at London's Bush Hall (October 4, 5). If you can't make it to the gigs, she'll be recreating the fragility of the record on air as she pops in to the XFM studios.

### First Aid Kit

Lauren Laverne

► LISTEN BBC 6Music, 10am, October 7

As part of 6Music Live, which sees Lauren Laverne taking over Maida Vale studios for a week, Swedish sisters Johanna and Klara Söderberg (right) will perform tracks from their third

album 'Stay Gold'. Highlights will also be available on the BBC red button.

### Young Fathers

Four To The Floor

► WATCH Channel 4, 12:05am, October 1

This new music showcase has Mac DeMarco and Joey Bada\$\$ lined up in the coming weeks. The first show features Edinburgh trio Young Fathers, who'll be performing tracks from their Mercury Prize-nominated album 'Dead'.

### The Who

Live In Texas

► WATCH Sky Arts, 3.50am, October 2

The Who returned to the stage in 1975,

having taken a break from performing to work on the film version of *Tommy*. This show captures the opening night of the US leg of their world tour that year, recorded at Houston's The Summit.

### Richard Ayoade

Mary Anne Hobbs

► LISTEN BBC 6Music, 7am, October 4

As well as starring in *The IT Crowd* and directing films like *Submarine* and *The Double*, not to mention music videos for Arctic Monkeys and Vampire Weekend, Richard Ayoade has written a book wryly reflecting on his "cinematic legacy". He'll join Mary Anne Hobbs to discuss it this week.



# GOING OUT

THE BEST LIVE EVENTS

THIS WEEK



### Superfood

The Birmingham quartet hit three intimate venues ahead of their NME New Breed tour with Honeyblood.

► DATES Oldham Library (October 3), Southampton Unit (4), Hitchin Club 85 (5)  
► TICKETS Oldham £6.50; Southampton £4; Hitchin £6 from NME.COM/tickets with 40p–65p booking fee

### SBTRKT

Producer Aaron Jerome brings his 'Wonder Where We Land' album to life at two final UK shows.

► DATES Nottingham Rock City (October 1), London O2 Academy Brixton (2)  
► TICKETS Nottingham £17.50 from NME.COM/tickets with £1.90 booking fee; London sold out

## 5 TO SEE FOR FREE

### 1. Fear Of Men

Start The Bus, Bristol

► October 1, 8pm

### 2. The John Steel Singers

The Old Blue Last, London

► October 1, 8pm

### 3. Demob Happy

Stag & Hounds, Bristol

► October 1, 8pm

### 4. Southern

60 Million Postcards, Bournemouth

► October 2, 8pm

### 5. Twin Peaks

Rough Trade East, London

► October 6, 7pm

ANDY HUGHES

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PRIORITY

O<sub>2</sub>



Can Serge (below) beat Simon Cowell to Christmas Number One?



## WHY KASABIAN WILL SAVE THE CHRISTMAS CHARTS

BY MARK BEAUMONT

Calling all bands! Join Serge Pizzorno in his quest to reclaim the festive season from the evil clutches of Simon Cowell



In the endless good-versus-evil battle between charity and *The X Factor*, we've forgotten the meaning of the Christmas single. No, it doesn't mean soppying up an already very soppy song in your best ickle-bunny-wabbit voice to flog

overpriced pants for John Lewis. The Christmas song is about otherwise credible musicians kicking their cool out of the park to pull on a chunky jumper and flashing reindeer horns, grabbing a load of sleigh bells and singing about snow, presents and frisky festive house invaders. It's about the charts, for one month only, pretending to set aside its tenets of ravenous commerce and get into the rather silly spirit of the thing. And it's an art form that's all but lost, crushed in the cretinous claw of Cowell.

Until now. This week, news leaked that will thrill fans of the corny Christmas pop caper. Noel Fielding and Serge Pizzorno – the two most cultishly ridiculous men

in comedy and rock respectively – have put together what's described as a "funky, '70s, slow disco groove" of a Christmas song featuring rapping from Noel and *The Wire* actor Idris Elba. You can picture the video now – Santa Serge and a hip-hop Luther riding to the edge of space in a sleigh pulled by rapping stingrays, handing out gifts of neurotic Quality Street to a community of human/ anteater hybrids. Which says fucking Christmas to me.

What this amounts to is a call to Christmas arms. There have been, in recent years, alternative acts that have embraced the silliness of the season. The Killers have put out a Christmas single for the RED charity every year, usually involving murderous Santas or desert-based festive larks. Julian Casablancas took his cool out into the snow and shot it point-blank in the face with the brilliant 'I Wish It Was Christmas Today' back in 2009. And a highlight of the season in London is Tim Wheeler and Emmy The Great's annual show of Christmas hits and tracks from their 2011 album 'This Is Christmas', featuring such modern family classics as 'Jesus The Reindeer' and 'Zombie Christmas', which features sage advice like, "Don't get caught beneath the mistletoe on a zombie Christmas".

But these were wild shots in the dark; now we have a new blueprint. So, bands: now is the time! You have two months to find a mad comedian and a respected actor and make a comically out-of-sync Yuletide smash! I'm seeing Foals, Richard Ayoade and Sir Ben Kingsley doing an operatic trip-hop number, or Fat White Family, Russell Brand and Colin Firth having a crack at calypso metal, the band tucking into a fat, roasted Firth over crackers and mulled wine in the video. Let's make 2014 the year we break the chainstore/talent show chokehold and grab back the spirit of the Christmas song. We have nothing to lose but our dignity... ■

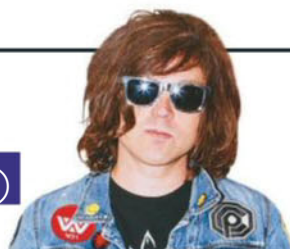
► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

## LOST ALBUMS

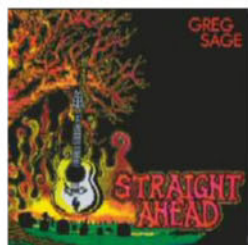
#49

### Greg Sage Straight Ahead (1985)

Chosen by Ryan Adams



"Greg Sage was the guitar player and singer in The Wipers, and this solo record has been crucial to my songwriting development. I would say that the spirit of my songs, their direct nature and their melancholy, doesn't come from The Smiths as much as people think; it comes from this record and how much I love it. I recently covered the title track live, and even though people didn't know the song, it felt amazing to play. You can really imagine him lost, out there in the desert, in the middle of the night, writing this stuff."



#### ► THE DETAILS

- **RELEASE DATE** 1985
- **LABEL** Restless / Enigma
- **BEST TRACKS** Straight Ahead, On The Run
- **WHERE TO FIND IT** Copies sell for around £70 on eBay
- **LISTEN ONLINE** Some tracks are on YouTube



Superfood at Strongroom Studios, London (l-r): Carl Griffin, Emily Baker, Ryan Malcolm, Dom Ganderton

# Superfood

The Birmingham foursome are preparing their joyful, Britpop-inspired debut before heading out on the NME New Breed Tour

It goes, 'I've got hands/I've got feet/I've got a brain/I've got something to eat' – that's all you need really, isn't it?" Sat in an east London beer garden with his bandmates Ryan Malcolm (guitar), Emily Baker (bass) and Carl Griffin (drums), Superfood frontman Dom Ganderton is recounting the first lines from 'Lily For Your Pad To Rest On', the opening track on their Britpop-inspired debut album 'Don't Say That'. While the opening chant might not be Dylan standard in its wordsmithery, it sums up the Birmingham quartet's schtick pretty well: playful, fun and just a tad surreal.

Recorded at Chapel Studios in rural Lincolnshire in February, 'Don't Say That' was produced by Al O'Connell (Little Boots, NYPC) – "a really happy little Irish chap who's just fun to be around", according to Ganderton.

**"IT'S ABOUT WALKING IN THE MORNING AND ALL THE FLOWERS SINGING TO YOU"**  
**DOM GANDERTON**

"He gave certain elements more of a processed feel," he says. "He added something different that a standard rock producer wouldn't have done." The album follows Superfood's eponymous first single and March's 'Mam' EP, and, continuing in the vein of their previous lyrical musings (not being able to sleep on 'TV', being lazy and unproductive on 'Melting'), sets it to melodies so hooky you'd never notice the songs are largely about dossing around on the sofa.

Says Ganderton: "We never wanted to be really introvert and write songs about love and..." Malcolm chips in: "...stained glass windows. We like taking a tiny subject and elaborating on it." For the finest case in point, see 'It's Good To See You': "It's about imagining walking outside in the morning with a coffee and all the flowers singing to you, saying it's nice to see you," the frontman grins. "Wouldn't that be a great moment?"

Born out of the B-Town scene that spawned friends Peace and Swim Deep, their peers' happy-go-lucky, good-time vibes are to be found all over the '90s-influenced bounce and wide-eyed spirit of 'Don't Say That', though Superfood maintain their sound is "less washed out and reliant on effects" than that of their fellow Brummies.

It's not just the feelgood factor that's been passed on either. "Before we started the band, we sat there watching all of our friends do music, getting frustrated because we were just living in Birmingham and not really achieving anything," admits Dom. "Our number one inspiration was seeing that it wasn't this unobtainable goal."

Fast forward two years and, far from the hazy, lazy subject matter that informs their debut, Superfood are now gearing

up to play this year's NME New Breed Tour alongside Glaswegian duo Honeyblood, which means they'll finally be getting out of the house more.

This album – due for release on November 3 – documents their journey from dreamers to doers. "We wanted the record to be a good platform to build on," explains Dom. "It'll be great to look back at this album as the four of us in a room getting to know each other. The whole theme of it is the couple of years me and Ryan spent not doing the thing that makes us most happy. It's us saying,

'Stop moping about and do something! Put some trousers on!'" ■ LISA WRIGHT

## ► THE DETAILS

- **TITLE** Don't Say That
- **RELEASE DATE** November 3
- **LABEL** Infectious
- **PRODUCER** Al O'Connell
- **RECORDED** Chapel Studios, Lincolnshire
- **TRACKS** Lily For Your Pad To Rest On, You Can Believe, Superfood, TV, Pallasades, Mood Bomb, i, It's Good To See You, Don't Say That, ii, Melting, Right On Satellite, Like A Daisy
- **DOM GANDERTON** "There's a few lyrical themes, but quite a few of the tracks are about our friends. No-one's realised yet. They probably will now..."



# ANATOMY OF AN ALBUM



**"I WANTED TO WRITE ABOUT NORMAL PEOPLE"**

**Stuart Murdoch**

## BELLE AND SEBASTIAN

If you're feeling sinister



THIS WEEK...

## Belle And Sebastian: If You're Feeling Sinister

On October 7, Matador Records are reissuing the legendary Glasgow band's back catalogue – including this, their second album and masterpiece

### THE BACKGROUND

In 1995 Stuart Murdoch was building a reputation for the sophisticated indie pop he'd written while housebound for seven years with chronic fatigue syndrome. In 1996 he joined forces with Stuart David and Alan Rankine to form Belle And Sebastian, whose demos came to the attention of Electric Honey, a label run by the college where Rankine was a professor. The trio's debut LP 'Tigermilk' was released in a vinyl run of just 1,000; but it soon became a cult smash, encouraging Murdoch to recruit new members and take the band full-time. Follow-up 'If You're Feeling Sinister' was released on Jeepster Records the same year.

### STORY BEHIND THE SLEEVE

Early in their career Belle And Sebastian would refuse to have their picture taken, so all their artwork was taken from archive photos and shots of friends, in homage to the classic Smiths sleeves.

### FIVE FACTS

1 Murdoch described 'Tigermilk' as a "product of botched capitalism", but he much preferred the follow-up, calling '...Sinister' his best collection of tunes. "I knew with almost too much forethought that this was perhaps the strongest set of songs I would write," he said. "Groups of songs like that don't come along too much."

2 After rehearsing the record in a church hall, B&S spent a relative aeon in the studio recording: 'Tigermilk' took three days, '...Sinister' a week and a half.

3 In one of his rare interviews, in 1996, Murdoch joked that he was going to get his list of *Desert Island Discs* sewn into his underpants in case he got run over "and they have to read it out posthumously".

4 Refusing to release singles from the record, the album was promoted with bizarre shows in libraries and churches rather than the usual Glasgow rock clubs.

5 Many of the stories on the album were based on the imagined lives of people Murdoch would watch passing by, either while he was housebound with ME or on the street during his infrequent trips on Glasgow buses.

### LYRIC ANALYSIS

**"You will fall asleep with ants in your pants" – 'Judy And The Dream Of Horses'**

Originally this line read, "You will fall asleep with my hands in your pants", but it was changed after cellist Isobel Campbell was apparently appalled by it.

**"If you're feeling sinister/Go off and see a minister" – 'If You're Feeling Sinister'**

The word 'sinister' was originally used to refer to being left-handed – a curse which, according to old Scottish traditions, you'd visit a priest to rid you of.

**"Don't look back/Like Dylan in the movies" – 'Dylan In The Movies'**

The song is about being followed home through Glasgow's Kelvingrove Park at night, a feeling Murdoch equates with the sense of paranoia that pervades *Dont Look Back*, the 1967 Bob Dylan documentary.

### WHAT WE SAID THEN

**"B&S are the sound of that smelly kid with the lazy eye at the back of your history of art lecture scribbling lyrics on his rough book and cursing the death of Sarah Records under his breath."** 5/10 Mark Beaumont, NME, November 16, 1996

### WHAT WE SAY NOW

**It was easy at the time to see '...Sinister' as a throwback to**

the classic fey indie of The Pastels, but in retrospect it's such an inspiring and romantic 40 minutes that it now stands as a milestone, evoking its C86 roots while forming the bedrock of the next generation of alt-folk.

### FAMOUS FAN

"I really love Belle And Sebastian. Fantastic songwriting and sound, and Stuart Murdoch's lyrics are so witty and poignant."

Alex Kapranos, Franz Ferdinand

### IN THEIR OWN WORDS

"It's about storytelling, capturing someone's attention and keeping it. I always wanted to write about normal people doing normal things, because I wasn't normal, I was out of the game. It was attractive to me, what normal people were doing... if you take everything out of your life, then what's left?" **Stuart Murdoch**

### THE AFTERMATH

After a string of EPs in 1997 and third album, 'The Boy With The Arab Strap' in 1998, in 1999 B&S cemented their place as indie legends by founding the Bowlie Weekender – which evolved into the All Tomorrow's Parties holiday camp shindigs – and being awarded Best Newcomer at the Brit Awards over Steps and Five, following an intense fan campaign. Fifteen years later, they were given the Outstanding Contribution To Music gong at the 2014 NME Awards with Austin, Texas.

### THE DETAILS

►RECORDED 1996 ►RELEASE DATE November 18, 1996 ►LENGTH 41:17 ►PRODUCER Tony Doogan ►HIGHEST UK CHART POSITION 191 ►UK SALES 130,000 ►SINGLES None ►TRACKLISTING ►1. The Stars Of Track And Field ►2. Seeing Other People ►3. Me And The Major ►4. Like Dylan In The Movies ►5. The Fox In The Snow ►6. Get Me Away From Here, I'm Dying ►7. If You're Feeling Sinister ►8. Mayfly ►9. The Boy Done Wrong Again ►10. Judy And The Dream Of Horses

### QUOTE OF THE WEEK

**"I had every intention of going to the Foo Fighters show to kill Dave Grohl, but he said something really nice about Oderus and I decided I'm going to spare his life this time"**

Gwar drummer **Jizmak Da Gusha** says Dave Grohl's tribute to late frontman Oderus Urungus at a recent gig in Richmond, Virginia was timely

### THE NUMBERS

# £1m

The value of old bank notes used to make a statue of Eleanor Rigby in Liverpool

# \$680m

Dr Dre's record-breaking earnings in the last 12 months. Forbes estimate he earned more than the next 19 rappers combined



# 6.1m

Number of vinyl albums sold by Urban Outfitters in the last year, making the company the world's number one vinyl seller

# £150,000

Sum Birmingham-based Foo Fighters fans have raised in order to convince the band to play in Brum. They have until November 17 for the Foos to agree

### WHO THE FUCK IS...



### I Pissed My Pants

**You should change your trousers then...**

No, this is the band formed for a one-off charity performance by lookalike duo Chad Smith of Red Hot Chili Peppers and comedian Will Ferrell.

**Was it just those two?**

Not quite. Joining them in Seattle were Pearl Jam's Mike McCready, Guns N' Roses' Duff McKagan, Dave Matthews Band's Stefan Lessard and country singer Brandi Carlile.

**And what did the Pants perform?**

A cover of The Rolling Stones' 'Honky Tonk Women'.

### + GOOD WEEK +



#### Tanya Tagaq

'Animism', throat singer Tanya Tagaq's fourth LP, won this year's Polaris Prize in Canada. In her speech, Tagaq hit out at PETA: "People should wear and eat seal as much as possible. It's delicious, and there's lots of them. Fuck PETA."

### - BAD WEEK -



#### The Horrors

The Horrors were inadvertently dragged into the Labour Party conference after their song 'I See You' was aired prior to Ed Miliband's speech, prompting band member Tom Cowan to tweet: "Our colour isn't red, it isn't blue, it's black."

### IN BRIEF

#### Maul faces

Rod Stewart is being sued for breaking a fan's nose after kicking a football into the audience during a 2012 gig in Las Vegas. Responding to the legal challenge, Stewart said: "Football is a contact sport."

#### Fappy Mondays

An X-rated website has started its own record label. Artists signed to Pornhub Records will be expected to make a good fist of it in order to penetrate the charts, bashing away endlessly until their big moment sees them showered in glory.

#### Deadly striker

Former Sunderland footballer Asamoah Gyan hosted a press conference to deny the ritualistic sacrifice of Ghanaian rapper Castro. The musician disappeared while on holiday with Gyan's family in Ghana in July.

► Find these stories and more on [NME.COM](http://NME.COM)

### Official RECORD STORE Chart

TOP 40 ALBUMS SEPTEMBER 28, 2014



NEW 01

#### Syro Aphex Twin

Thirteen years after his last album 'Drumkqs' Richard James returns with 'Syro'. The record, which was recorded in a host of studios including James' own in Scotland, goes straight to Number One this week.

NEW 2	This Is All Yours <b>Alt-J</b> INFECTIOUS MUSIC
NEW 3	Popular Problems <b>Leonard Cohen</b> COLUMBIA
NEW 4	Commune <b>Goat</b> ROCKET
NEW 5	Different Shades Of Blue <b>Joe Bonamassa</b> PROVOCUE
6	Lullaby And... The Ceaseless Roar <b>Robert Plant</b> EAST WEST
7	Royal Blood <b>Royal Blood</b> WARNER BROS
8	Partners <b>Barbra Streisand</b> COLUMBIA
9	AM <b>Arctic Monkeys</b> DOMINO RECORDINGS
NEW 10	Growing Up In Public <b>Professor Green</b> VIRGIN
11	Wanted On Voyage <b>George Ezra</b> COLUMBIA
12	Ryan Adams <b>Ryan Adams</b> COLUMBIA
NEW 13	Singer's Grave A Sea Of Tongues <b>Bonnie Prince Billy</b> DOMINO RECORDINGS
14	In The Lonely Hour <b>Sam Smith</b> CAPITOL
15	If You Wait <b>London Grammar</b> METAL & DUST RECORDINGS
16	Dude Incredible <b>Shellac</b> TOUCH AND GO
17	The Balcony <b>Catfish &amp; The Bottlemen</b> COMMUNION
NEW 18	Too Bright <b>Perfume Genius</b> TURNSTILE
NEW 19	Sukierae <b>Tweedy</b> ANTI
20	X <b>Ed Sheeran</b> ASYLUM
21	Tied To A Star <b>J Mascis</b> SUB POP
NEW 22	Cheek To Cheek <b>Tony Bennett &amp; Lady Gaga</b> INTERSCOPE
NEW 23	The Dirty Truth <b>Joanne Shaw Taylor</b> AXEHOUSE MUSIC
24	Live At The Rainbow '74 <b>Queen</b> VIRGIN
25	El Pintor <b>Interpol</b> SOFT LIMIT
26	No Sound Without Silence <b>The Script</b> COLUMBIA
27	Jungle <b>Jungle</b> XL RECORDINGS
28	Somewhere Under Wonderland <b>Counting Crows</b> CAPITOL
29	Worship The Sun <b>Allah Las</b> INNOVATIVE LEISURE
NEW 30	In The Orbit Of Ra <b>Marshall Allen Presents Sun Ra &amp; His Arkestra</b> STRUT
31	Manipulator <b>Ty Segall</b> DRAG CITY
NEW 32	Stay Gold <b>First Aid Kit</b> COLUMBIA
33	The Whole Story <b>Kate Bush</b> RHINO
34	LP1 <b>FKA Twigs</b> YOUNG TURKS RECORDINGS
35	The Physical World <b>Death From Above 1979</b> FICTION
NEW 36	The Violet Flame <b>Erasure</b> MUTE
NEW 37	Dettwork Southeast <b>Blak Twang</b> SONY MUSIC
NEW 38	Strut <b>Lenny Kravitz</b> ROXIE
39	Crush Songs <b>Karen O</b> CULT
40	The Stone Roses <b>The Stone Roses</b> SILVERTONE

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

### TOP OF THE SHOPS



### THIS WEEK SECOND SCENE WATFORD FOUNDED 2011

**WHY IT'S GREAT** They hold half-price sales throughout the year and offer free tea and coffee as you browse their selection of vinyl.

