

NME

Run The Jewels

"We're 100% working with Jack White"



Kendrick

Lamar

The verdict on his
record-breaking return

Dutch Uncles

Meet Manchester's
new darlings

Drenge

The Brothers
Grim, up north

+

Jamie T

Morrissey

Warpaint

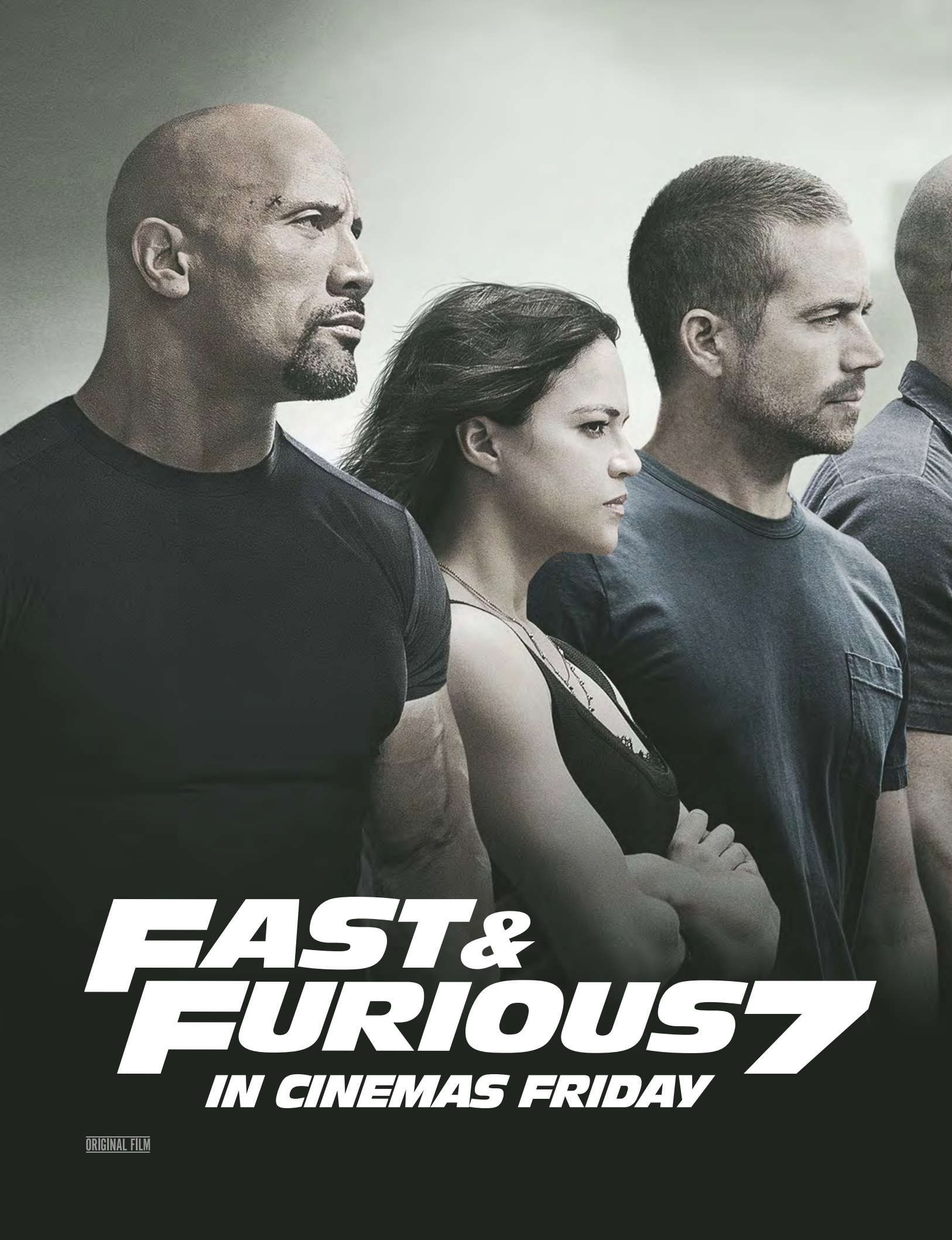
Hot Chip

Catfish & The Bottlemen

THE CRIBS

THE TRIUMPHANT RETURN
OF PUNK'S GREAT SURVIVORS

"Punk means playing whatever you want, as sloppy as you want, as long as it's good and has passion" KURT COBAIN