**TOP SELLER LAST WEEK** Led Zeppelin - 'Led Zeppelin I'

**THEY SAY** "We have a huge amount of stock which is ever changing, so there's always something new."



# SOUNDTRACK OF MY LIFE



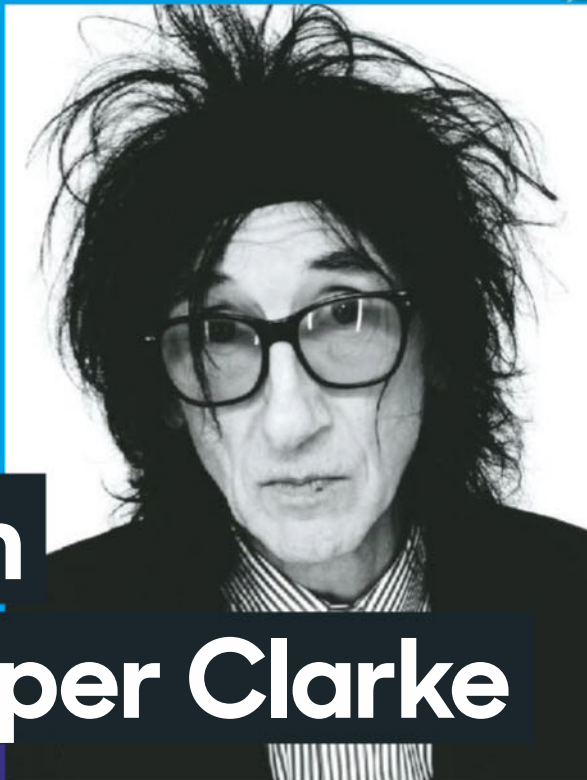
John  
Lennon



Arctic Monkeys'  
Alex Turner

## John Cooper Clarke

Punk poet



### THE FIRST SONG I REMEMBER HEARING

**'The Spaniard That  
Blighted My Life'**  
- Bing Crosby and  
Al Jolson

"It's a song my dad used to sing a lot. It was a music hall song originally by a guy called Billy Murson, but the best version was this duet by Bing and Al Jolson. I would have heard it on a radio show called *Two Way Family Favourites*, which was a request show from overseas where the troops would send requests to play back at home. It echoes many an English man's anxiety about the sexual prowess of our Spanish competitors."

### THE FIRST SONG I FELL IN LOVE WITH

**'(The Best Part Of)  
Breaking Up'**  
- The Ronettes

"I fell in love with The Ronettes around 1962. I would have been about 13, so I was a hormonal swamp, and this song provided the

feverish soundtrack to my hormonal awakening. Ronnie Spector still sings like a sexy angel now."

### THE FIRST ALBUM I EVER BOUGHT

**'Tease Me'** - Chaka  
Demus & Pliers

"I was pretty late buying records; it was just the way things panned out. That was the first record I ever bought [in 1993] - I guess it just spoke to my inner Jamaican. It's a great record; it's full of fabulous tracks."

## "TEASE ME' SPOKE TO MY INNER JAMAICAN"

### THE SONG THAT MADE ME WANT TO BE IN A BAND

**'She's Got A Metal  
Plate In Her Head'**  
- The Comateens

"The singer wrote one song called 'She's Got A Metal Plate In Her Head' but they never got it out, so I thought, 'I'm having that,'

went straight into a room and wrote my own version."

### THE SONG I CAN NO LONGER LISTEN TO

**'Imagine'** -  
John Lennon

"I regret ever hearing it in the first place. It's nausea-inducing. The shallow sentimentality of it is ghastly. When I heard that, I thought, 'Maybe he's just never been any good.' I love The Beatles and John is one of the great voices, so it's tragic that he should put his name to such drivel. The fact that it's Britain's Number One song is suicide-inducing."

### THE SONG THAT MAKES ME WANT TO DANCE

**'Macarena'**  
- Los Del Rio

"That's what it was designed for and it always works for me. I consider the hours I spend on the dancefloor to be golden - I'm a fantastic dancer."

### THE SONG I DO AT KARAOKE

**'Moonlight In Vermont'**  
- Frank Sinatra

"I love karaoke, but I don't go out much and when I do it's not often there's a karaoke machine around. It would always be a

"It's the ultimate earworm. Everybody covered it in the '60s - I think it might have originally been a Burt Bacharach number. If it was Bacharach then it would explain why you can't get it out of your head."

### THE SONG I WISH I'D WRITTEN

**'Stardust'** - Hoagy  
Carmichael

"It breaks all the rules of songwriting; if you read it on the sheet, you'd never work out how you could possibly phrase it. It doesn't have any recurrent lines, it doesn't have a chorus or a bridge or any of those things that a song is supposed to have. The word 'reverie' is used in it, and that's exactly what it is - it's a meditation on a particular mood that picks you up somewhere and leaves you somewhere else."

### THE SONG THAT REMINDS ME OF MY POETRY

**'I Wanna Be Yours'**  
- Arctic Monkeys

"I first met them at the Boardwalk in Sheffield at the end of the night and the club was closing, so there was no music, but obviously I've seen them perform their own songs. I love their version of [my poem] 'I Wanna Be Yours' - I was made up about that."

### THE SONG I WANT PLAYED AT MY FUNERAL

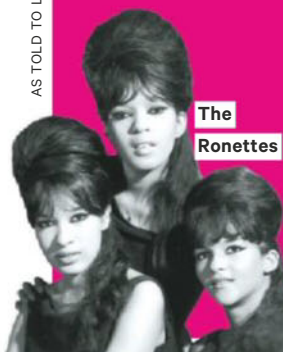
**'How Great Thou Art'**  
- Elvis Presley

"It's profound and it deals with the eternal nature of the universe and the almighty himself. It's very serious and contemplative and sung absolutely fantastically by Elvis Presley."

### THE SONG THAT I CAN'T GET OUT OF MY HEAD

**'Goin' Out Of My  
Head'** - Little Anthony  
& The Imperials

Sinatra number for me, because he is the template of how to sing a song without any gimmicks."



The  
Ronettes

# Radarr

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

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

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



## Real Lies

### Anti-yuppie, anti-musician three-piece who are waging war on indie

**T**om Watson, Kev Kharas and Pat King are three best mates who make music in between parties. 'North Circular', Real Lies' new single, is about the ring road near where they live in Holloway, north London. They say they're "not musical", and there are no set roles in the band. "It's not fucking hard, is it?" says Pat, discussing their creative process. But their bleary-eyed dance music perceptively highlights the grubbiness of inner city life. It's driven by friendship, added nights out and disillusion. We're sat in their local Wetherspoon's. There's a sour smell and a football match playing on mute. "We like it here. We used to go to another pub until the dog there died. Of cancer," Tom says.

Real Lies began sketching song ideas three years ago. They were written loosely and without ambition, between cans, fags and games of *Fifa*. "We'd have these amazing weekend-long house parties. Me and Kev lived

together and Pat would come and DJ; that's how we started," Tom explains. They finished an early version of 'Dab Housing' – the dub-dance flipside to 'North Circular' – first. Chuffed, they got pissed and threw a party. But they'd left a window open and someone broke in and stole the laptop the song was saved on.

Their professionalism has barely increased since. They're not interested in making Real Lies a career (Pat: "Imagine being one of those twats in an indie band full-time"), but they believe in their ideas. They know what they don't like, too. Kev dismisses new bands ("guitar music has choked to death"), Josh Homme ("an absolute wanker") and gentrification ("circus moustache wankers selling overpriced coffee").

Real Lies exist on the fringes outside all that. They live on a road "where you can't buy a fucking croissant" and are building towards expanding beyond their pocket of London where, until now, they've made music largely with and for their friends. "We can't wait to get out there," Tom says. "In a city, you're plugged into something bigger. Our songs aren't just for us, but for people in Sheffield, Liverpool, wherever... There's a north circular in fucking Dublin, mate." ■ BEN HOMEWOOD

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

► Read an in-depth  
Q&A with the band

### ► THE DETAILS

- **BASED** London
- **FOR FANS OF** Happy Mondays, Underground Resistance, Sleaford Mods
- **SOCIAL** [twitter.com/\\_real\\_lies](https://twitter.com/_real_lies)
- **SEE THEM LIVE** Real Lies play Upstairs At The Garage in London on October 7
- **BUY IT** 'North Circular' / 'Dab Housing' is out now on Marathon Artists
- **BELIEVE IT OR NOT** Real Lies' first venture into music, a club night, was unsuccessful: "It was us lot and two more men stood upstairs in a pub nodding to Armand Van Helden. People would look in and walk straight out," says Kev



## MORE NEW MUSIC

### Homeshake

Many new bands take a clear influence from Mac DeMarco, but few can actually claim to have been in a band with him. Peter Sagar, aka Homeshake, has just quit Mac's band to go it alone and will release his debut album 'In The Shower' on October 7 via Sinderlyn. 'Salad Days' owners who dig jazzy, tripped-out psych pop need to check out new single 'Making A Fool Of You'.

► **SOCIAL** facebook.com/homeshake

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

### NME BUZZ BAND OF THE WEEK

### Curtis Harding

Curtis Harding's story already reads like a rock'n'roll dream: he's spent time in Black Lips side-project Night Sun and toured with Jack White (he was an "inspiration", according to Third Man's Instagram). His album 'Soul Power' came out earlier this year in the States and is one of 2014's best. It'll *finally* be released in the UK in January. ► **SOCIAL** twitter.com/kirk\_underwater

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

### Kahlo

You can hear Kahlo's influences – Cocteau Twins, My Bloody Valentine – most clearly in the ethereal coos of Sian O'Gorman's Elizabeth Fraser-esque vocals. The four members hail from New Zealand, Texas, Hungary and Colchester and considering they've only been together since July, their dark, melodically electrifying sound is impressive.

► **SOCIAL** facebook.com/pages/Kahlo/697363383646647

► **HEAR THEM** soundcloud.com/kahlo-3

### The Franklys

All-girl garage group The Franklys come on with a smattering of Hives gusto. Their last single 'Puppets' is a gnarly stomper, but

their next single 'What You Said' expands their sound even further. A protean bass groove props up their towering scuzz chords, making it simultaneously lo-fi and large.

► **SOCIAL** facebook.com/thefranklys

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

► **SEE THEM LIVE** London The Old Blue Last (October 09)

### Mirage

Befitting his pseudonym, Mirage is impressively mysterious. His backstory raises questions about his real age (he's still 19, apparently), false names, dodgy record deals, early mentoring from Linda Perry and a disastrous Roger Daltrey support tour. It's far too complicated to go into here, so stream 'Do You Remember' online now and start Googling...

► **SOCIAL** facebook.com/mirageisforever

► **HEAR HIM** mirage.bandcamp.com/

### Jim Valentine

Just when you thought the prospect of a proper new rock'n'roller appearing was unlikely, Jim Valentine releases debut track 'Make



Curtis  
Harding

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

### Dasher

Fuelled by frenzied singer/drummer Kylee Kimbrough, this Atlanta three-piece seem to be set on a course to destruction, if latest single 'Soviet' is anything to go by. "I ain't got no motivation to change my situation", Kimbrough snarls with punk fury. With Wire-indebted guitars screeching at every corner, the band make a very convincing racket.

► **SOCIAL** facebook.com/dasheratl

► **HEAR THEM** soundcloud.com/suicide-squeeze-records

The Franklys

You Mine'. It starts with a careful bass build-up beneath Marc Bolan style vocals before exploding with guitar riffs. Messrs Turner, Pizzorno and Kane will want to keep an eye on this one.

► **SOCIAL** facebook.com/jimvalentinemusic

► **HEAR THEM** soundcloud.com/jim-valentine-music

### Helado Negro

After collaborations with Devendra Banhart and Julianna Barwick, Brooklyn's Roberto Carlos Lange – aka Helado Negro – is releasing an album on Sufjan Stevens' Asthmatic Kitty label. With songs sung in both English and Spanish, there's an air of unpredictability about him that's a definite plus point.

► **SOCIAL** facebook.com/heladonegro

## BAND CRUSH

### Flying Lotus



### Louis Cole

"This kid Louis Cole, he comes from a kind of jazz collective. He's sort of a singer-songwriter but it's not, like, Starbucks jazz... It's clean-sounding with a poppier element. There's this weird J-Pop thing about it, too. It's kind of silly but still really cool."

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## Blood Sister

Blood Sister is the project of former Night Manager guitarist and vocalist Ezana Edwards. His new Bay Area outfit peddle rip-roaring garage psych that's fully capable of rising to the precedent set by bands like Pond and Wand. They've just released a self-titled EP on September 30 and you can hear two cuts on Soundcloud.

► **SOCIAL** facebook.com/bl00dsister

► **HEAR THEM** soundcloud.com/bloodmoss-records

## Deadbear

Deadbear's free-to-download 'Wabi Sabi' EP sees the Manchester-based producer, better known as Nick Donovan, bring in a series of global influences as well as a collaboration with Alex Hewitt of Egyptian Hip Hop. It's reminiscent of Gold Panda or Mount Kimbie at their most accessible.

► **SOCIAL** twitter.com/dead\_bear\_

► **HEAR HIM** artishardrecords.bandcamp.com/album/wabi-sabi

## Springtime Carnivore

There's a card tacked to the wall of Greta Morgan's rehearsal space that reads "no cheap tricks", so it's no surprise that power-pop

Deadbear

tracks like 'Sun Went Black' sound so full and wholesome. Her biography is an unlikely one: she claims to have taken to the piano after a tragic tightrope accident while performing in a circus. It might sound a little far-fetched, but the music, at least, is much less baffling.

► **SOCIAL** facebook.com/springtimecarnivore

► **HEAR HER** soundcloud.com/autumn-tone-records

## Swerve

Birmingham quartet Swerve take inspiration from the '90s, Britpop and shoegaze in particular. Latest track 'Stratosphere' is a self-proclaimed "celestial rock opera" that opens with skygazing chords before Oasis melodies and a face-melting solo complete the British homage.

► **SOCIAL** facebook.com/wwwwwwerve

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

## The Shaws

With their cosmic guitars and punk-funk grooves, Welsh math-rock quartet

Springtime Carnivore

The Shaws sound like pre-'Antidote' Foals without the cryptic lyrics

The Shaws sound like pre-'Antidotes' Foals, but without the cryptic lyrics. This is no bad thing. They've been around for a while now, but their new material is showing plenty of promise.

► **SOCIAL** twitter.com/theshawsband

► **HEAR THEM** soundcloud.com/the-shaws

## Hannah Lou Clark

Slurring over sleazy guitars like a punch-drunk Polly Harvey, Hannah Lou Clark's debut single 'Silent Type' is as dark and malevolent an introduction as they come. Previously seen fronting art-rock gang Foe, the Hampshire songwriter has cranked up the antagonism on her new solo material. Keep an eye out out for her upcoming EP.

► **SOCIAL** twitter.com/hannahlouclark

► **HEAR HER** soundcloud.com/hannahlouclark

# Radar NEWS ROUND UP

## HOOTON TENNIS CLUB SIGN

After impressing earlier in the year with their Liverpool Sound City shows, Hooton Tennis Club have inked a deal with Heavenly. The band have also joined the bill for a Halloween show with Theo Verney and Menace Beach at The Castle in Manchester on October 31.

## MOATS HIT THE STUDIO

Moats are set to work on new material in Liverpool's Parr Street studio with Michael Page, who produced Fat White Family's 'Touch The Leather'. The four-piece are also on the bill at Austin City Limits festival after winning NME's competition to find a new British band to play there.



Moats



Casual Sex

## CREATING A CASUAL STORM

Glasgow's Casual Sex are back with the first track from their debut album. Called 'A Perfect Storm', the track is released on October 7, backed by another new song, 'Pissing Neon'. The band also play dates in Edinburgh, Glasgow and London in the same month.

## WET'S UK RETURN

New York trio Wet are set to return to the UK this month, playing The Courtyard Theatre on October 15. Still said to be working on new material following their self-titled EP on National Anthem, the band are also streaming their recent BBC Maida Vale Session online at soundcloud.com/wet.

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Blood Sister

## Pix

Nineteen-year-old Hannah Rodgers made her live debut only a couple of months ago at Superfood's ill-fated KPH show (the one where the roof collapsed). Her first track as Pix is a sensation. Born from a misheard Cocteau Twins lyric, 'A Way To Say Goodbye' coils her swirling vocals around sombre pianos. The results are pure bliss.

► **SOCIAL** facebook.com/pixpixpixpixpix

► **HEAR HER** soundcloud.com/p-i-x

## Radar LABEL OF THE WEEK

### Dull Tools



► **FOUNDED** 2011 by Andrew Savage (Parquet Courts) and Chris Pickering (Future Punx)  
► **BASED** Brooklyn  
► **KEY RELEASES** Parquet Courts – 'Light Up Gold' (2012), Beth Israel – 'Beth Israel' (2013), PC Worship – 'Social Rust' (2014)  
► **RADAR SAYS** Initially started so Andrew and Chris could release music by their own bands (both were in Teenage Cool Kids), Dull Tools has since expanded to welcome the likes of Yuppies, Eaters and Beth Israel to its roster. All are worthy of your time.

## Gleemer

Shoegazey duo Gleemer are the product of Loveland, Colorado, and despite just hitting their twenties, the pair's output is remarkably well constructed. Gleemer are tight and melancholic – and they're giving their first album away free online, so you really have no reason not to check them out.

► **SOCIAL** deathskysosfete. tumblr.com

► **HEAR THEM** soundcloud.com/gleemer/coast-cruiser

## Animal House

Aussies-via-Brighton act Animal House make a boisterous entrance with debut single 'Sour'. Sounding something like early Kings Of Leon with a bit of Growlers thrown in, it's a fast-paced and cheeky pop number bedecked with raspy, bourbon-soaked vocals.

► **SOCIAL** facebook.com/animalhouseband

► **HEAR THEM** soundcloud.com/animal-housing

► **SEE THEM LIVE** Leeds Eiger Studio (October 24)

## Vukovi

Glaswegian post-hardcore group Vukovi formed in 2010 reveal their lofty aspirations on new track 'So Long Gone'. Singer Janine Shilstone borrows infectious melodies from Paramore and layers them over thick guitars that recall Deftones.

► **SOCIAL** facebook.com/vukoviband

► **HEAR THEM** soundcloud.com/vukovi

► **SEE THEM LIVE** Glasgow Tenement Trail (October, 4)

## Sunbears

You've gotta be off your nut to work with Wayne Coyne these days, and Sunbears seem to be exactly that. 'Laughing Girl' is a huge-sounding slice of '90s college rock, made weird thanks to some MGMT-on-mushrooms vocals. Little wonder they also appear on The Flaming Lips' 'Sgt Pepper's...' covers album.

► **HEAR THEM** soundcloud.com/teamclermont/sunbears-laughing-girl-single.com

## NEW SOUNDS FROM WAY OUT

This week's columnist

MARTIN DOHERTY

Chvrches



## PLAYING THE WAITING GAME

There's a thing we do on the road called The Waiting Game. It's a contest for three or more players of varying levels of indifference, the object of which is to absorb as much digital static as possible via our mobile devices and headphones while shutting out whichever holding pen we find ourselves in. The winner is the first person to find something genuinely worth engaging one of your tour companions in actual conversation over. Anything involving buckets of icy water being deposited over vague acquaintances leads to immediate disqualification, of course.

And so it was through that I discovered the music of **Lockah**. Hailing from Scotland but now a resident of Brighton, Lockah really fought through the aforementioned static and has most definitely gotten under my skin. The tastefully executed warped synths, complex rhythms and nasty vocal samples are all touchstones for me taste-wise so I was rapidly drawn in. The real magic, however, is the way his music delivers on a more profound level that is definitely greater than the sum of those parts. His album, 'Yahoo Or The Highway', continues the winning streak of the excellent Donky Pitch label.

Even though it's already massive, I feel I really can't write this without saying something about PC Music, especially in light of enigma-pop producer **Sophie** all but breaking the internet with the retro/

futuristic, saccharine/sugary excellence of double A-side 'Lemonade'/'Hard' recently, as well as 'Hey QT'. His partner in that **AG Cook**, first came to my attention with his song, 'Beautiful', which is a compelling yet uneasy tryst between happy hardcore and K-Pop.

I'll finish with a bit of shameless promotion. While touring at the Laneway Festival in Australia back in February this year, I met a brand new band called **Mansionair**, from Sydney. They had just dropped a track called 'Hold Me Down'. It's a phenomenal song that features classy, laid back, organic electronica set against a jaw-dropping vocal. I'm very excited by the fact that the label I run with my two bandmates has been able to secure the release of their debut EP. It features a reworked version of 'Hold Me Down', one brand new track and a clutch of excellent remixes. I sincerely hope that they fight through the static for you.

Next week: Happiness



Lockah's warped synths and nasty samples deliver on a profound level



26

# JESUS SUPER





# CHRIST MARR

Released just 18 months after his debut, Johnny Marr's new solo album examines the tug between hedonism, distraction and release. Angus Batey takes him into the confession booth

PHOTOS BY SHAMIL TANNA



## CHILDHOOD ASK THE QUESTIONS

Johnny gets the  
third degree from his  
upcoming tour support

## "I'M A WORKING MUSICIAN. I'VE NEVER KNOWN ANY OTHER LIFE"

If you've changed the world, where do you go next? For Johnny Marr, the question seems to have acquired a new focus and intensity. A quarter of a century after The Smiths split, Marr – who celebrates his 51st birthday at the end of the month – is rejuvenated: 'Playland', his second solo album, released barely 18 months after his first, shows that he's come to terms with that glorious, influential history, and a decade of working with younger musicians has helped stoke the passion and commitment essential to creating worthwhile art.

You could understand it if he felt the need to go all one way or all the other: he could be playing to the post-Smiths gallery by delivering more of that trademark Rickenbacker chime, or doggedly avoiding any echoes of his illustrious past. But after exploring different musical avenues with Electronic and The The, forming The Healers, his stints as a member of Modest Mouse and The Cribs, and his recent work scoring blockbuster movies with Hans Zimmer, Marr has found a way to enjoy letting his history and his present coexist.

But it's a rocky road, and there are plenty of ways things could go wrong. So what are the pitfalls Marr has to keep a look out for? What are the things that could still trip him up?

"If I think about it sincerely," he says, responding carefully, "the biggest danger would be to give in to cynicism; to lose faith, you know? To start thinking that it's only entertainment, and *just* entertainment. I believe that what I do is entertainment – but I used to swing from 'It's either art and not entertainment' or 'It's entertainment and not art'. But I firmly believe that it is both – and that's absolutely fine.

"If someone pays 20 quid for a ticket and bothers to come out and see you, you should be entertaining," he continues. "I don't see any conflict between that and being an artist. But sometimes idealism has to be fought for."

He's an uncommonly engaged interviewee, never content to offer the pat, off-the-cuff response, constantly searching for the right combination of words. He's careful to give praise and kudos to those musicians he rates – like upcoming tour support Childhood, who pick his wise brain (see panel, right) – and is just as nimble in avoiding slagging off anyone he may be less enthusiastic about. There are pauses, stumbles, even the occasional correction or self-edit: sentences are assembled carefully, by trial and error, and form paragraph-length expressions of complete thoughts. Sometimes you think he's finished and you tumble into what turns out to have just been a pause, colliding head-on with a final, decisive idea.

"Or just to put your feet up and say, 'I've done it,'" he adds, after a moment's further reflection. "That's probably the biggest temptation. But I'm definitely a working musician. I've never known any other life."

**The initial idea** for 'Playland' was to write an album that investigated what Marr calls "the chase" that we all are caught up in – looking for validation

"They're a good example of how their generation sound now," says Marr of Childhood, the band he's chosen to take out as support for his upcoming UK tour. "They're one of the few young British bands doing something interesting and worth giving a fuck about. I saw them at Reading or Leeds, I forget which, last summer, and what they were doing just felt fresh. I'm really excited for what they do next."

"Having grown up admiring and watching documentaries about him, it's a massive honour for us," a blushing Ben Romans-Hopcraft told *NME* in response. "The guy's an absolute hero." To celebrate their upcoming live union, we put some of the London-based outfit's questions to the guitar man.

**Childhood: What's your favourite chord?**

**Marr:** "C-sharp minor. Where it's played it suits the architecture of the guitar perfectly. The guitar really likes it. On that fourth fret, in that position, it's bang-smack in the middle of the fret board. So from a technical point of view, it's not too slack and not too tight, but the guitar rings out really beautifully. Every guitar I've ever played likes that chord."

**Explain 'Playland' in three words.**

**"Love, metropolitan paranoia. Do you believe in aliens (cos we do)?"**

**"Only when I was into DMT. It's a super-psychedelic. I hung out with plenty of 'em!"**

**Will it be a problem on tour that Ben supports United?**

**"It's alright: he'll learn the error of his ways. Or he's sleeping outside the hotel."**

**Was playing with Hans Zimmer, Alicia Keys and Pharrell the weirdest gig you've ever done?**

**"It absolutely was. It was probably weirder for Pharrell, because he was playing the drums. Luckily, Alicia came in and gave us all a kick up the arse, 'cos we were just stood around gawping at each other and saying, 'What the hell are we doing here?'"**

or release, and trying to hunt it down in technology or the media, hedonism or distraction: temptation in its various forms, essentially. The concept came from an unlikely source: *Homo Ludens*, a book written by a Dutch philosopher and critical theorist, Johan Huizinga, in 1938.

"My overall idea was this notion of investigating the things that we're chasing," he says, "whether it's entertainment, distraction – mostly through the internet – sex, drugs, alcohol, food, consumerism, more sex, more internet; and whether that chase is as an escape from paranoia, tension, loneliness, boredom. I think it is. But then, all of those things are caused by the chase.

"I was talking to a couple of friends about this, and one of them mentioned that he'd read a book in the '60s by a Dutch essayist and social commentator. *Homo Ludens* was remarkably in sync with what I was thinking about. It almost describes the digital life that we find ourselves in."

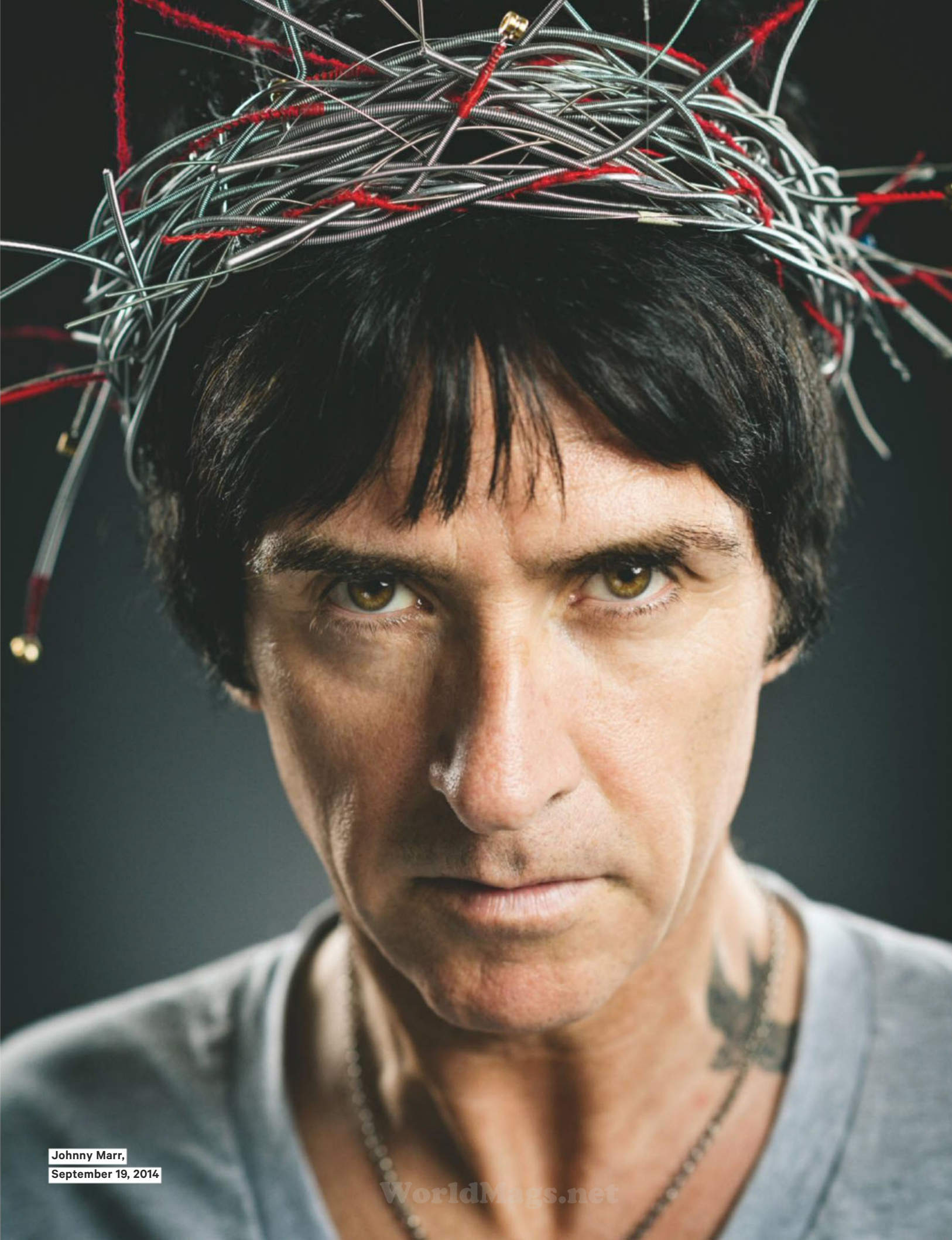
Huizinga's book argued that play is the primary impetus for a wide range of human activity, from poetry and art to warfare, so Marr has taken these ideas and conflated them with memories from his youth to create the atmosphere that underpins the new songs.

"'Playland' was a title that I got from the old arcades in the '70s and early '80s," he says. "The one in Piccadilly, in London, famously, was quite a mecca for teenage runaways, and the one in Manchester was really quite illicit, and therefore exciting for me to hang around. There'd be prostitution and drug-dealing and all those sort of things, so to a teenager those places were pretty exciting. And the name of those places was a good name for me to hang my ideas on."

'Playland' is at once a critique and a celebration of the pursuit of distraction, which can be both enslavement and liberation. "When I wrote the first song, 'Back In The Box', I knew it would be the opener," says Marr, "because it's just a celebration of euphoria and ecstasy. I thought about what records can make you feel like, or a great gig, and following a great band, and that idea of transcendence and euphoric states. So in the middle of this commentary about, 'Are the things we're chasing fuckin' us up?', there are celebrations of it."

'Easy Money', the first single, was Marr's exercise to see if could write a deliberately commercial song. In keeping with the overarching album philosophy, he used the record's most saleable track to say something about our collective pursuit of cash; twisting and playing with notions of chasing success. ➔





Johnny Marr,  
September 19, 2014



"I wanted to lampoon the way we are about money," he says, "because I'm wondering if we're not even noticing how much we're chasing after it and how much we need it. However, halfway through writing I realised that there are so many people in society for whom money is not something to be lampooned, so I wanted to finish the song with a slightly different attitude. That's why I mentioned people who make money on the streets, whether it's homelessness or prostitution; and I had a bit of a dig about tuition fees again. It was a good balance between making fun of us all, and having a bit of respect. It's slightly political, but without being overt."

Marr has always been a vocal critic of the British establishment, but 'Playland's political view is smaller, and more personal. "I think there's a political sensibility in the air, even if it's with a small 'p'," he says. "I feel like, at the moment, when people stand on the platform at a train station, or on the tube, or get on a bus, and pay more than they should for a ticket, and aren't able to get a seat, and the train or the bus is late, that they do feel political. And perhaps there is a feeling now of antipathy fading away. Six, seven, eight, nine years ago, we were carried away with the distractions of the internet and the distractions of the digital age, and how that has changed the world. I think now it's assimilated a little more."

He is unequivocal, however, on the closing track, 'Little King', which is "specifically talking about property developers and those kind of characters who are turning everything into a car park", he says. "As much as I'm someone who's given sectors of this country a bit of a kicking, it also affects my sense of our land. Having grown up here, I just don't like these people treating this country like it's their resource – and everyone going along with it, aided and abetted by our governments over the last few years. So in a song like that I just went with it and rode with it."

To frame these new songs sympathetically, Marr had to think just as carefully about the sound as he did the lyrics. He's come up with a concept he calls 'outside music' to describe the kind of soundscapes he's trying to create. "I've been looking for this way of writing cool music for the daytime, because I actually think it's more of a challenge, and is in some ways more impressive, to be able to do those songs that really work in the morning and in the afternoon," he explains. "I started calling it 'outside music', as in, you're looking outside rather than looking inside too much."

This daytime music feels like a reaction or response to the critical tendency to laud music that hymns darker colours, downbeat topics; that eulogises melancholy. Marr is immediately aware of the obvious contradiction, though: "There's a lot of music around that's just celebrating a mopey attitude. It gets passed off as authentic, and I just don't like that kind of mopey shit. Which might sound ironic coming from the guitar player who formed The Smiths – but the music was always intense in whatever direction it was going in, and I'm all for intensity. Weedy, mopey shit we weren't."

The sonic approach has meant abandoning some of his trademark compositional tools – those unexpected



## THIS TOURING MAN

How studio-head Marr became a late convert to the joys of touring

"I used to be entirely about being in the studio," he recalls. "Shows used to take me away from making records, and I didn't care for travelling. I spent years pursuing the illusion and the mystical process by which records are made, and it was incredible."

"About 10 years ago, what a show can really mean came home to me. I think I started to learn that mostly with Modest Mouse, because those shows were so unpredictable and, dare I say it, transcendent. The band would take a lot of risks to try to get out of our comfort zone: playing the set list the wrong way round; getting crazy drunk; playing in venues that don't usually have gigs – anything to keep it punk rock, in the American sense of things."

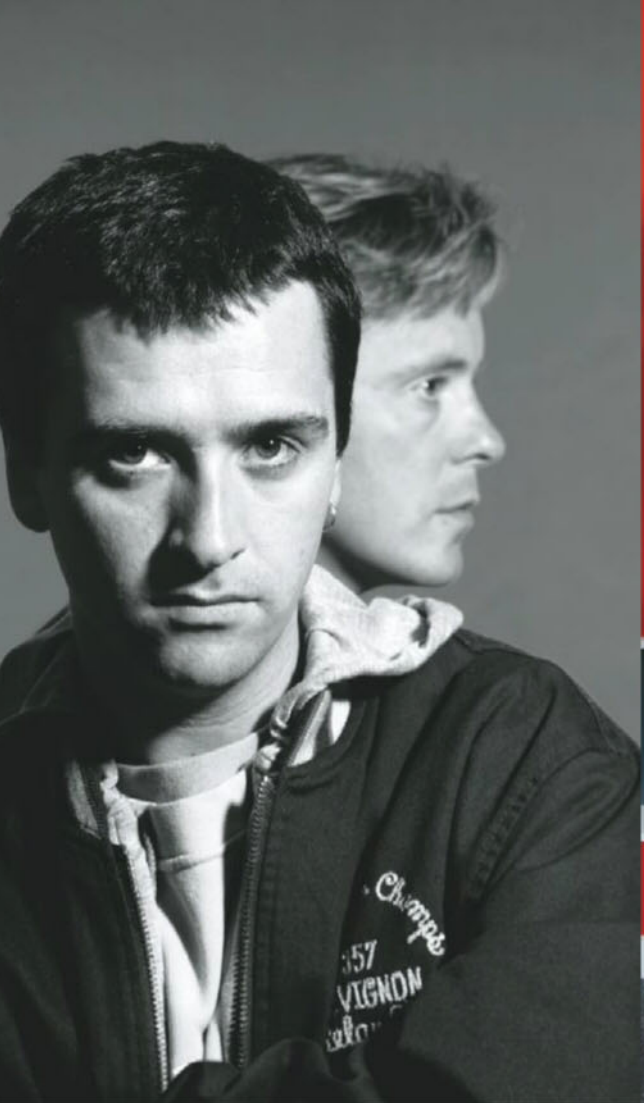
chords that would crop up in Smiths songs like 'Panic' or 'What Difference Does It Make?' are conspicuous by their absence. But that side of him still finds its way out, even though it's meant splitting parts of his musical life off into separate, standalone projects. "Had I not been making music for films it might've been a little different," he says. "I got to do a lot of what I call 'inside' or 'interior' music in the *Inception* soundtrack with Hans, and my stuff on *Spider-Man 2* was [in terms of chords] very weird. I admired bands like Talking Heads for the way that they could be not obvious, but without being introspective. It's actually a lot harder to do something that expresses something cool in a major key. I got to a stage where I thought it was almost too easy to do things with weird chords. But the movies take care of it for me, because it is in me still."

**The other immediately** noticeable aspect of Marr's 'outside music' concept is the way it seems to have freed him up from what had for a while sounded like it was almost an obligation to make sure his post-Smiths work was decisively different from the records he made in the 1980s.

"My guitar sound came about without design – a mixture of circumstance and personality," he recalls. "And because I got known very young, there came times throughout my career where I wanted to break out of that and not be typecast. I've done plenty of soul-searching, going out of my way to not sound like me. However, when something sounds like me now, I just go with it, and don't analyse it. If you're lucky enough to have a sound, then you should be grateful."

It's a realisation that's been dawning for a while.





(From left) With  
The Smiths,  
Bernard Sumner  
in Electronic  
and The Cribs

## "THERE'S A LOT OF MUSIC AROUND CELEBRATING A MOPEY ATTITUDE"

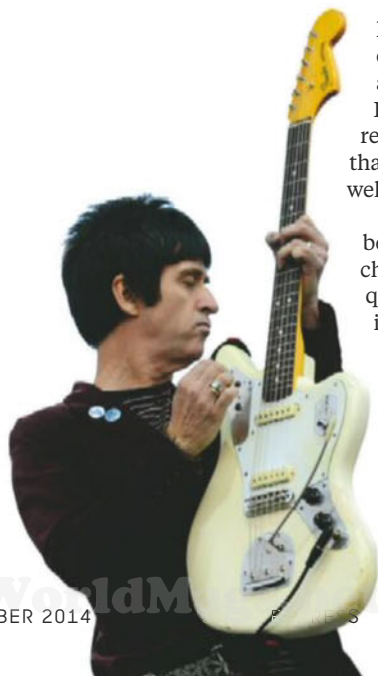
"The first version of The Healers were a pseudo-German trance-rock band, with me sorta hiding in amongst six musicians," he says. "After that I realised I'd taken it as far as I could to not sound like me. By the time me and The Cribs were playing together I'd become alright with me sounding the way I sound. There are some moments on both the Modest Mouse ['We Were Dead Before The Ship Even Sank', 2007] and Cribs [2009's 'Ignore The Ignorant'] records that could've been me at any time in my career – and I'm really happy about that, and also grateful to everybody involved."

"The Messenger" – his first official solo album, released last year, which *NME*'s Mark Beaumont praised as "a summary of everything worthwhile in contemporary rock music" – found him engaged in a swaggering meander through an expansive array of current sounds and styles. This time, however, the focus has narrowed. There are echoes of Smiths songs – something of 'Well I Wonder' in 'Candidate's icy thrum, a sense of the chord structure from 'Some Girls Are Bigger Than Others' in 'This Tension's dreamy paranoia. But there are also songs that recall the wider 1980s

alt-rock world. The cycle of influence that ran from Marr to Microdisney's Sean O'Hagan seems to flip 180 degrees, with 'The Trap' suggesting Marr might be repaying an old compliment, while 'Little King' evokes another band who came up through the rock press/transit van proving ground and went on to change the world: U2.

"After 'The Messenger' came out, some people remarked that my solo stuff sometimes sounds like parts of Electronic when we were guitary, some parts of The The, as well as some parts of The Smiths – and I'm happy about all of that," he says. "I'm still too close to 'Playland' to hear any of that myself, but I am half-conscious of the musical climate that I came out of. That sound has a lot of femininity in it, and beauty, and a refreshing lack of testosterone. It's nothing to do with nostalgia or with me reclaiming my past, but it is there. I think it's just that the sound that was for my generation sits very well with me right now."