FAST & FURIOUS 7

IN CINEMAS FRIDAY

ORIGINAL FILM

VENGEANCE HITS HOME



BOOK YOUR TICKETS NOW

WWW.FAST7TICKETS.CO.UK

ALSO AVAILABLE IN IMAX

f /FASTANDFURIOUSUK #FAST7

UNIVERSAL

© 2014 UNIVERSAL STUDIOS A CRYSTAL CITY COMPANY
IMAX® IS A REGISTERED TRADEMARK OF IMAX CORPORATION

REGULARS

5 SOUNDING OFF

6 ON REPEAT

16 IN THE STUDIO

Hot Chip

17 ANATOMY

OF AN ALBUM

The Prodigy – 'The Fat Of The Land'

19 SOUNDTRACK

OF MY LIFE

Father John Misty

20 RADAR

Introducing Detroit rapper Dej Loaf and 13 other artists, and a preview of what *NME* has on offer at Brighton's Great Escape

► ALBUMS

Kendrick Lamar – 'To Pimp A Butterfly'

Jamie T – 'Magnolia Melancholia'

Young Fathers – 'White Men Are Black Men Too'

and more

► FILM

My Secret World – The Story Of Sarah Records

and more

► LIVE

Catfish & The Bottlemen

Morrissey

Warpaint

Run The Jewels

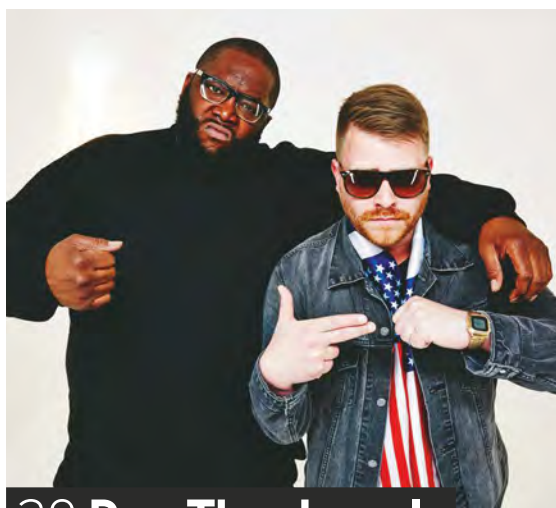
and more

58 CROSSWORD/ THINGS WE LIKE

FEATURES

24 The Crips

Bulimia, paranoia and an unhealthy obsession with rock'n'roll almost split The Crips after 2012's 'In The Belly Of The Brazen Bull'. Returning with their excellent new album 'For All My Sisters', the Jarmans explain what brought them back from the abyss



30 Run The Jewels

Having captured the mood of black America with 'RTJ2', El-P and Killer Mike discuss police brutality, riots and working with Jack White in their confrontational *NME* interview

34 Drenge

On a guided tour of the Peak District landmarks that made them, the Loveless brothers talk Thatcher, rural dislocation and the frustrations that fed their fantastic new album

38 Dutch Uncles

From stripping naked in videos to the etiquette of dating apps and being mobbed on tour with Paramore, Dutch Uncles make a steamy return