We could perhaps interpret it all as a new beginning: a guitarist born of his times who changed those times, allowing himself after a quarter of a century to accept his past, cherish it, celebrate it. "I'm cool with being part of the generation that I'm a part of: let's put it that way," he concludes. "I'd even go as far as to say that the sound and the musical politics, as well as the party politics, of those times almost got erased during the '90s – which was a time that I didn't really care very much for, although Noel I admired, obviously, and Blur. But I do come out of a certain time, with a certain approach – and I'm proud of it." ■





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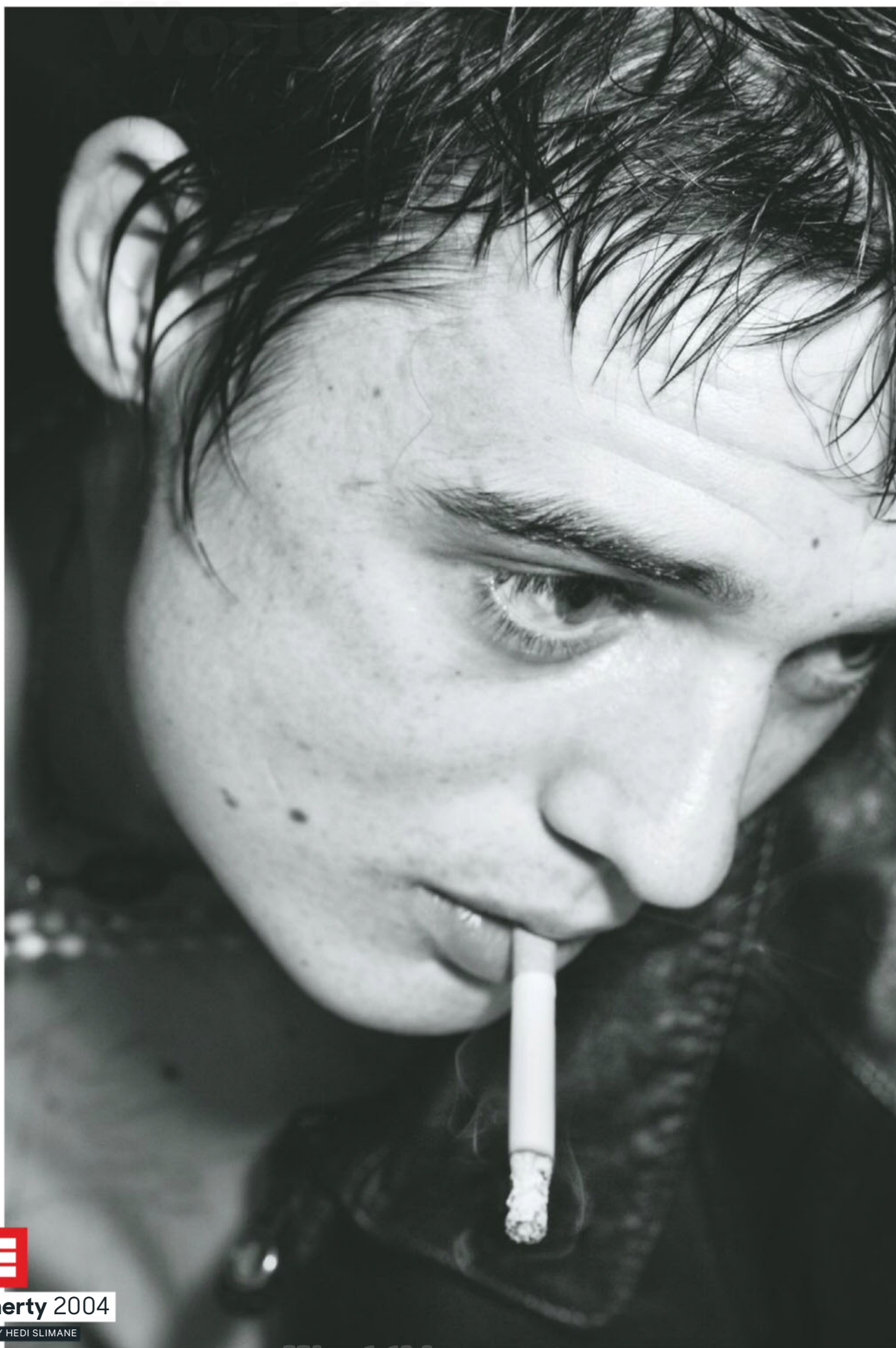
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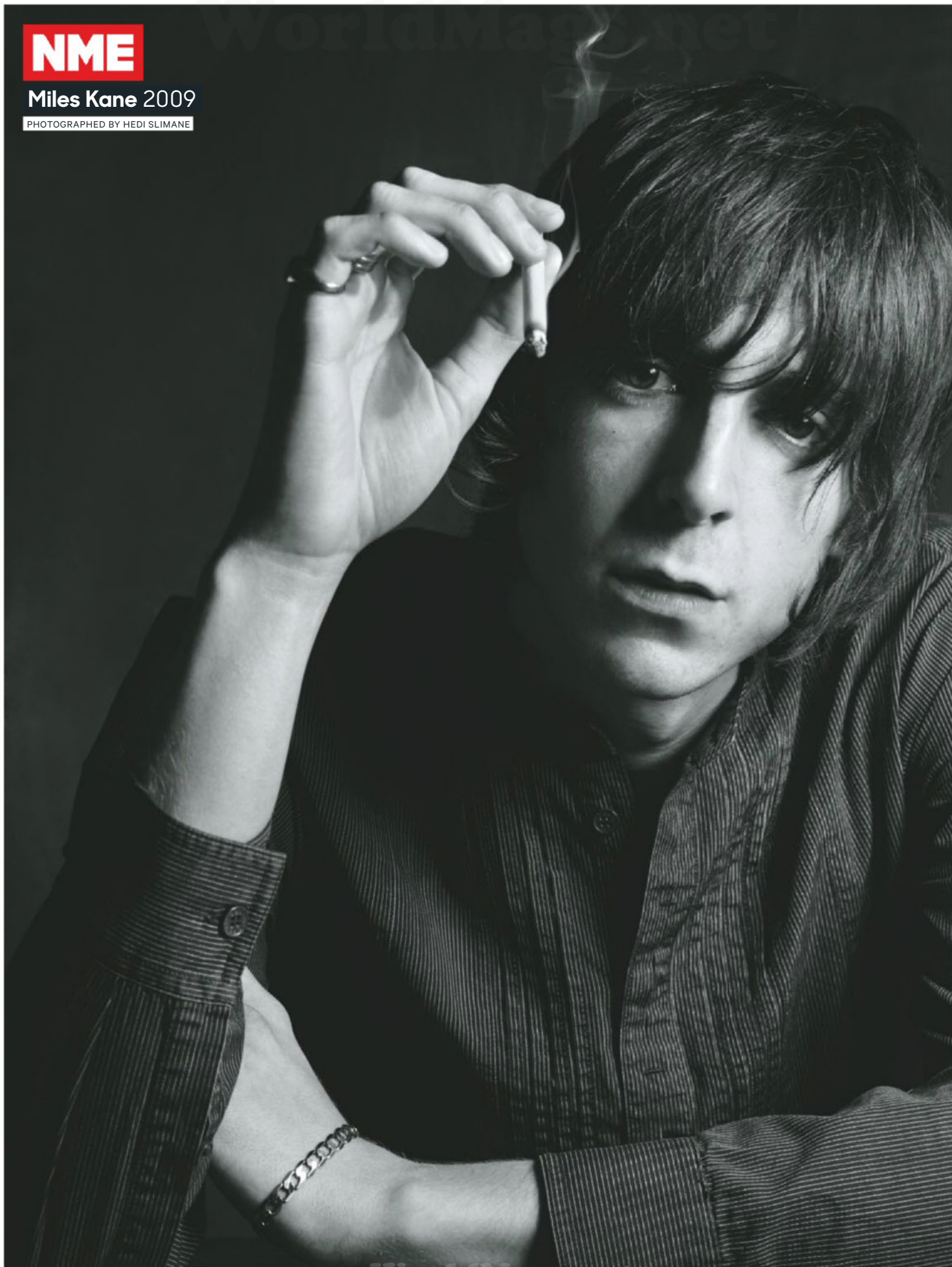
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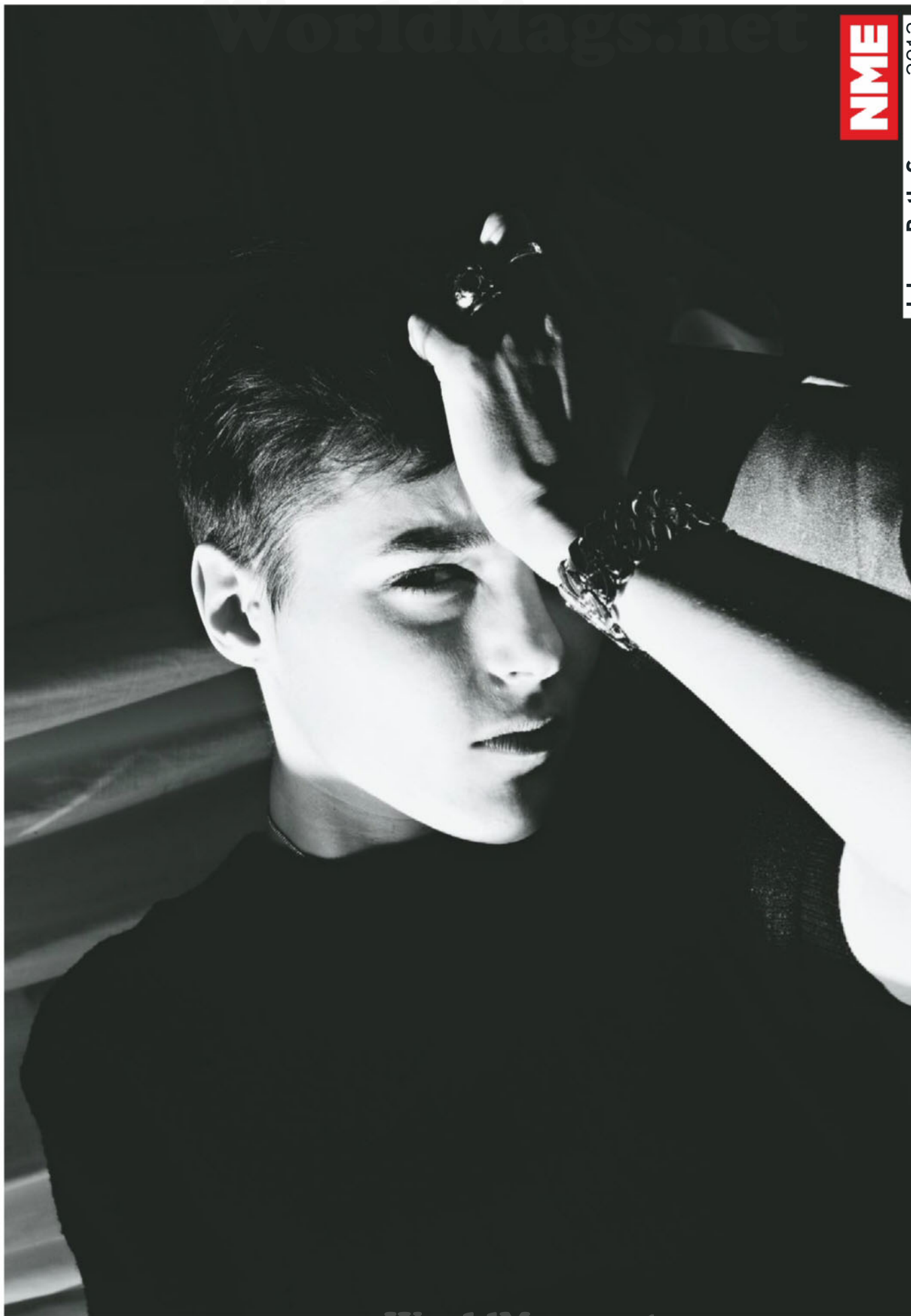
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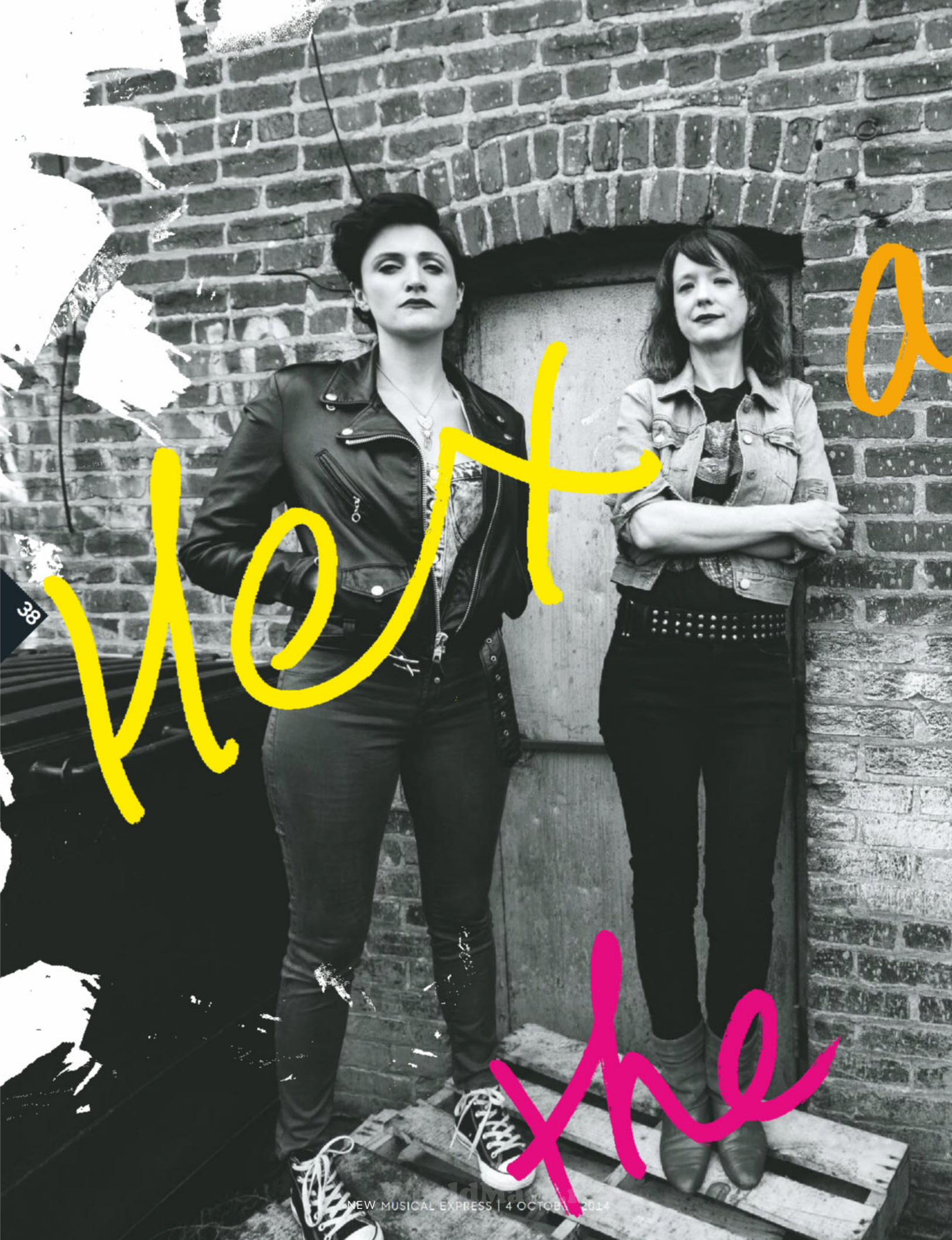
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38



**In a city that's increasingly hostile to musicians, Washington DC lifers Ex Hex have held on against the odds and released a superb debut in 'Rips'. As they tell Paula Mejia, it's because they have nothing left to prove**

PHOTOS BY DANIEL TOPETE



On a Tuesday lunchtime in early September, there's an alien calm in Washington DC's fabled Black Cat, a punk venue a dozen or so blocks north of the White House: the

pinball machines are still, two decades' worth of thickly layered posters peeling away from the walls. Opened back in 1993 as a reaction against the city's lack of practice spaces and opportunities for young, ambitious artists, it's been one of the only constants of the District's music scene, ushering through its doors the rise of hardcore, the descent of grunge, the resurgence of pop-punk and more.

Nestled inside one of the venue's blue vinyl booths is one of the year's best new bands, though they're such longstanding DC musicians that Black Cat could also be their unofficial hall of fame: singer Mary Timony, drummer Laura Harris and bassist Betsy Wright are currently grasping for an adequate way to describe the process of recording 'Rips', their phenomenal debut album as Ex Hex: 10 songs of no-fat rock'n'roll drawing from glam, classic New York punk and early '80s radio pop. "The whole recording process felt like you were driving a truck on a highway that's out of control, and you're like, *agh!*" says Timony of the experience, reeling as she clutches a phantom steering wheel.

As they put it in their song 'Outro', these three have been up, down and been around in music for the past 20-odd years. Growing up in Washington DC and the surrounding Maryland and Virginia, Harris' mum taught science to one of Timony's friends, while Wright and Timony attended the same high school. Timony is a living alternative and feminist musical legend, having been in the short-lived but brilliant Autoclave, fronted Helium and co-headed Wild Flag with Carrie Brownstein, Janet Weiss and Rebecca Cole. Harris – who has worked at the Black Cat since 2001 – cut her teeth drumming for Dischord band The Aquarium, while Wright majored in jazz piano at school and stumbled into rock bands after college, recently moving back to DC after playing with The Fire Tapes.



## The three initially

began noodling around for fun – Timony and Harris jammed in the former's basement, calling on Wright when she came back to town – and ultimately found kindred spirits in each other. "We were on the same page," says Wright, "and none of us is a type-A personality." Accordingly, Ex Hex operate with a kind of gang mentality: leather jackets, no-messing. Certainly in British indie, the 'last gang in town' pose has become tired in recent years, but the three of them give it a renewed energy; they're hardly Hell's Angels, but they have that *thing* that makes everyone look up when they enter a room. Perhaps their magnetism is down to the fact that, as Harris says, they know they have nothing left to prove.

Due to the strained relationship between the city and the federal land surrounding it, DC is defined by its transience. Countless citizens are employed by government or are just passing through on temporary jobs; there's little to tether people here. But Ex Hex dig DC "even though we don't fit in", says Wright. Unlike the well-appointed music industry hubs of LA, New York or London, the district still offers scant resources to musicians. The basement performances that the three grew up attending are being pushed further out to the suburbs, due to rising rent costs and noise restrictions. It causes musicians to work that much harder, though, building connections with other like-minded musicians.

"What I like about DC is that it's just punk kids. There's nobody here that's cheesy," says Timony, who has that air of easy worldliness that life awards to those who stick out the struggles. "Nobody moves to DC to make it big in the music industry, so the people who are



Ex Hex (l-r):  
Laura Harris,  
Betsy Wright  
and Mary  
Timony

## Book of spells

The best of Ex Hex's collective discography

### Mary Timony

#### Autoclave

Dischord, 1991



They only existed for a year, releasing two EPs and a song from a split seven-inch collected together on this "album", but are still revered.

### Helium

#### The Dirt Of Luck

Matador, 1995



After Autoclave split, Timony formed Helium, who lasted two albums and three EPs, which saw Mary embrace mystical lyricism.

### The Spells

#### The Age Of Backwards EP

K, 1999



Timony and Carrie Brownstein made acerbic songs in short-lived duo, The Spells, whose debut EP features lo-fi guitars and jagged duets.

### Wild Flag

#### Wild Flag

Merge, 2011



Four legends come together to weld meaty riffs and bombastic choruses on this masterful debut.

### Laura Harris

#### The Aquarium

Dischord, 2006



The duo, with Laura Harris on drums and Jason Hutto on piano and vocals, created lysergic soundscapes.

### Betsy Wright

#### The Fire Tapes

Dream Travel

Self-released, 2011



Wright fronts this psychedelic band, who boast woozy instrumentals and wispy vocals on their debut.

here are really in it to win it, they're real artists. We share a rent space with Brendan from Fugazi, Ian MacKaye and Dischord are here. After a while the older people get real jobs, so I love that there are musicians my age here, it's really cool." Echoing Timony, Harris cites Priests, the snarling four-piece punk outfit, and their label Sister Polygon as prime players contributing to DC's storied DIY ethos.

## Although 'Rips' feels

effortlessly classic, that only came as a result of the trio meticulously recording, listening, rearranging, scrapping, rewriting, editing and repeating the process before they got into the studio with the prolific Mitch Easter (formerly of REM affiliates Let's Active) in North Carolina. They finished the record in the basement of Timony's house in the capital's Glover Park district, where she also teaches guitar to young kids, before handing it over to Bobby Harlow (who was in The Go with Jack White) for mixing.

The band don't gloss over the intensity of the process, but they're all quick to say that Ex Hex is their favourite thing that they've been a part of. "I still go back and listen to 'Rips'," says Timony. "Usually when you record something you get so sick of it." They're unashamedly – enjoyably – into their own record, but then that was the point all along; to make a record that reminded them of why they all fell in love with music in the first place.

Wright says she grew up on Linda Ronstadt and Harris was raised on The Who, Guns N' Roses and Jimmy Buffett, while Timony's classical music-leaning mom instituted a "no record" rule in the house because vinyl took up too much space. The three all grew up with

"DC is just punk kids. There's nobody here that's cheesy"  
Mary Timony

"cool guy" older brothers, each of whom they shared a kindred musical relationship with. "That probably has a lot to do with our band's influence," Wright says.

Timony, who – in her early forties – is a few years Wright and Harris' senior, grew up in the epicentre of DC hardcore; her first show, a Journey covers band excluded, was Rites Of Spring. But while the volume and politics behind hardcore lured her in, the scene was still rooted in "teenage boy anger", she says. In reaction to that machismo, DC's riot grrrl scene began to coalesce in parallel to that of Washington State, whose own Bikini Kill and Bratmobile inspired her to start playing.

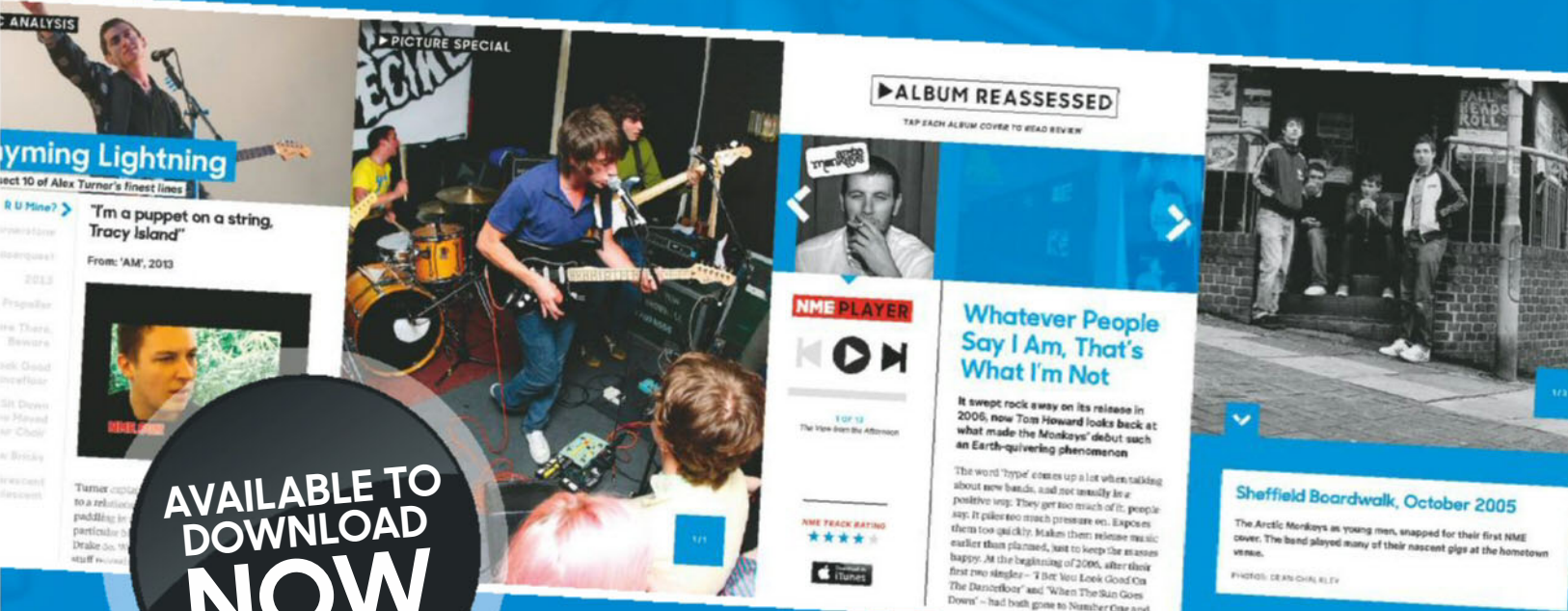
Today, the three of them speak excitedly about how the internet and the ease of starting a label offer young people – especially women – a fearless conduit for creativity. If they sound like evangelists for picking up a guitar and doing something, it's because they're aware of the power of music in their own lives. Earlier this year, Timony spoke openly about the depression that accompanied her during her most productive years as a musician. Living on the edge of poverty, she worked temporary jobs to try and stay afloat while playing in bands and later releasing solo records, and eventually gave up playing for two years. But she soon realised it made her feel human, joining Wild Flag soon after.

Mary Timony has a penchant for starting bands: she says she can't put words to the feeling she gets from it, but it feels as if she's on a quest for transcendence at the hands of rock'n'roll. With Ex Hex, she's still drawing out the transformative power of music, now with two close friends, talents and co-conspirators. And even if their existence is a struggle, the last great gang is town is ensuring humanity goes out in a blaze of pop radio glory. ■




**NME**SPECIAL  
COLLECTOR'S  
EDITION

# Arctic Monkeys

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For years Bernard Sumner's legacy has been misappropriated to serve other people's stories. Finally, he tells Phil Hebblethwaite, it was time for the intensely private musician to set the record straight with his own autobiography

PHOTOS BY KEVIN CUMMINS



**"There have been a  
flying my way from  
direction. What hap  
needed making cry**



WorldMagazine.net

Bernard Sumner (right)

with Peter Hook



lot of insults  
one particular  
pened  
stal clear"

**T**he day before Ian Curtis died – on May 17, 1980 – Bernard Sumner was in Heaton Park, Manchester, the same place where The Stone Roses played three reunion shows in 2012. He was with Simon

Topping from post-punk group A Certain Ratio, standing at the bottom of a hill. Suddenly and inexplicably, a white horse – no rider, no saddle – came galloping past the many other people enjoying the sunshine on that warm day. It stopped in front of them, shook its mane and dipped its head, then took off back up the hill.

Eleven years later, on the night before Sumner's mother died, he had a nightmare in which he saw her slumped forward, dead, in her wheelchair (she suffered from cerebral palsy). The next day, Sumner, haunted by the dream, found himself unexpectedly getting into a fight with the driver of a car who had almost run over him and his family. Then, when he got home, he found out that his mother had passed away – exactly as he'd seen in his dream.

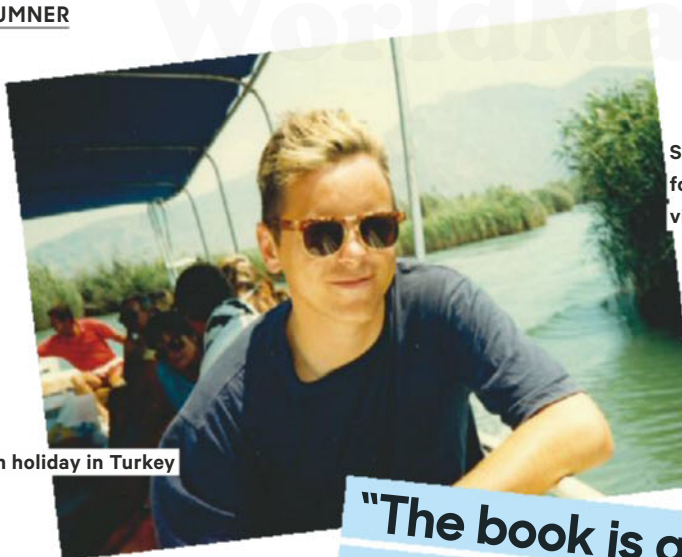
These tales and many others – all just as intriguing – are included in Sumner's recently published autobiography, *Chapter And Verse*; a book that's much more than another insider's take on the already well-told stories of Joy Division, New Order, Factory Records and The Hacienda. Take a look at Sumner's Wikipedia page: it's pitifully short for a man who was at the heart of the last two great revolutions in British music – post-punk and acid house – and remains a globally recognised music icon. But that's not to suggest rock and pop history has forgotten Sumner's contribution. It's more that Sumner is an intensely private person who has chosen to not tell his personal story – until now.

"I've obviously done a lot of interviews in my career, but I always talk about music and I've kept my private life out of it," says Sumner, who's 58, in a hotel room in Manchester – nowadays he lives just out of town. "I felt I was at the right age to open up – not 100 per cent – and try get to the core of what motivates me to make music, and the *type* of music I make.

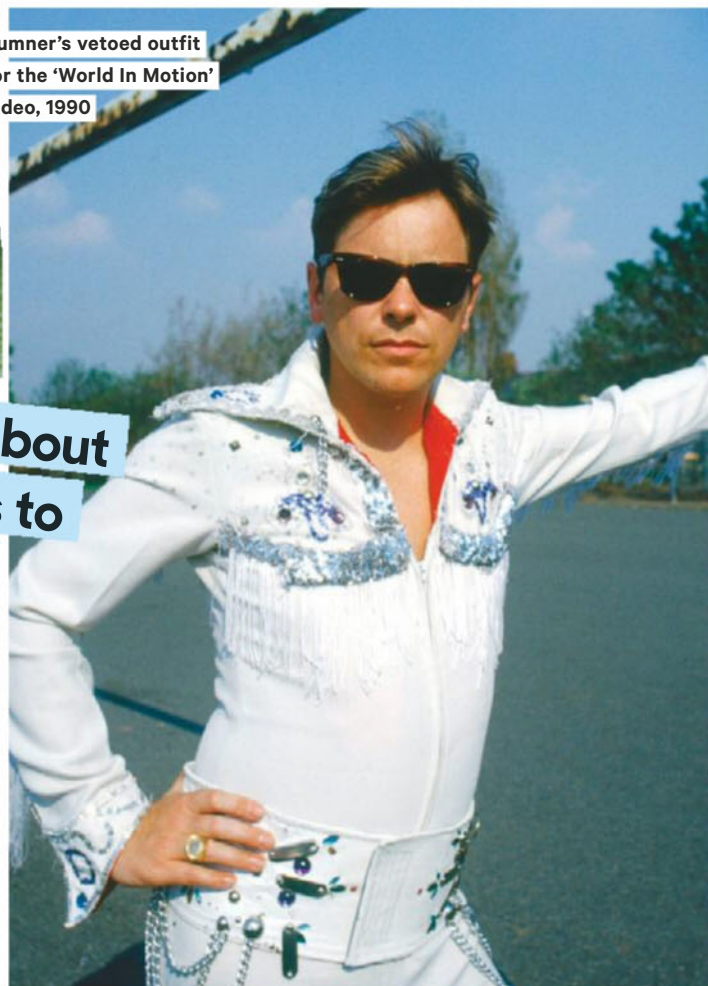
"I wanted to explain the background of Joy Division and where that dark, sombre music came from. At the time, we thought it was normal; I thought it was just rock music and it took time for me to realise it had such a dark coloration to it. I wanted to explain a bit about my background and how that affected my contribution to the music of Joy Division. And I wanted to correct the record on a few things that were just wrong."

What things?

"The general overview. But obviously Peter Hook leaving New Order needed explaining clearly and not too emotionally, so I've tried to explain that without sticking the knife in. There have been a lot of insults flying my way from one particular direction. What happened needed making crystal clear." ➔



On holiday in Turkey



Sumner's vetoed outfit for the 'World In Motion' video, 1990

"The book is about what it means to be truly alive"

**More on Hook** and his departure from New Order in 2007 later, because Sumner says there are other reasons why he is telling his story now. It was recently announced that New Order's forthcoming 10th album will be released on Mute next year. It's their first album proper since 2005's 'Waiting For The Sirens' Call', first for the legendary independent label, and first without Hook – making 2014 a good time to look back before moving forwards. Also, Sumner was unhappy with a 2007 unauthorised biography, *Bernard Sumner: Confusion – Joy Division, Electronic And New Order Versus The World*, penned by a Manchester-based writer called David Nolan. It was, he says, "all a bit tabloid journalism".

For *Chapter And Verse* – the title suggests the book is the full, detailed story while evoking both literary and musical traditions – Sumner worked with Charlie Connelly, a travel writer he likes. They'd decide on a period in time to cover and Connelly would record Sumner talking for three hours or longer without being asked questions. Connelly would then transcribe the conversation, making it suit the written word, and Sumner would edit the transcript, correcting facts and adding passages he felt he'd missed in conversation. Crucial to Sumner, Connelly and Sumner's publisher, Transworld, was that the book would read as Sumner's voice and not be, as Sumner says, "like a celebrity fragrance; like Beyoncé coming along and going, 'Yes, that smells nice, put my name on it.'"

Did he enjoy the process?

"No! It was bloody hard work. I thought I'd be swanning around in a quilted red smoking jacket with a cigar in one hand and a glass of claret in the other dictating my memoirs, but it wasn't like that at all. I thought writers were all soft southern wusses who never did any work, unlike us tough northern musicians. It was as hard as making an album, and that caught me by surprise.

"It also forced me to be very self-analytical. I'm not normally a person that looks back on the past a lot; I'm quite happy living here in

the present. But Charlie put me on a coach trip back in time, which wasn't easy. You remember the good things that happened and you suppress the upsetting things. I had to look at things in minute detail, and some were tucked away in some dark corner of my brain."

He means, mostly, his relationship with his mother – a single, disabled woman who was cruel to him throughout his childhood in Salford.

"I'm not saying I suffered child abuse – I didn't – but my mother was overly strict with me, and at times scary. I needed to understand why she was like that, and it's hard understanding her circumstances – not just her disability, but her circumstances in general, of having my father leave her and bringing up an illegitimate child in the late '50s and early '60s. You were very frowned upon and many mothers gave their children away. The public regarded it as a shameful thing."

In 1961, when Sumner was three, his mother married a man called Jimmy Dickin, who also suffered from cerebral palsy and, on her orders, joined her in terrorising her son. There was illness elsewhere in Sumner's family, too. "My mother had cerebral palsy, my grandfather got ill with a brain tumour and my grandmother had

an operation in the 1960s – a simple cataract operation – that went wrong and she ended up blind. That was the family unit, and they all got ill. I think they used to use the working classes for medical experimentation in those days and, as I say in the book, I nearly got killed by a fucking dentist."

Sumner writes with a kind, forgiving tone about his mother, saving what little anger he

has for doctors, the local council and teachers at his schools. He remains disgusted by how the close-knit community he enjoyed growing up in was destroyed by the council after a national newspaper unreasonably called it "Europe's biggest slum". "They took the whole Lower Broughton community, which was very contained and village-like, and shipped them out to tower blocks all over the place – randomly and miles away from each other," he says. "There were only three of the old Victorian houses left and my blind grandmother ended up living in one alone. I have recurring dreams of seeing the street boarded up, except my gran's house, and she's at the window. She's still got flowers in the window and curtains, and that image haunts me."

Teachers – at his primary school, then at Salford Grammar – repeatedly told him he wouldn't amount to anything, and being told he was destined to fail is a recurring theme of his younger life, until punk rock taught the teenage Sumner that anything was possible. Somewhere inside that duality is the core of his true story, he thinks, and anything else is largely extraneous, particularly New Order's legendary partying (although he does include countless hilarious anecdotes about the many good times he had in all of his four bands – Joy Division, New Order, Electronic and Bad Lieutenant). As he writes

Clubbing at the Hacienda







In the studio with  
Johnny Marr and friends

in the postscript: "Yes, we were hedonists; yes, we got drunk; and yes, we were off our faces a lot of the time. Big deal, yeah yeah, blah-de-blah, so what? That's almost a conformist attitude for a musician... This book is about what it means to be truly alive. It's about operating outside of the system and beating it. It's about surviving catastrophe. It's about hanging on to some of the things you once valued as a kid and how, along with that, just having fun can lead to – and in fact is – success."

It's noticeable, in fact, how shy Sumner is in the book about even mentioning drugs ("I've got kids, and I don't want to set the wrong example," he says) and there are other things he's chosen to leave out. He doesn't discuss in any detail his two marriages, saying, "I need somewhere to withdraw to that I feel is my mine. If you don't have that, you can't observe the outside world." And some records he's released are completely ignored, including New Order's 1983 classic 'Power, Corruption & Lies'. "How do you talk about an album without making it boring?" he says. "It's hard. 'We went into the studio, we picked up our guitars, started playing, the engineer ran the tape...' I'm not a discography kind of guy."

**Instead, Sumner's book** is much more about the characters in his life, past and present. He writes beautifully about Ian Curtis and is at pains to give what he's convinced is an "impartial record" of what happened between him and Peter Hook, his childhood friend and bass player in both Joy Division and New Order.

Of *Control* – the Anton Corbijn-directed 2007 film about Ian Curtis that Sumner supported and likes – he writes: "*Control* was specifically a Joy Division film, based on a book written by Ian's widow, Debbie, called *Touching From A Distance*. I've read Debbie's book, and while it is the story of what happened, inevitably it's a view of events seen from her perspective." The same applies to Sumner's views on his complicated relationship with Hook, whom he obliterates in *Chapter And Verse*, making him out to be greedy, petty, bitter and devastatingly insecure. Even in Joy Division, Sumner writes that Hook was "gradually turning into Mr Ego" and he says

that Hook is "still trying to perpetuate this myth that we had a rivalry dating back to when we were kids", but that "any perceived rivalry between Hooky and me exists nowhere except inside his own head."

Sumner attributes the "denouement" of their falling out to Hook buying the Hacienda name from the receivers after the club closed (which he then licensed to the firm building flats

on the site) and telling the press that New Order had split up just as Sumner was helping promote *Control* (they hadn't). He writes: "The final straw was this tornado of self-righteous rage at our audacity in feeling we [the other members of New Order and their associates] had a right to 50 per cent of 'his' Hacienda."

"I think that if you're on the same team, you should be pushing in the same direction," Sumner says. "But this perceived rivalry has been there all the time. It gradually got worse 'til it was unbearable for us to work together. And if you end up in that situation, what's the point of working together?"

Hook doesn't "recognise" the New Order that started touring again in 2011 and are now recording a new album ("I call them Frankenstein New Order – couple of old bits, couple of new bits, jumpstarted by a dire economic crisis," he said on BBC 6 Music in early September), but Sumner says, "It is New Order without him. He gets paid for us using the name, and that seems to slip his memory sometimes... He said it would never work; that it was like Queen without Freddie Mercury. That hasn't proven to be true, has it?"

New Order's 10th album will come out next year. "It's going to be less guitar- and more synthesizer-based," Sumner says. "The last two or three New Order records were quite guitar, and now it feels like the time is right to get involved in electronic music again."

Eight songs, three of which have been recorded with the Chemical Brothers' Tom Rowlands, are "fully demoed", and Sumner says he's got 15 or 16 ideas for other tracks: "We've got the rest, basically. We just need to record and mix the album now, which we hope to finish by the end of January."

Finally, I ask Sumner about the white horse that approached him and Simon Topping before Ian Curtis killed himself, and about the strange dream that foretold his mother's death. "I have no explanation for them whatsoever," he says. "Weird things happen to me maybe every eight years, or 12 years – rarely. There are more things like that, but I didn't put them in the book, because I didn't think people would believe them. And – how can I put this? – I really don't want to come across as being a total nutter." ■

## THE LIGHTER SIDE OF CHAPTER AND VERSE

### Four soon-to-be-classic anecdotes

Sumner confirms that the first Joy Division demo tape was indeed sent out to labels with a snippet of the *Coronation Street* theme tune included. Their first manager, Terry Mason, had made copies by placing two tape recorders next to each other, resulting in interference. You could also hear his mum saying, "Terry, come and get your tea before it gets cold."

Sumner doesn't dwell on debauchery in the book, but he does recount with horror how having "a poor, shrivelled, hangover-fogged brain" once caused him to walk through an airport carrying a bag full of his own vomit. Worried that dumping it might cause alarm, he decided to play it straight – passing unnoticed through security with the bag as his hand luggage.

For no reason in particular, Sumner planned to wear an Elvis impersonator's costume in the video for New Order's 1990 World Cup song 'World In Motion'. He was told that the shoot was happening at Liverpool's Anfield ground. It wasn't, forcing him to beat a hasty retreat. "Every time I pulled up at traffic lights, school kids were hanging out of bus windows shouting, 'Hey, Elvis, you twat, where are you fokkin' going?'"

Earlier this year, Johnny Marr fractured his hand after he supposedly fell over while jogging – just before his band and New Order were both due to appear on the touring Lollapalooza bill. "The concussion might have affected his memory slightly," writes Sumner, "because a little bird told me that he'd actually run smack into a lamp post, probably while checking himself out in a shop window."



New Order with their  
late manager  
Rob Gretton (centre)

Ozzy backstage in  
Newcastle on Black  
Sabbath's 1975 tour

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# Black books



NME, 25 October 1975

## On the road in the north late in 1975, Black Sabbath invite Kate Phillips to bear witness to a series of increasingly absurd encounters. As a new boxset honours Ozzy's life in music, we dig up the stoats, sparrows and dead cats

PHOTOS: KATE SIMON

**T**he cat died, Ozzy.”  
 “What cat?”  
 “That horrible-coloured thing you shot in the garage.”  
 “It’s like bleeding *Daktari* in our garage,” mumbles the star.  
 “You could go on an expedition in there and never come back.”

This makes The Horse That Fed Steve Marriott [*NME*, August 16, 1975] assume a minor perspective. Later a friend who lives near Ozzy’s stately home reports that a Gentlemen’s Shoot the star was asking about will be charging £1,000 per gun per week. Too much.

“One thousand pounds?” repeats Ozzy, mildly disgusted. “I’d do better to pick off some more of the chickens.”

We’re into our sixth Pernod and water by now, but Wednesday night in Bradford still ain’t looking too wonderful. Geezer Butler had some sense: he shot off home to Worcester right after the gig.

### Ozzy and the good book

A young man reclines on a hotel divan. His long, fair hair criss-crosses the pillow and his triple-decker platforms are hurting his feet.

He lifts the telephone.

“Reception? Listen, how about coming up here to keep a lonely man company? No? Well listen, how does a sparrow make an emergency landing? Eh?...”

“...With a *sparrowchute!*”

Tony Iommi, I hear later, once punched Ozzy on the nose for repeatedly ripping up hotel-supplied Gideon Bibles. I don’t know if you remember Tony with long hair. He’s worn it short for a long time now, with a neat moustache and knife-edge cream trousers. Oh yes, and the same old steel cross, resting

atop the immaculate pullovers. In Bradford, when it’s time to change, he disappears from the bare, echoing school cloakroom that serves St George’s Hall as communal dressing room and secretes himself in the upstairs chamber (with the star on the door) for over half an hour.

Ozzy’s still here: he didn’t bother to hide while assuming his yellow-fringed shirt, tight yellow trousers and painful white boots. Now he leaps playfully round from one member of the band to another and pulls down their panties at crucial stages of undress.

Bill Ward endures these onslaughts without excitement. Gnarled and taciturn, looking very old, much older than the others, he’s climbing into bright red tights and the red, tent-shaped maternity coat he “found in the wardrobe” this morning. He rounds off the tights with a pair of old blue plimsolls.

He looks like the Frog Prince.

There’s only one thing on Bill’s mind right now: the sins of a music journalist who’s been less than complimentary in print about Bill’s wife. Bill reckons he’ll sue.

Are you very angry about it, Bill?

“Me and Melinda are used to being slagged off in the press” – he stares hard into my face – “but... well... no comment. I don’t want to say any more.

“My wife will though,” he adds, glumly.

### Ozzy and the concept album

Gerald [‘Jezz’ Woodruffe] is sitting alone on a hard chair in the middle of the room. Gerald is rather a well-kept secret. He plays keyboards

for Black Sabbath, and every night he dresses up in his own version of the fringed costume – but he and all his equipment are always completely hidden away from the sight of the audience.

Still, he’s honoured to be playing with his local heroes, and soon he’ll

have his own album to do: music variations on *The Ascent Of Man*.

“Ozzy’s going to help out with the singing,” he confides.

The last time Gerald tried to make a record, the studio burnt down.

“Our next album’s gonna be a concept album,” Ozzy remarks, some time during the next two days.

“What’s the concept, Oz?”

“We dunno yet.”

### Ozzy and the young people of today

Bradford isn’t a riot, not like Sheffield turns out to be, is but the kids still pile up over the front of the stage and no-one sits down all night. The imaginary axemen, who are present in large numbers and ‘Sabotage’ T-shirts, turn their backs on the band and get heavily into miming Iommi’s riffs.

Iommi’s manner is stately. No fringes for

him: in white satin, with gold braid and knee-length trumpet sleeves, and slightly embarrassed smiles at the other lads, he squirrels about on the guitar like someone demonstrating a knitting machine; and these breaks are generally the signal for relative hush. But it’s more fun when Oz doesn’t leave the stage, but totes *his* invisible axe as well; Ozzy’s performance is one unbroken act of communication across the barriers.

So Iommi’s effective but a bit of a smoothie, pretty Geezer camps it up like a King Charles spaniel, Bill flails his drums like a demented Thorin Oakenshield – but Ozzy is the

**“It’s gonna be a concept album. What concept? We dunno yet”**  
**Ozzy Osbourne**



## "I did these tattoos in prison – with a sewing needle"

### Ozzy Osbourne

48  
naturally-born star, and the Sabs could never have lived this long without him. Ozzy can howl out lines like...