Antwon	7	Júníus Meyvant	22
Bad Breeding	23	Kanye West	7
Bernard Butler	10	Kendrick Lamar	42
Bison Bonasus	21	LA Priest	23
Blur	7	Leftfield	6
Brandon Flowers	6, 8	Lia Mice	21
Brian Wilson	6, 12	Little May	23
Bright Young People	21	Lungfish	15
Bully	23	The Magic Gang	23
Calexico	45	Marina And	
Catfish &		The Diamonds	43
The Bottlemen	48	The Moon	23
Ceremony	6	Morrissey	50
Citizens!	44	Muse	6
Communions	6	Okay Kaya	21
Coves	45	Outfit	7, 23
The Crips	26	Pinact	22
Dej Loaf	20	Pine Barons	22
Diplo	10	The Pink Flowers	21
Django Django	23	Prodigy	17
DMA's	23	Purling Hiss	53
Donald Cumming	7	Rag'n'Bone Man	23
Drenge	34	Raketkanon	44
Du Blonde	7	Ratboy	23
Dutch Uncles	6, 38	Run The Jewels	30, 53
Earl Sweatshirt	7	San Cisco	23, 45
Father John Misty	19	Shamir	7, 23
FKA Twigs	7	Single Mothers	23
Florence +		Slaves	23
The Machine	6	Soko	45
Formation	23	Stealing Sheep	44
Fraser A Gorman	23	Summer Camp	6
Gambles	21	Swarm	22
The Garden	53	Swim Deep	23
Gengahr	23	Ty Dolla \$ign	7
Girl Band	23	The Very Best	43
Godspeed You!		The View	13
Black Emperor	45	Villagers	43
Haelos	21	Wale	7
Heat	23	Walking On Cars	22
Holy	21	Wand	23
Hookworms	51	Warpaint	52
Hot Chip	16	Wire	44
Hyena	51	Wolf Alice	7, 51
Jamie xx	6	Yak	23
Jamie T	43	Young Fathers	44

***SHAMELESS PLUG!!!

***SHAMELESS PLUG!!!

SUBSCRIBE TO NME AND SAVE £1 AN ISSUE

SAVE UP TO 43%

Subscribe now at
WWW.NMESUBS.CO.UK/16J

Or call 0330 333 4555 quoting code 16J
Lines are open from 8am to 9pm, 7 days a week

*Offer open to new subscribers only. Final closing date for all orders is April 30, 2015. Please allow up to 6 weeks for delivery of your first subscription issue, 8 weeks for overseas orders. For full terms and conditions please visit www.magazinesdirect.com/terms. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 330 333 0233.

LETTER OF THE WEEK

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

BRILLIANT BRANDON

Waiting for Brandon Flowers' new single to drop, I was expecting the same sort of vibe that his last solo album 'Flamingo' had. So 'Can't Deny My Love' was a welcome surprise: an absolute belter that immediately gets stuck in your head. Its beat is just brilliantly addictive. Letting producer Ariel Rechtshaid – who knows a thing or two about swish '80s pop sounds from working with Haim – have a lot of input was also a wise move. I think it's pretty safe to say from what we've heard so far that this album, 'The Desired Effect', is going to be better than 'Flamingo'. On that dreaded day The Killers do eventually decide to call it a day, Brandon is going to have a pretty successful solo career to fall back on.
Ryan Terpstra, via email

Al Horner: I'll level with you, Ryan: I'm not the biggest Killers fan. Probably something to do with hearing 'Mr Brightside' so many times between 2004 and 2006 that I briefly contemplated a restraining order. But even



I can't deny my love for 'Can't Deny My Love'. Huge stompy percussion, a massive Chaka Khan-style chorus and more hooks than an abattoir run by pirates: what's not to love? The Killers have long melded poppy melodies with stadium-indie grandeur, and hearing the guy full-on embrace the former ("I want to be on the radio," Flowers told NME this week, "I've never been ashamed to say that") with none of the latter's pomp, is pretty fucking ace, if you ask me. Bring on the album.