"No more war pigs have the power!"

"Hand of God has struck the hour!"

...and get straight back into bouncing up and down, peace-signing ("I just did it to them one day and they all did it back") and inciting the crowd to boogie with the minimum of incongruity.

He actually notices individual faces in the crowd below him. He bridges the tuning-up gaps that straggle out numbers with, "Are ya having a good time? So are we!" so that the audience won't feel ignored; and as the pain threshold mounts, and the din in your head becomes a blessed haze, the leaping yellow figure and square, hurt-looking Ray Davies features dominate the Town Hall's trance.

### Ozzy and the fans that got away

"We were playing this baseball stadium in the States. We're in the middle of a huge field and there's a high wire fence all round it, with the kids outside. So I say to them, you know, come on, come inside, and suddenly they're all climbing over the fence and running towards us like a human stampede, and we're playing away, waiting for them to get up to us.

"But when they do, they don't stop! They just trample right over the stage, bust up all our equipment, and rush away across the rest of the field and out of the stadium doors! 'Cos the police are after them..."

In Sheffield City Hall, Lady Tony Iommi seats herself onstage. She crosses Aristockinged legs and smooths her blonde

hair. She must be all of 24. "Aren't you awfully young to be a reporter?" she enquires.

Tomorrow, the *Daily Mirror* is to interview the Iommis about their lifestyle. Like Ozzy and his Thelma, they too have a country house. It's not quite so easy, though, to make the connection between Ozzy and Gracious Living.

Tony Iommi has patented a system of cartridge-type pick-ups which can all be slotted into one guitar. He says he may be appearing on *Tomorrow's World* to demonstrate them. He doesn't know a similar device has already been marketed in America.

Scene: the pub across the street from the hall. A becrossed and be-T-shirted fan has been eyeing Geezer Butler longingly from the next table. Finally, he approaches.

"Geezer, will you dedicate 'Megalomania' tonight to Sandra, Glennis and Bongo?"

"We're not playing it," counters a laconic Geezer.

"Oh!" says the fan. "Oh, that's nice, innit?"

Geezer smiles seraphically.

The fan, nonplussed, backs away.

Why do you think it is, Bill, that all these really young kids like the band so much?

"I'm not sure I could tell you."

Do they just like to get into a heavy daze and forget all their teenage troubles for a while?

"Oh yes, I thought we were assuming that. I was trying to think of some more profound reason why they get off on us."

### Ozzy rehabilitates himself

"Grand larceny," says Ozzy. "I was in Winson Green prison for two months. Once I stole a telly on a wall, one of them with glass along the top, and I fell off; this 24-inch telly was sitting on top of my chest and I was screaming, 'Get me out, get me out!'"

"I had nothing to do inside; you did about two hours work a day and the rest of the time you were locked in your cell. That's when I did these tattoos, with a sewing needle and a tin of grate polish."

Were you into music in those days?

"Not really – maybe just The Kinks and The Beatles."

So how come you're a singer?

"When I came out of the nick... had to do something, didn't I?"

Geezer's back just in time for the gig. He clammers into dirty silver sateen jeans and a white fringed shirt lately liberated from Ozzy. But he retains the filthy blue braces that have been holding up his offstage trousers.

"Those are disgusting," announces Ozzy. "Here, let me put them straight for you."

At this point, the latest issue of *NME* arrives in the dressing room. It's a tense moment: the paper carries a lambastic review of the Sabs last week in Birmingham. Lucas,

road manager, is incensed. "To think we've been looking after two of their girls for the last 48 hours," he mutters accusingly.

Ozzy, who has naturally good manners, turns his back and studies his reflection in a glass at the other end of the room. He's not about to get involved. When asked for an official reply to the review, he responds, simply (and justifiably), "Bollocks." And that's all anyone's going to get.

### Ozzy and the Christmas stoat

'Twas Christmas Eve in the stately home and Ozzy Osbourne, opening his bay window, leaned out to survey the snowy countryside. He sniffed the icy air. Suddenly, right in front of him, he espied a tiny stoat, sitting up on its hind legs, gazing into his face (rather like a Sabfan, in fact).

And what happened, Ozzy?

"Nothing happened. We just looked at each other for a while. Then the stoat went away."

And on to Sheffield.

Sheffield audiences are well known, nay notorious, for enjoying themselves without restraint, and one can excuse the elderly security men at the City Hall for panicking a bit last Thursday. They caused some unnecessary trouble, it seemed to me, at the sides of the crowd they could reach, but no-one could have penetrated the middle of it once the Sabs were onstage, and the tiers of bodies in there were left to sway and fall about at will.

Iommi scuttled up and down his instrument with his usual static elegance, and Bill Ward's drum solo – that's the Drum Solo I'm talking about – sounded more like the approach of World War I than ever, but I got bored whenever Ozzy wasn't onstage to vibe it up. Ozzy gives the thing heart; Ozzy is power; Ozzy is the reason I'd go to a Sabs gig any day rather than, say, the Hairdressers' Ball (Roxy Music) I attended at Wembley the night after that.

Make no mistake – there's no two ways about it. And you can't say fairer than that. ■

## WHAT HAPPENED NEXT

Ozzy's 1980s were a rocky ride

### TECHNICAL HITCH

'Technical Ecstasy', the follow-up to 1975's 'Sabotage', was recorded a year later. Ozzy was losing interest in being in Sabbath and was admitted to a psychiatric hospital. Critics panned the record, and Ozzy quit, returning in 1978 for the equally lumpen 'Never Say Die!'

### DARK TIMES

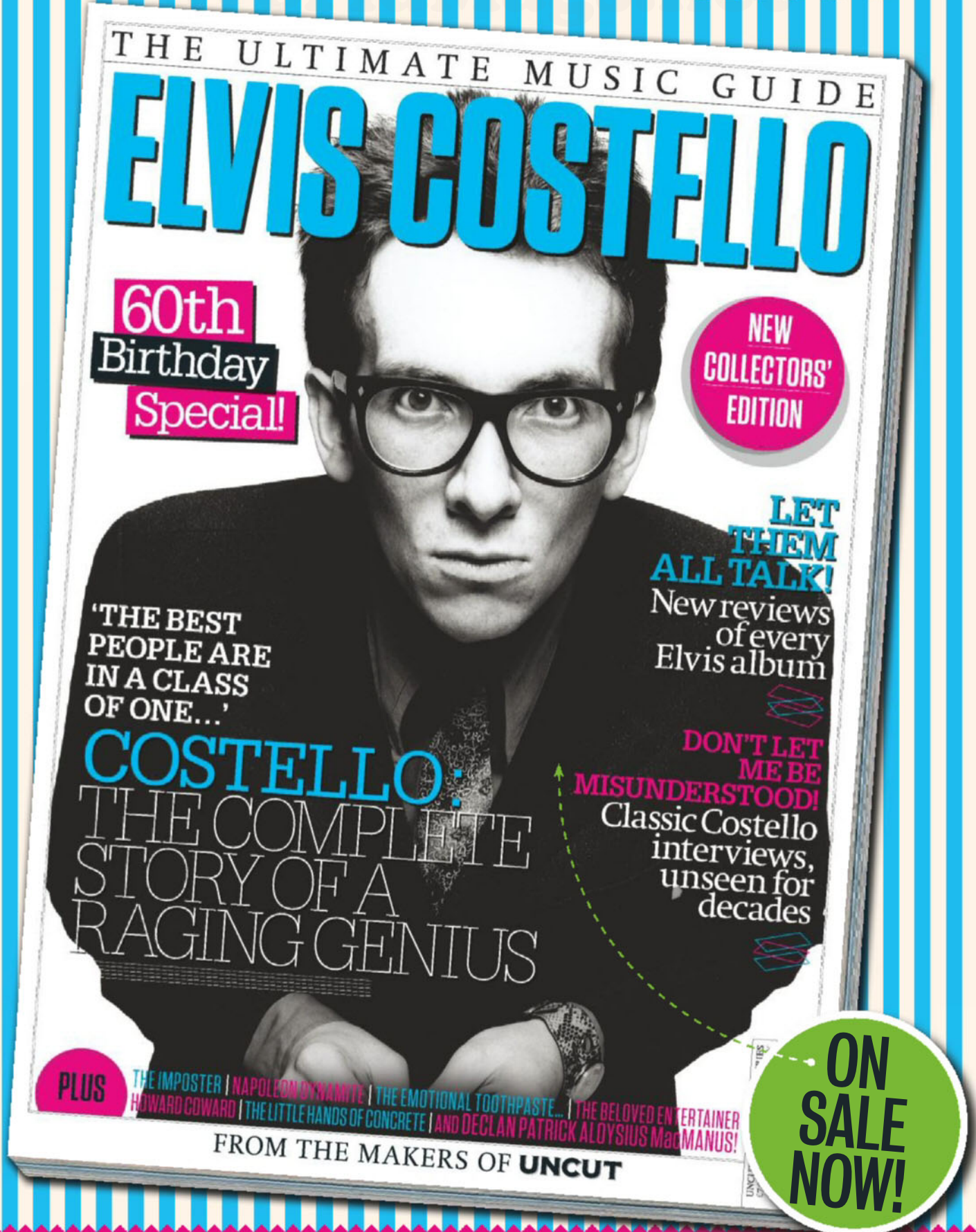
In 1982, disaster struck: tourbus driver Andrew Aycock took guitarist Randy Rhoads and makeup artist Rachel Youngblood up in a light aircraft, crashing and killing all on board. Ozzy, who was asleep in the nearby bus and awoken by the accident, sank into a deep depression.

### RISING STAR

Things picked up for Ozzy in his solo career: he had great success with 1983's 'Bark At The Moon', and 1986's 'The Ultimate Sin'. But his success increased in parallel to his drug intake. The 1988 documentary *The Decline Of Western Civilisation Part II: The Metal Years* shows the extent of his shambolic state.



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# WorldMags.net Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD



## Johnny Marr Playland

**Trademark licks and  
provocative lyrics combine as  
former Smiths man finds his  
niche on second solo album**



the same approach, arguably the only sensible one for fifty-something indie-rock godheads to take: preach to the converted. As such, there was little in the way of boundary-pushing on Marr's debut solo album, 2013's 'The Messenger', but then, there was never supposed to be. It was Marr at his most Marr-esque, operating at his nth degree: an admirably crowd-pleasing album from a man who, for the last 25 years, had been more concerned with other people's crowds than his own.

There probably aren't too many comparisons you can draw between Johnny Marr's fledgling career as a solo artist and Morrissey's 26 years of heroic ups, disastrous downs and occasional exiles. Nevertheless, both men have found recent success by adopting pretty much

'Playland' is a sequel of sorts in that regard. Arriving just 18 months later, it reads from the same classic British indie, new wave and post-punk hymn sheets as its predecessor, but coming from the guy who helped author significant swathes of those hymn sheets in the first place, it's difficult to take umbrage. It's a continuation in other ways, too: just as Marr's singing voice is better than you'd suppose a lead guitarist's to be, his lyrics are more nuanced than you'd necessarily expect from a guy who made his name writing music for others. Where most in Marr's position might write songs of drinking, touring, domestication and thinly veiled attacks on former bandmates, 'The Messenger' offered a series of wry observations on the surreal side of modern life: men falling in love with machines, the increasing mechanisation of human interaction, even the growth of European federalism. The words weren't simply there to fill the spaces between licks.



'Playland', then, takes its title from Dutch historian Johan Huizinga's 1938 book *Homo Ludens* – also known as *Man The Player* and *Man Player* (see box, below) – which imagines the concept of play as an organising principle of society, while lead single 'Easy Money' is a twitchy, maddeningly catchy ode to the root of all

## PLAY TIME

### Behind the title...

The album's title (and its title track) is a nod to Dutch cultural theorist Johan Huizinga's groundbreaking book *Homo Ludens*, which emphasises the importance of play – or fun – as a cultural phenomenon. One of the big themes on 'Playland' is escapism in its various forms – Marr has described the title track as "classic sex, drugs and religion in a rock'n'roll song" – which ties in with Huizinga's argument that play is something which manifests itself at every level of civilisation, from language to law to art and even to war: "In the absence of the play-spirit," he writes, "civilisation is impossible." Over the last few decades, the book – and particularly its concept of 'the magic circle', or enclosed playground – has also become a key element for designers of digital video games, that most 21st-century of distractions.

Anyone mistaking all this for dog-whistle discourse with his old musical partner, however, should forget it. At this point, a Smiths reunion seems not just unlikely, but unnecessary – it's been a long while since either man seemed to need the other less. In spite of his recent health problems and seeming inability to retain cordiality with a record company, Morrissey has just delivered one of his finest ever solo albums. Marr, on the other hand, having played the role of trusted lieutenant for everyone from Billy Bragg to Hans Zimmer, finally seems to be excelling as his own boss. He's found his niche, and that niche is Johnny fucking Marr.

■ BARRY NICOLSON

### THE DETAILS

► **RELEASE DATE** October 6 ► **LABEL** Warners ► **PRODUCERS** Johnny Marr, Doviak ► **LENGTH** 41:58 ► **TRACKLISTING** ►1. Back In The Box ►2. Easy Money ►3. Dynamo ►4. Candidate ►5. 25 Hours ►6. The Trap ►7. Playland ►8. Speak Out Reach Out ►9. Boys Get Straight ►10. This Tension ►11. Little King ► **BEST TRACK** Dynamo

8

## MORE ALBUMS

### Cheerleader On Your Side EP

Bright Antenna



On their breakthrough single 'Perfect Vision', Philadelphia fivesome Cheerleader say they're "tired of waiting". That restless spirit surges throughout this follow-up EP. 'Tomorrow Always Knows' is a streamlined piece of futuristic synthpop that zips through fizzing choruses, and 'Perfect Vision' lifts off with sparkling euphoria. The title track takes a different path, ditching sleek electronics for something grungier but still brightly lit, boasting a breezy attitude that could fit on a TV teen drama soundtrack. Sometimes, the band's enthusiasm gets too much – the relentlessly eager chanting on 'Future Stars' sounds jarringly out of place. For the most part, though, it's an approach that yields infectious results.

■ RHIAN DALY

7

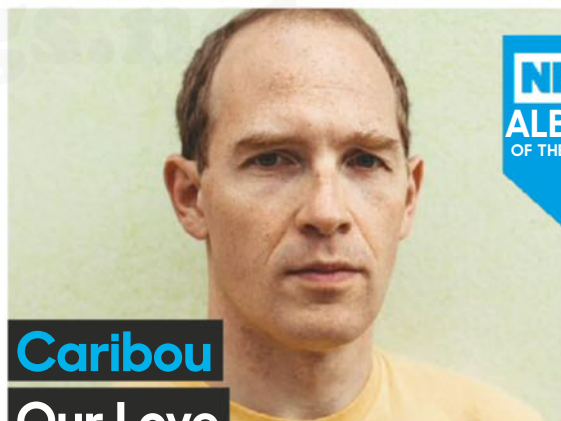
### Sivu Something On High

Atlantic



Ex-bailiff James Page began spinning escapist pop melodramas as an antidote to a life split between his tiny flat in a grim south London tower block and various dead-end jobs. As a result, the 24-year-old's debut album as Siyu isn't the cheeriest fare. 'Bodies' is a deft slow-burner, and 'Communicate's gentle brass shows a cultivated lightness of touch, but Page's wearily repentant lyrics tend to drag – except on gritty highlight 'Sleep'. "I'm a cruel cold-hearted waste of space, now let me sleep so I can slip away", he mews, while Britpop guitars snap like rubber bands. He ought to save the apologies and descend into full-on self-loathing more often. ■ DAN CARSON

6



NME  
ALBUM  
OF THE WEEK

## Caribou Our Love

The Canadian producer's thrilling fourth album ties together over a decade's worth of sonic kicks

Since the last Caribou album, 2010's 'Swim', Dan Snaith has concentrated on releasing techno under his Daphni alias. The 35-year-old Canadian has said that those tracks come in rapid creative bursts, whereas Caribou's need longer gestation. This fourth Caribou record encapsulates his whole career. Unwrap its rainbow artwork and you'll find the plush harmonics of 2007's 'Andorra' ('Second Chance'), 'Swim's cold, oscillating synths ('Dive') and Daphni's strict beats ('Mars'). There's even some of the pre-Caribou two-step he released as Manitoba in 2001 ('All I Ever Need'). Snaith's twin drumkits and reverb have always woven thick looms of candyfloss texture, sometimes to detrimental effect. They feature here on 'Julia Brightly's mix of breakbeat, zooming synths and sampled vocals – but they serve only as entertaining snatches at dancefloor nostalgia between the radio-friendly bangers, the best of which is the undulating 'Can't Do Without You'. 'Our Love', then, is the moment it all came together. ■ HAZEL SHEFFIELD

9

### THE DETAILS

► **RELEASE DATE** October 7 ► **LABEL** Merge ► **PRODUCER** Dan Snaith ► **LENGTH** 42:00 ► **TRACKLISTING** ►1. Can't Do Without You ►2. Silver ►3. All I Ever Need ►4. Our Love ►5. Dive ►6. Second Chance ►7. Julia Brightly ►8. Mars ►9. Back Home ►10. Your Love Will Set You Free ► **BEST TRACK** Can't Do Without You

### Stevie Nicks 24 Karat Gold – Songs From The Vault

Warner Bros  
Prompted by a leak of old demos on YouTube, Stevie Nicks



has recorded a selection of unreleased songs sketched between 1969 and 1995. The result isn't quite peak Stevie, but there's enough magic to make it worthwhile: 'Lady' is a majestic ballad, 'Hard Advice' is brazenly candid

("My friends as well as me can't seem to let you go/It was finished long ago"), and 'I Don't Care' irresistibly combines riffs and longing. Working out which songs are about Lindsey Buckingham, her Fleetwood Mac bandmate and former flame, is half the fun. When she sings, "If you'd have really known me then, you'd have had to watch out", on 'The Dealer', he should definitely feel the fear.

■ NICK LEVINE

7

# Reviews

## Zola Jesus

Taiga Mute



Before 'Taiga's' opening song skitters into an

Aphex Twin-like barrage of glitches, cloistral calls herald the return of Zola Jesus, making a sound you'd imagine Lykke Li might if she busied herself with covens and witchcraft rather than U2 guest spots. A torch singer sonically shrouded in black lace, operatically trained Nika Roza Danilova's fifth album borrows as much from Barbra Streisand as it does James Blake. Shimmering showtunes like 'Lawless' and the magnificent 'Hollow' are veiled in darkness and sleek electronica, while 'Dangerous Days' makes up for the title track's absence of an obvious hook. Gloomy as it is, there are some brilliant flashes of light to be found here.

LEONIE COOPER

7

## Peaking Lights

Cosmic Logic



Weird World Peaking Lights toured their last album, 2011's '936', for

nearly two years, so this follow-up is a little overdue. However, LA husband-and-wife duo Aaron Coyes and Indra Dunis have made the wait worthwhile. Where '936' was a krautrock and dub extravaganza, 'Cosmic Logic' finds them embracing a cleaner sound. 'Telephone Call' bounces with a bright electro bassline; 'Hypnotic Hustle' has a funky, Chicago house charm; and 'Bad With The Good' glistens with the confidence of an Italo-disco single. On 'New Grrrls' Dunis even gives a personal account of feminism and music, citing Kim Gordon, Lydia Lunch and "Mother Earth" as influences. Tighter than anything they've recorded previously, it's a great return and a slick change of direction.

HUW NESBITT

8

# Iceage

## Plowing Into

## The Field

## Of Love

The Danish nihilists obliterate their past on brutal third album



There's no sin in rock'n'roll as crushingly dull as conformity. Be thankful, then, for the iconoclasts. Be thankful for Iceage. Their 2011 debut 'New Brigade' and its 2013 successor 'You're Nothing' made the Copenhagen quartet poster boys for bloody nihilism: a bunch of young, wild punks so hellbent on making anthems for a doomed youth it seemed they need never bother growing up.

But in July of this year they unveiled new track 'The Lord's Favourite'. A strange beast of honky-tonk and tongue-in-cheek country posturing, it was such an

abrupt volte-face, it was as if they were turning their backs on their past. The resulting album, 'Plowing Into The Field Of Love', is just as odd. It's also the most thrillingly risky thing they could have done.

This, then, is Iceage gleefully torching their legacy and

dancing in the ashes. And expanding their horizons hasn't mellowed them, but made them even more discomfiting. 'Forever' is warped cow-punk, with wonky strings and ghostly horns as frontman Elias Bender Rønnenfelt – who has grown his hair and bought an overcoat – leers, "I always had the sense I was split in two". 'Against The Moon' comes on like an even dourer These New Puritans, a weird death-waltz of mournful brass and soft piano. There's something so deliciously wrong about hearing these usually graceful instruments and sounds turned wicked in Iceage's hands, like being read a nursery rhyme by Jack The Ripper.

Elsewhere, both the sinewy, Sonic Youth-like 'Simony' and the whirlpool thrash of 'Let It Vanish' are dark and dank, and it's somehow harrowing to find Iceage, who've for so long lashed out at all around them, cowering as the walls close in. 'Cimmerian Shade', with its harsh, jagged riffs and wheezy vocals, is a claustrophobic dirge, while the stuttering 'Glassy

Eyed, Dormant And Veiled' is a moribund swamp of otherworldly horns and guitar crescendos as Elias moans, "Father, can you hear me? My head is pounding". For some churlish souls, such a shift might be tantamount to treachery, but Iceage don't need brute force to carry on kicking against the pricks.

BEN HEWITT

8

## THE DETAILS

► **RELEASE DATE** October 6 ► **LABEL** Matador ► **PRODUCERS** Nils Bysted, Iceage ► **LENGTH** 48:09 ► **TRACKLISTING** ►1. On My Fingers ►2. The Lord's Favourite ►3. How Many ►4. Glassy Eyed, Dormant And Veiled ►5. Stay ►6. Let It Vanish ►7. Abundant Living ►8. Forever ►9. Cimmerian Shade ►10. Against The Moon ►11. Simony ►12. Plowing Into The Field Of Love ► **BEST TRACK** How Many

## Wampire

Bazaar Polyvinyl



Based around songwriting duo Rocky Tinder (who, with that

name, could probably pursue a career in porn) and Eric Phipps, Portland's Wampire match careening organs and guitars with endearing goofiness. Their name is inspired by an exchange student named Manuel whom the pair met in high school, but their tunes are as robust as their sharp

edge of silliness. There's a fun Scooby Doo grizzle to single 'The Amazing Heart Attack'; 'Wizard Staff' is twanging Unknown Mortal Orchestra-matching psych (UMO bassist Jacob Portrait produced the album); and 'Millennials', with its smudgy synth bursts, mirrors Ariel Pink at his poppiest. 'Bazaar' elevates Wampire alongside those bands, while retaining the skewed oddness that made them so likeable in the first place.

JAMIE FULLERTON

7

## Gum Takes Tooth

Mirrors Fold

Tigertrap



Gum Takes Tooth sound like a band at war. 'Mirrors Fold', the

second album from the noisy London duo made up of Jussi Brightmore and Thomas Fuglesang, falls somewhere between Dan Deacon's over-the-top 'America' and the tribal dystopia of Liars' 'Drum's Not Dead', pitting harsh, riffing electronica against

intricate percussive experimentation. The title track is a ruthless opener, and though 'White Fear' and 'Bone Weapon' don't quite live up to its promise, both are mangled highlights of a record that feels like *Apocalypse Now* set in a Laser Quest. It'll take every softly humming second of ritualistic 13-minute closer 'Wych Elm' to prepare you for reintegration into civilian life, but 'Mirrors Fold' is a battle worth fighting.

ROBERT COOKE

7



# Reviews

## Allo Darlin'

**We Come From The Same Place**

Fortuna Pop  
Anglo-Australian indie-pop quartet Allo Darlin's third

album was written in a post-nuptial daze by lead singer Elizabeth Morris after she got married and moved to Florence. She has claimed that some of its songs were conceived so quickly that

she cannot even remember writing them. Listening to the forgettable, wispy likes of 'Angela', that comes as little surprise. 'Half Heart Necklace', telling the real-life story of a girl thought to have been murdered but found merely to be hiding, is about as good as it gets on an overwhelmingly polite record. On 'Romance And Adventure' Harris sings, "I'm just tired of being strong". Sadly, it sounds like she's done with being interesting too.

DAVID RENSHAW

4

## Tinashe

**Aquarius** Epic



Linking the decadent alt-R&B of The Weeknd to Aaliyah's seductive cyber-pop, Los Angeles singer Tinashe's debut rings with synthetic beauty. Lurid, crawling atmospherics led by beats and keys underpin the 21-year-old's delicate vocals. 'Cold Sweat' is a spooky but sexy jam that slinks alluringly, while producer DJ Mustard brings minimalism

to infectious neck-snapper '2 On', featuring Schoolboy Q. Most impressive is break-up opus 'Far Side Of The Moon', whose shock of thumping beats and electronics would elbow a lesser vocalist out of the way. At 18 tracks, 'Aquarius' may be overstuffed (the ambient interludes offer little) but it's an impressive statement that should elevate Tinashe beyond the hype that has surrounded her mixtape releases so far.

DEAN VAN NGUYEN

8

## The Districts

**BBC Sessions EP**

Fat Possum



At SXSW, The Districts were grubby, underage and exciting. The Pennsylvania four-piece have since lost guitarist Mark Larson to university and played their first UK dates. While in London, they recorded this four-track EP at the BBC's famous Maida Vale studios. Stripped of the grit that characterised their self-released album and debut EP 'The Districts', 'Long Distance' and 'Silver Couplets' are blown wide open, billowing into epics piloted by Rob Grote's gristly vocals. It smacks of Kings Of Leon's transition from roughness to radio smoothness. Pulverising climaxes on 'Funeral Beds' and 'Rocking Chair' retain their restless noise, but widescreen ambition oozes from these songs. It's only a stopgap EP, but this hints at an even bigger future than we first thought.

BEN HOMEWOOD

7

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# Flying Lotus You're Dead!

Steven Ellison explores morbid subjects on his madly inventive fifth album

The ideas behind Flying Lotus appear limitless. The 30-year-old Los Angeles producer, real name Steven Ellison, has enough experimental urges to fuel both his main project and his alter ego as an MC, Captain Murphy. Recently he's also produced a large part of Kendrick Lamar's forthcoming album.

Yet on this follow-up to 2012's excellent 'Until The Quiet Comes' it sometimes feels like there are too many ideas for comfort. The first five minutes are a bit like a TV quiz show round where you have to identify three songs being played at once. Tracks such as 'Tesla' and 'Cold Dead' are a



## THE DETAILS

► **RELEASE DATE** October 6 ► **LABEL** Warp ► **PRODUCER** Flying Lotus  
► **TRACKLISTING** ►1. Theme ►2. Tesla ►3. Cold Dead ►4. Fkn Dead ►5. Never Catch Me (feat. Kendrick Lamar) ►6. Dead Man's Tetris (feat. Captain Murphy & Snoop Dogg) ►7. Turkey Dog Coma ►8. Stirring ►9. Coronus, The Terminator ►10. Siren Song (feat. Angel Deradoorian) ►11. Turtles ►12. Ready Err Not ►13. Eyes Above ►14. Moment Of Hesitation ►15. Descent Into Madness (feat. Thundercat) ►16. The Boys Who Died In Their Sleep (feat. Captain Murphy) ►17. Obligatory Cadence ►18. Your Potential//The Beyond (feat. Niki Randa) ►19. The Protest ► **BEST TRACK** Never Catch Me (feat. Kendrick Lamar)

jumble of sounds – wildly soloing psych guitars, clattering drums, sound effects from the 1950s school of sci-fi B-movies and bonkers freeform keyboards by jazz legend Herbie Hancock. It's disorientating and difficult to connect with, but when you consider that it's a concept album about death and the afterlife, it does at least seem apposite, if not instantly likeable.

But this record rewards perseverance. Push past the initial confusion and things settle down. 'Never Catch Me' underpins twiddly jazz bass with a shuffling beat while Kendrick Lamar's smoky vocal smooths off the rough edges. 'The Boys Who Died In Their Sleep' is a bad trip of funereal organs, featuring Ellison (as Captain Murphy) half crying for someone to fetch the Valium to "take the edge away". It's genuinely unsettling. Elsewhere it's also darkly funny: "Hold up, hold up, I bet you thinking we're dead/Hold up, hold up, I have a bullet in my head", deadpans FlyLo on 'Dead Man's Tetris', a low-end jam of bass fuzz and computer game noises that includes a cameo from Snoop Dogg.

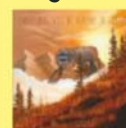
'You're Dead!' is a madly inventive record, one that takes hip-hop and jazz as starting points, beats them both to death and then brings them back to life in an almost unrecognisable form. Above all it makes you think, both about Ellison's dark but meticulously executed ideas and how they can possibly be so abundant.

CHRIS COTTINGHAM

8

## Weezer

**Everything Will Be Alright In The End**



Island Whenever Weezer release a record, their fans brace themselves. Since 2001's 'Green Album', it's been a case of diminishing returns. Until now. Reunited with The Cars' Ric Ocasek, who produced that album and their eponymous debut, this ninth full-length is their best in years. Yes, lead single 'Back To The Shack' is a postmodern schlock-rock song (ironic given it's about returning to their roots) and 'I've Had It Up To Here' is intolerable, Darkness-esque cock-rock (no surprise as it's a Justin Hawkins co-write), but they've noticeably toned down the self-aware satire. 'Foolish Father', 'Lonely Girl', 'Go Away' and the three-part suite (yes, really) that closes this record are pretty great too. It's no 'Pinkerton', but Weezer, finally, are back on track.

MISCHA PEARLMAN

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# FILM

## You And The Night

Bizarre French sex comedy  
with a turn from Eric Cantona  
and music by M83

This, Yann Gonzalez's first feature film, arrived during last year's Cannes Film Festival and quickly divided opinion. Many reviewers were wildly enthusiastic, one even hailing the arrival of a new Pedro Almodóvar; the same writer, however, also noted that the sold-out premiere was 95 per cent empty by the halfway point.

The plot revolves around Ali (Kate Moran) and Matthias (Niels Schneider), who live in a retro-futuristic apartment with their transvestite maid and mutual lover, Udo (Nicolas Maury). For supernatural reasons that eventually become clear, they need constant sexual adventures to keep their lives together. They have invited a group of strangers (known only as The Stud, The Teen, The Star and The Slut) to drop by for an orgy. As the guests arrive, they fill in their improbable back-stories, all of which revolve around transgressive sexualities with tragicomic overtones.

Acclaimed short-film director Gonzalez is a former member of his brother Anthony's band, French electropop outfit M83, who supply the soundtrack (their second, after the Tom Cruise sci-fi thriller *Oblivion*). The apartment has a jukebox that plays music to match the mood of the person who touches it – a fine but under-used idea. The cast includes two bona fide Gallic icons: Béatrice Dalle, the *Betty Blue* star whose pout adorned countless student bedroom walls in the 1980s, and Eric Cantona, the footballer and cod-philosopher turned actor who was idolised in the following decade.



Kate Moran, Niels Schneider and Nicolas Maury in *You And The Night*

There are moments in this occasionally very funny film when the excitement around it feels justified. But there are other moments – and far too many of them – when the pretentiousness careens beyond wearying. Each character is an archetype, which allows Gonzalez to have them stand for anything he wants; but each is also a cliché, fatally and preposterously weakening any serious points he tries to make.



► **DIRECTOR** Yann Gonzalez  
► **IN CINEMAS** October 3

The Slut (Julie Brémond) is a nymphomaniac who craves sex to validate herself, and whose orgasm suggests Gonzalez is less interested in being the new Almodóvar than an arthouse Farrelly brothers. The Stud (Cantona) dreamed of being a poet but was cursed with an unfeasibly large penis and now exists only to have sex. A few minutes after a bewildered-looking Cantona has delivered a lengthy monologue about his massive member,

he's got it out, much to the delight of Udo and The Slut, who play with it as if it was a puppy.

There's an message buried in here somewhere – about how desire and lust aren't the same thing; that, sometimes, what's familiar and comforting can become a prison. But to find it you have to fight your way past so much excessive and pointlessly graphic silliness that it's far too easy to miss. ■ **ANGUS BATEY**

### CINEMA

#### The Last Impresario



Australian director Gracie Otto's film

follows British theatre and movie producer Michael White as he lives out his twilight years scraping together cash through sales of memorabilia and basking in the glow of enduring showbiz friendships. It's a sweet, melancholy picture of a playboy impresario who stepped onto the scene in the 1960s, getting up the noses of the establishment with *Monty Python And The Holy Grail*, Kenneth Tynan's scandalous revue *Oh! Calcutta!*, giving Yoko Ono her London debut, and launching *The Rocky Horror Picture Show*. Talking heads including John Cleese, Naomi Watts and Alan Yentob ("You went to Michael when nobody would listen to you") speak with loving admiration for the inveterate gambler in a fast and fond tribute.

■ **MATTHEW HORTON**

7

### DVD

#### Withnail & I



Bruce Robinson's tale of two struggling thespians who

go on holiday by mistake is one of the greatest films ever made. This lovingly restored, highly limited and personalised boxset reissue (fans can have their names printed on the case) recognises its importance. With a sparkling script and unforgettable performance by Richard E Grant as boozy ne'er-do-well Withnail, it's a rite-of-passage movie whose enduring cult still prompts pilgrimages to Lake District cottages. But it's so much more than a quote-along classic and Wildean textbook in shambling elegance ("I feel like a pig shat in my head"). It's a lament for the unfulfilled promise of the 1960s – and of Withnail himself, whose mask of misanthropy slips at the end to reveal a tragic figure.

■ **ALEX DENNEY**

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### CINEMA

#### Honeymoon



In Hollywood lore, going to visit a cabin in the woods is pretty much akin to announcing you're off to get horribly murdered. Yet that's exactly where *Honeymoon's* newlyweds go, apparently unwilling to learn the lessons of *Friday The 13th*, *The Evil Dead* and *The Cabin In The Woods*. But first-time director Leigh Janiak is much more concerned with

getting under your skin than with jolt scares or gross-out horror, instead serving up a taut exercise in restrained terror as Paul (Harry Treadaway) grows suspicious of wife Bea (*Game Of Thrones'* Rose Leslie) following a disturbing incident out among the trees. Bolstered by its sympathetic leads and only slightly undone by the iffy ending, *Honeymoon* keeps its foot lightly on your throat throughout.

■ **ALEX DENNEY**

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### CINEMA

#### Still The Enemy Within



It's 30 years since the miners' strike began and although that's as good a reason as any to make a documentary about what happened – told from the point of view of the strikers – *Still The Enemy Within* is also a film with modern currency. At its heart it concerns solidarity, identity and mass organisation against the state: ideas familiar amid

today's disillusionment with modern British politics. Director Owen Gower was only one year old when the strike started and his film attempts to tackle what happened objectively and without nostalgia. He's partially successful. The technological revolution makes Britain's industrial past seem more distant than it really is, but this is a film you watch for the people involved. Their stories are inspiring. ■ **PHIL HEBBLETHWAITE**

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**NME**  
**GIG**  
OF THE WEEK

The

Libertines

London Alexandra Palace

Friday, September 26,

Saturday, September 27,

Sunday, September 28





WorldMags

The good ship Albion sets sail  
once more as Pete reveals  
new album plans at three-  
night love-in at Ally Pally

PHOTOS BY JORDAN HUGHES

▶ It's 8pm and there's vomit on the steps of Alexandra Palace. It's the first of three sold-out mega-gigs The Libertines will play at this stately north London hilltop edifice. In the grounds, fans duck into the woods for nefarious pre-gig activities; in the bars of nearby Muswell Hill, they neck cocktails and prepare for chaos. July's comeback show in Hyde Park was a mile-wide version of The Libertines' 2002 kitchen gigs, fans invading the Gold Circle and scaling scaffolding to get a glimpse of the ramshackle reunion. More potential Altamont than Albion, it has left security at this second instalment on edge.

Not wanting their lasting legacy to be a tale of scrappy insurrection dogged by crowd crushes and writ in the blood of bouncers, Libstock 2 has been designed to emphasise the other endearing trait that defined ➡

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Carl and Pete at  
Alexandra  
Palace, London  
on Friday,  
September 26

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The Libertines – unity, brotherhood, the togetherness of an adopted rock’n’roll family. Through the sweeping entrance hallway, you chance upon an olde English garden constructed from picket fence and plastic grass, where an east End pub band called Baz & Dave roll out a Whitechapel knees-up on a rinky-dink pianner. Notices explain that Pete Doherty, far from being a drug-ravaged songwriter with jail time under his belt, is actually a “secret hero” who quietly funds a scheme to feed 1,000 homeless people every day. The theme is all parochial pride and Blitz spirit, evoking a generational solidarity not seen within these walls since Blur’s Britpop graduation party in ’94.

### It’s also, somewhat

ironically, a night of nostalgia for a more, well, *nostalgic* time. As the lights dim in the main hall, the crackly voices of a couple of 1950s likely lads strike up over the PA, a comic re-enactment of Pete and Carl’s reunion: “Aren’t yer gonna ask me ‘ow I’ve been?” “‘Ow’ve yer been?” “Down’t arsk”. There follows a mini-documentary by *NME* photographer and long-time Libs documenter Roger Sargent, revisiting their most iconic shoots and sweaty pub gigs and taking a tour of their Grove Passage graffiti shrine (dubbed Libertines Alley) while the voices of the band reminisce in hallucinogenic pitch-shift – “It’s about being in the band more than the band itself,” says a sped-up Carl. For 10 minutes we’re whisked back to the good old days of 2002, when The Libertines so thrillingly whisked us back to the better old days of 1947. Music hall, The Beatles, punk, The Smiths and Britpop merge and mingle within the snippets of Libs songs that make up the backing track; it’s like looking back 10 years or so to their roughshod yet perfect amalgamation of decade upon decade of great British music.

Then, to the strains of ‘We’ll Meet Again’, on they saunter, as fresh as if they’d walked straight out of the screen from 2002. Carl’s in

#### FRIDAY SETLIST

- The Delaney
- Campaign Of Hate
- Vertigo
- Time For Heroes
- Horrorshow
- Begging
- The Ha Ha Wall
- Music When The Lights Go Out
- What Katie Did
- Bucket Shop
- The Boy Looked At Johnny
- Can’t Stand Me Now
- Boys In The Band
- Last Post On The Bugle
- Love On The Dole
- The Saga
- Death On The Stairs
- Don’t Look Back Into The Sun
- Tell The King
- The Good Old Days
- You’re My Waterloo
- Up The Bracket
- What A Waster
- I Get Along

a trademark grenadier tunic, Pete’s in natty spiv threads and hat, both are cocky and confident. They strike into ‘The Delaney’ and

instantly it’s clear that – for a gig that was probably rehearsed for five minutes round the back of some bins in La Pigalle and is fronted by a drug-addicted poet, criminal and adored indie car crash – The Libertines are remarkably tight. “Pete Doherty is the epitome of cool,” sighs one punter behind *NME*, and she’s right; the husk of a mid-30s Doherty with the crack-withered larynx that was falling asleep mid-song not too long ago is in fine, largely coherent voice tonight, and ‘Campaign Of Hate’ and ‘Vertigo’ up the pace with just the right doses of filthy energy and ramshackle clatter. Indeed, the only sign of time having passed at all is in 35-year-old Pete’s greying hair and acknowledgement to any fans who were there first time round that “You managed to get a babysitter, then?”



#### SATURDAY SETLIST

- The Delaney
- Campaign Of Hate
- Vertigo
- Time For Heroes
- Horrorshow
- Begging
- The Ha Ha Wall
- Music When The Lights Go Out
- What Katie Did
- The Boy Looked At Johnny
- Boys In The Band
- Can’t Stand Me Now
- Last Post On The Bugle
- Don’t Look Back Into The Sun
- The Saga
- Death On The Stairs
- Tell The King
- The Good Old Days
- You’re My Waterloo
- Fuck Forever/Bang Bang You’re Dead
- What Became Of The Likely Lads
- Up The Bracket
- What A Waster
- I Get Along

The artwork for their 2002 debut ‘Up The Bracket’ unfurls on the wall behind them and ‘Time For Heroes’ sweeps the decade clean away, Carl throwing in a hoedown guitar solo and the crowd flinging up beer fountains in celebration of the scene obscene suddenly setting the night on fire. ‘Horrorshow’ freewheels by in a blitz of lights and lager, and the ice melts onstage too. At first Carl and Pete seem to be dancing around each other, two opposite ends of the growing-out-of-it spectrum, warily testing the air for the old chemistry. Then, the first mic-kiss arrives and the sparks fly once more. They exchange adoring gazes through the shoo-wop swing of ‘What Katie Did’ – Carl wandering the stage guitarless, wielding his microphone and Pete going postal on the solo.

From here on in, night one descends into an artfully kettled riot. A ragged ‘The Ha Ha Wall’, complete with fumbled solos, captures the fraying, frazzled danger of ‘60s Stones. ‘Music When The Lights Go Out’ – introduced,

The Libs light up Ally Pally





# PETE AND CARL'S FIRST MIC-KISS ARRIVES AND THE SPARKS FLY ONCE MORE



## SUNDAY SETLIST

- The Delaney
- Campaign Of Hate
- Vertigo
- Time For Heroes
- Horrorshow
- Begging
- The Ha Ha Wall
- Music When The Lights Go Out
- What Katie Did
- The Ballad Of Grimaldi
- The Boy Looked At Johnny
- Boys In The Band
- Can't Stand Me Now
- Last Post On The Bugle
- The Saga
- Death On The Stairs
- Don't Look Back Into The Sun
- Tell The King
- The Good Old Days
- Fuck Forever
- What Became Of The Likely Lads
- Up The Bracket
- Don't Be Shy (snippet)
- What A Waster
- I Get Along

teasingly, as “a brand new song” by Pete – is a gorgeous narcotic drawl. Then things begin to loosen, Pete interspersing songs with unexpected blues licks, reggae breakdowns, wartime Berlin cabaret croons or impromptu renditions of ‘Cockles And Mussels’. A bluegrass sequence becomes an epic ‘Can’t Stand Me Now’; the two guitarists noodle in tandem for two minutes until they eventually come across ‘Last Post On The Bugle’. They even throw in messy rarities from their early demo ‘The Legs XI Sessions’ – squalor-revelling ditties ‘Bucket Shop’ and ‘Love On The Dole’ which, respectively, resemble a ‘60s detective theme and David Bowie wallowing through a 1970s wormhole.

Come the encore, any remnants of a script are flung far out the window. Carl begins to introduce the unreleased ‘You’re My Waterloo’ by mumbling, “We haven’t played

this in a long time, we just had a practice in the kitchen,” before Pete interrupts him, referencing his friend’s new solo project for good measure. “Did you understand what he said? He said he’s still looking for a cellist for The Jackals and he’ll be holding open auditions round the back of Ally Pally on Sunday.” “Why do I bother?” Carl retorts. The sweat-sodden pair try to play a front-row request of ‘Arbeit Macht Frei’ but give up and throw a mic stand into the audience instead. Even drummer Gary Powell joins in the larks, leaving his kit to dance wildly to a Doherty solo.

As a magnificent first third of the weekend closes there’s a tangible sense of communion. A raucous

‘What A Waster’ feeds into a final ‘I Get Along’, discarded clothes fly above the moshpit and Doherty announces, “We’re The Libertines and we got back together again,” before giving Carl a piggy back and bellowing QPR football songs like he’s never going to leave the stage.

Out in the hallway afterwards, the Palace is abuzz, departing fans shouting platitudes. “Mesmerising!” gasps one. “Sound as a pound on the Merry-Go-Round!” quips another. Twitter is similarly gooey. But no-one is more excited than Peace frontman Harry Koisser, rampaging around the aftershow still high

from supporting his heroes. “I saw them at Hyde Park but tonight was fucking another level. I saw Carl and Gary earlier and I was sat there going, ‘Wait, I’m actually supporting a band I love with all my heart’.” When they were playing I was like, ‘I’m so euphoric!’” At which point, with none of The Libertines having turned up for celebratory drinks, he drags NME to the bar for a shot.

## As the weekend

progresses, the Libs drizzle out the treats. On Saturday there are snippets of Babyshambles’ ‘Fuck Forever’ and Dirty Pretty Things’ ‘Bang Bang You’re Dead’ and Sunday finds them cut all the slack, powering through the sophisticated laddism of ‘Boys In The Band’ and ravenous pair ‘Death On The Stairs’ and ‘Don’t Look Back Into The Sun’ in order to fit in a fiery solo ‘The Ballad Of Grimaldi’, a snippet of ‘Don’t Be Shy’ and Pete eschewing the break before the encore to play an ecstatic ‘Fuck Forever’. The comic camaraderie is present from the off on Sunday too, Pete declaring, “This is the last song of the night, it’s been a long weekend,” after only four songs and pretending to read the lyrics to ‘My Old Man (Says Follow The Van)’ in a book about the Bible that’s been thrown onstage by a fan.

With their legacy dissipated in 2014 and no new material unveiled over the weekend, it’s easy to see The Libertines as the culmination and end point of the era of British indie they defined, and their Ally Pally weekender a throwback to the guitar’s last – or at least most recent – golden age. But as Sunday’s ‘I Get Along’ climaxes with Pete and Carl collapsing over a speaker in a messy cuddle, Pete struggles back to his feet and speaks the words everyone wanted to hear. “We’re off to play in Europe,” he says, “but the next time we play in England we’ll probably be playing new songs for a new record.” So, The Albion brotherhood is back for good, and this triumphant weekend at Ally Pally is an ending fitting for a new start. ■ MARK BEAUMONT

## THE VIEW FROM THE CROWD



**Stacey, 22, Gloucestershire**  
“Excellent! It was so intense and there was such a good feeling from absolutely everybody. It was a complete and utter buzz. I was pleased they finished with ‘I Get Along’.”



**Kate, 26, Gloucestershire**  
“It was fantastic, one of the best shows I’ve been to in a long time. It’s the first time I’ve seen The Libertines; there was a fantastic atmosphere. The screen showing all the different clips at the start was great.”



**Matthew, 25, London**  
“I was the one who left the note under Carl’s windscreen wiper, I was a bit annoyed he didn’t read it out. It said ‘Dear Carl, if you’ve lost your faith in love and music then the end won’t be long.’”



**Johnny, 22, Northampton**  
“It was very good, very exciting. I’ve wanted to see them for as long as I can remember; when they split up I thought I’d never see them. It was mesmerising.”



# Fat White Family

Electric Ballroom, London  
Thursday, September 18

The Brixton misfits score a victory  
for the counterculture, but at a price:  
the rest of the tour is cancelled

Twelve months ago, Fat White Family were lurching between bar stools, decrepit bedrooms and makeshift gigs at their south London base camp, the Queens Head. Now, the Brixton crew are one of the breakthrough success stories of 2014. It's surprising, Fat Whites – essentially The Bash Street Kids after a very, very turbulent adolescence – are not the kind of band that usually become a wider-world concern.

They're the antithesis of anything that has even tickled the Top 20 in ages. That much is obvious from their contentious lyrics ("*Five sweaty fingers on the dashboard*"), relentless dramas (recently fired drummer Dan Lyons is "dead to us", says guitarist Saul Adamczewski) and inflammatory interviews. They come from a lineage of wayward misfits that takes in polarising figures from The Fall to Country Teasers.

Yet tonight they conclude their Tour Of Tenderness with a sold-out, 1,100-capacity headline set. This gig doesn't feel like a victory for the Fat Whites so much as a victory for counterculture itself. The band's peers and admirers are milling around the crowd. Telegram bassist Oli Paget-Moon is in the front row, while various Palma Violets, Horrors and members of Toy pepper the venue. The same grotty backdrop that has hung behind them since those first Queens Head gigs – a depraved clubhouse sign depicting a pig with crosshairs targeting its eyes – remains; and they're introduced with squalls of noise by Zsa Zsa Sapien – a porkpie-hatted man who recalls Alexei Sayle's unhinged landlord Jerzei Balowski in *The Young Ones*.

It's these elements that help sidestep the biggest potential pitfall tonight – that a big gig in a proper venue could lose the sense of danger that excited people in the first place. But Fat White Family force the venue adapt to them. Bathed in demonic red lights and smoke, and in various states of undress, they make the Electric Ballroom feel like a dingy south

London back room. 'Auto Neutron' opens, its drone-like chorus undercut by a blast of head-splitting, primal noise that has a taser effect on the front rows, who duly lose their shit. There are several moments where Fat Whites tap into a newfound, extra level of ferocity – at the climax of 'Cream Of The Young' and during grinding, discordant current single 'I Am Mark E Smith'. If there's one audible bonus of playing a venue with a proper PA system that isn't held together by gaffer tape and goodwill, that is it.

'Is It Raining In Your Mouth?' is propelled by a rotten jangle, while 'Heaven On Earth' is bolstered by Sapien on trumpet, who begins exhorting the crowd to say Yes on the evening of the Scottish Independence referendum before lending a Specials-like touch to the track's hedonistic clatter.

Tomorrow, Lias Saudi – the fiery-eyed,

#### SETLIST

- Auto Neutron
- Is It Raining In Your Mouth?
- I Am Mark E Smith
- Cream Of The Young
- Heaven On Earth
- Wet Hot Beef
- Wild American Prairie
- Special Ape
- Garden Of The Numb
- Touch The Leather
- Bomb Disneyland

## THE RAVAGED, FIERY-EYED FRONTMAN HAS THE ENERGY OF AN UNSHACKLED PRISONER

profusely sweating, ravaged frontman at the centre of Fat Whites' hailstorm – will cancel the rest of the tour to undergo throat surgery (Adamczewski will embark on a one-man European jaunt instead), but tonight he has the energy of an unshackled prisoner. He doesn't so much headbang as body bang, smashing himself floorwards from the hips up throughout 'I Am Mark E Smith' before breaking into his usual unnerving, slow jog, eyeballing his audience and gurning. 'Wet Hot Beef' finds the singer shrouded in smoke on the drum riser as its fantastically nasty lurch undulates around him, while a massive 'Touch The Leather' sees him leading the flailing mob in front of him through its perverted chorus.

It ends with 'Bomb Disneyland', the crowd howling its "*fat white family*" line as madness descends onstage. By the final moments, the only one left playing their instrument is Sapien – the only person not actually in the band. Thrilling and vile, this is how to step up Fat White Family-style.

■ LISA WRIGHT



## MORE GIGS

### Angel Olsen Brudenell Social Club, Leeds

Monday, September 22  
Angel Olsen is a shapeshifter. One minute the Missouri native is Julee Cruise at The Roadhouse in *Twin Peaks*: ethereal and majestic. The next, her band are clattering through 'Forgiven/Forgotten' like the Velvets in their pomp. Later, she's finishing solo on the Leonard Cohen-esque highlight 'White Fire'. "That's a hard song to play," she reveals. "About halfway through, I start thinking about the breakfast I'm going to have in the morning." We'd wager Olsen's eggs will be scrambled, poached and fried.

■ ROB WEBB

7

### Spring King Electrowerkz, London

Monday, September 22  
"Did someone say 'have a rest'?" asks Spring King's singing drummer Tarek Musa, collapsing over his kit after 'Demons'. He doesn't heed the advice. The Manchester four-piece harmonise over sweet, scuzzy pop blitzes ('V-V-Vampire') and snotty jams ('Better Man'), but it's on 'Mumma' that they really click, its scattershot riffs fizzing like Mac DeMarco on turbo-charge. They depart having given the capital a Monday-night lesson in gut-busting pop-punk.

■ DAN CARSON

8

#### THE VIEW FROM THE CROWD



**Patrick, Cambridge, 19**  
"This was incredible, they're always so good. They're one of the best live bands I've ever seen. They build the atmosphere so well and it makes you dance really hard."



**Jack, Cambridge, 20**  
"This is my first time seeing them, but it was wicked. Awesome frontman, awesome band. 'Touch The Leather' was sick."



**Evie, Oxford, 17**  
"They worked really well – it felt like a really small gig. They were really interactive and intense. It was just perfect."



**James, London, 22**  
"I saw them at Glastonbury and I've seen them at the Queens Head, which was the best time, but they're a young band. They're gonna get there. Give them time."

# Honeyblood

## Soup Kitchen, Manchester Friday, September 19



### Second-ever gig for the Glasgow duo's new drummer – and it's a triumph

There's a drummer-sized difference to Honeyblood tonight. "This is Cat – isn't she amazing?" frontwoman Stina Tweeddale asks a sold-out Soup Kitchen as she introduces new percussionist Cat Myers. The crowd shout back their approval, and it's easy to hear why. In only her second show since replacing Shona McVicar – whose departure from the Glasgow duo was announced "after much deliberation" earlier in the week – Myers rides the waves of tonight's set seamlessly, whether holding back on the melodic but distorted 'Bud', or thrashing it out on the bratty pop-punk of 'Killer Bangs'.

It helps that she's playing with a songwriter as comfortable in a two-piece as Tweeddale. An imposing stack of amps surrounds the vocalist/guitarist, but she's careful not to default to simply

whacking the volume up and wiggling out. Tweeddale even dares to include the sparse 'Braid Burn Valley', the quietest song in her fledgling repertoire, and a reference to the Edinburgh parkland of the same name. It's the night after Scotland voted No, and you could attribute a deeper meaning to the song, but Honeyblood seem happy just to enjoy what Tweeddale calls "a fucking amazing night".

It's definitely a good one. The mark of Honeyblood, who hit the road with Superfood for the NME New Breed Tour this month, is the range of sounds they can wring out of such a minimal setup. 'Fall Forever' is the sort of stargazing dream pop that would have sat comfortably alongside Cocteau Twins in 4AD's 1980s canon. A few songs later, 'Choker' bites at the ears, a furious assault with lyrics about a warped lover who deals in sexual extremes. Given the uncertainty that followed McVicar's departure, Honeyblood's overriding sense of wide-eyed vigour is impressive. Even more tantalising is the fact that beneath the fun are the fascinating portents of something far more exciting to come. ■ SIMON JAY CATLING

#### SETLIST

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

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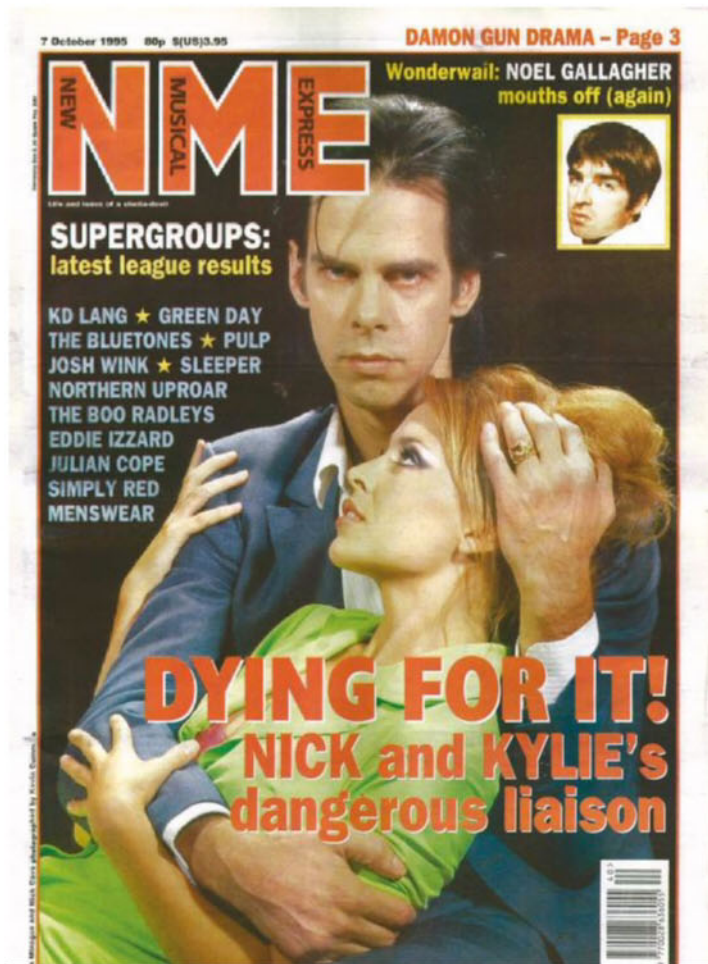
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[drinkaware.co.uk](http://drinkaware.co.uk) for the facts



# THIS WEEK IN 1995



## Together at last

She's a sugar-sweet pop star, he's a dark goth lord, so when fellow Aussies Kylie and Nick Cave get together, it's murder

Back in 1988, Kylie Minogue was the crown princess of the Stock, Aitken & Waterman pop kingdom, having just left *Neighbours* to take up residency as the girl-next-door at Number One with a string of squeaky-clean teenybop ditties, the most memorable of which was 'I Should Be So Lucky', a sparkle-toothed, pretty-permed celebration of first love. Nick Cave, meanwhile, was in rehab with a long-raging heroin addiction, having recently released 'Tender Prey', the standout track from which, 'The Mercy Seat', was a scary maelstrom of moral hysteria festering in the mind of a man awaiting execution in the electric chair. Now, in 1995, they're being interviewed together for *NME* on the back of new single 'Where The Wild Roses Grow', from the album 'Murder Ballads'. As Cave wrote the song about a man talking to his dead lover after he's smashed her skull with a rock, he always had Kylie in mind. "I've written several songs for her over the years," he says. "But none of them ever seemed quite right. This is a murder ballad, and a dialogue between a killer and his victim. It seemed appropriate..."



### DEMON ALBARN

"There were four youths in a car and I was just looking blankly out of the window, and the driver looked at me and pulled a gun out and pointed it at my head for about 30 seconds and then shouted 'POW POW!'" Damon Albarn is talking about being threatened as he caught a taxi from his hotel to the Black Cat club in Washington DC. "Then he drove off. They were obviously trying to scare people, but I'm not dead, am I?"

### TABLOID STING

Jarvis Cocker is unhappy with the *Daily Mirror's* reaction to the artwork for Pulp's single 'Sorted For E's And Wizz', which contains instructions on how to make a wrap. "Ban This Sick Stunt", read the newspaper headline. "I didn't like that it said it was an anti-drugs song," says Jarvis. "What I said is: it's not a *pro-drugs* song. Then they started quizzing me about my recreational habits, which kind of got on my nerves because I'm not Cliff Richard."

### REVIEWED THIS WEEK



**Green Day - 'Insomniac' 5/10**

"Green Day, the nerd-centre of the American cartoon-punk boom that'll keep Offspring and Rancid in tattoos forever, have got the fourth-album blues. Do you have the time to listen to them whine?" ■ PAUL MOODY

### ALSO IN THIS ISSUE

► Courtney Love is given a one-year prison sentence, suspended for two years, for assaulting Bikini Kill singer Kathleen Hanna during the Washington leg of Lollapalooza.  
► The odds on Oasis' new single 'Wonderwall' becoming Christmas Number One are 8-1, behind George Michael, Queen, The Beatles and Take That.  
► Shaun Ryder admits that Prozac "helped me get up in the morning, but it didn't get me off drugs". It has, though, made him "the most chatty, wackiest, nicest person".

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KEVIN CUMMINS



# THINGS WE LIKE

## SEVEN THINGS FOR SEVEN DAYS



See *Dear White People* at the BFI London Film Festival

### BOXSET Smashing Pumpkins - Adore

Ahead of a new album in 2015, this reissue of their fourth album should keep fans happy. Across six CDs and one DVD, this set includes 107 tracks including rarities, outtakes, demos and an entire 1998 live show.

► BUY £54.99, [store.universal-music.co.uk](http://store.universal-music.co.uk)



### BLU-RAY Jim Jarmusch collection

The celebrated American director invited a host of musicians to be a part of his *Coffee And Cigarettes* film in 2003, including Jack White, Iggy Pop and RZA. This boxset brings together his work prior to that moment, collecting his first six films, including *Mystery Train* and *Down By Law*, starring Tom Waits.

► BUY £46.75, [amazon.co.uk](http://amazon.co.uk)

### DVD Shut Up And Play The Hits



This film captures the moment LCD said farewell with a three-and-a-half-hour gig at New York's Madison Square Garden, along with outtakes and extended interviews with frontman James Murphy and those around him.

► BUY £17.75, [amazon.co.uk](http://amazon.co.uk)

## EVENT BFI London Film Festival

On October 8-19, the British Film Institute is bringing 248 films to 17 venues in London. Catch a host of new releases, including *Dear White People* and *The Disappearance Of Eleanor Rigby* as well as restored classics such as *Guys And Dolls* and *The Texas Chainsaw Massacre*. Across the festival, there'll also be interviews and talks with directors and masterclasses in animation, documentary making and more.

► INFORMATION [bfi.org.uk/lff](http://bfi.org.uk/lff)

### BOOK Touching From A Distance: Ian Curtis And Joy Division by Deborah Curtis

Ahead of the publication of Ian Curtis' lyrics and notebooks comes this reissue of the biography written by his widow Deborah. This new edition includes an introduction by Joy Division drummer Stephen Morris.

► BUY £9.99, [waterstones.com](http://waterstones.com)



### BOOK Anger Is An Energy: My Life Uncensored by John Lydon



The Sex Pistols frontman previously wrote about his life in 1994's *No Irish, No Blacks, No Dogs*. This new volume offers a fresh look back on his years with PiL and his unexpected *I'm A Celebrity...* TV appearance.

► BUY £13.60, [amazon.co.uk](http://amazon.co.uk)

### BLU-RAY Breaking Bad Collector's Edition Tin

The hit US drama may have reached its end but you can relive Walter White's meth-making exploits with this collector's edition of the show's entire six seasons. Amazon are also offering the chance to win VIP tickets to the show's Fan Fest in Albuquerque, including location tours and meet-and-greets with the cast.

► PRE-ORDER £86.50, [amazon.co.uk](http://amazon.co.uk)

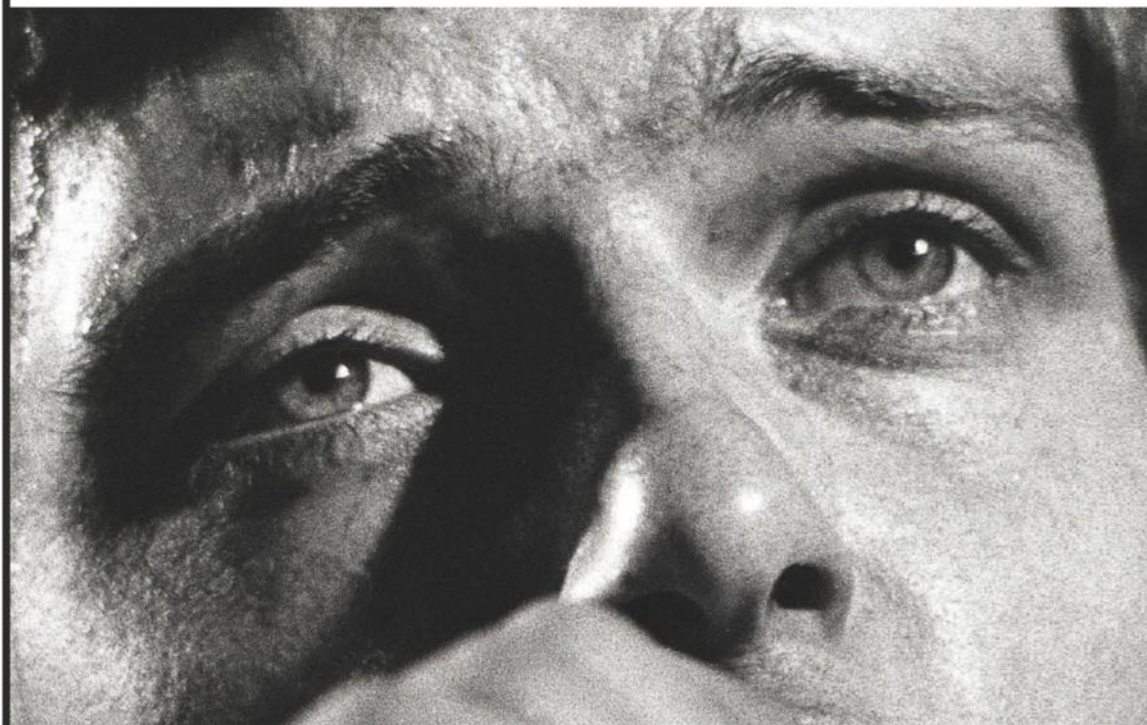
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