ONE FOR THE ROADHOUSE

I just wanted to say goodbye to the wonderful Roadhouse venue in Manchester: a springboard for so many great bands. I remember, more recently, seeing Jungle's first ever headline show there. They were motionless in almost darkness – it was quite a performance. The closure highlights how important NME's championing of small venues really is, so keep at it.
Benjamin Spiro-Hughes, via email

AH: Yep, it's a kicker. I've got many memories of the place, some treasured (watching Lykke Li cast a spell over the room in 2008), others less so (losing my phone after said Lykke show 'cos I drank too much. DON'T JUDGE ME). The best way to ensure venues like the Roadhouse stay open is to

go to shows and keep them profitable. Just go easy on the snakebites.

KENDRICK LAMAR-DI GRAS

Mental freeform jazz nonsense? Tick. Big self-indulgent spoken-word segments with long-dead rappers? Tick. A complex narrative about a rap survivor's guilt, having clawed his way out of the ghetto? That too. Despite all this, Kendrick's 'To Pimp A Butterfly' still went to Number One in the UK



charts. What a fucking achievement. K Dot, we're not worthy.

Megan Chiles, via Facebook

AH: Amen to that. All the Compton rapper had to do on his follow-up to 'Good Kid, mAAad city' was throw that raspy flow of his over more of the same smoky trap beats. Fans would have lapped it up. Instead, he retooled his entire sound into something as sonically challenging as it is brutally harrowing. Somewhere, right now, Kanye's scouring his phonebook for bebop saxophonists.

DEAD IMPRESSED, OR UNAMUSED?

The new Muse single 'Dead Inside' is wonderful. It's probably the most personal Matt Bellamy's ever been in a song. The lyrics are about love, rather than their usual change-the-world fare: being a drone can mean

being completely obsessed and dependent on someone else, on a 'superior' being, as well as something political. Once you've lost the thing you lived for, whatever it is, you feel empty and alone. You feel dead inside.

Eva Martin, via email

I could shit out better songs than those two singles Muse have put out recently. Absolute dirge. Please tell me 'Psycho' is a wind-up because I can't believe a band that brain-bustingly shit can pack out arenas across the world.

Merlin Amos, via email

AH: Much like how the sky is still blue and water is still wet, Muse are still splitting opinion as they tease their new album 'Drones'. Merlin, Eva, can we at least agree it's cool there's a band out there that actually demand a reaction, whether good or bad? I like how they rile

EMAIL letters@nme.com

TWITTER twitter.com/nme

FACEBOOK

facebook.com/nmemagazine

POST NME, 110 Southwark St,
London SE1 0SU

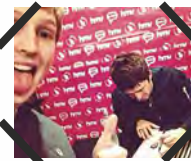
people the fuck up: you don't get that with, say, Clean Bandit.

PHONE MOAN

I saw Paul Weller on his recent UK tour and thoroughly enjoyed the Modfather's performance. As usual, there was an abundance of camera-phones, with the crowd wanting to capture the memory forever. Taking photographs at gigs I have no quarrel with. However, I noticed individuals on the phone to friends during Weller's set. Why? The sound will be terrible and surely it must hinder your own enjoyment.

Luke Hudson, via email

AH: I've noticed this too, Luke. Ringing a mate midway through a gig to give them a taste of the eardrum-busting madness you're experiencing is a lovely idea, in theory, even though it probably sounds like you're calling from a pneumatic drill convention in an underwater cave. But if it upsets fellow gig-goers, let's cut it out, folks.



LOOK WHO'S STALKING

I met Noel Gallagher at the HMV in Argyle Street in Glasgow, the day he was playing the SSE Hydro. He was in a good mood!

Tommy Gillespie, via email

NME TRACK OF THE WEEK

1. The Maccabees
Marks To Prove It

It took longer than anyone wanted, but finally The Maccabees' fourth album is almost upon us. 'Marks To Prove It' is one of a handful of tracks they've been teasing at recent gigs, and is as formidable on record as it is onstage. "Marks to prove it, rolling shadows/Falling arrows", riddles Orlando Weeks over jagged guitars that give way to tumbling bass. The Maccabees are back at their brilliant, excitable peak.

Rhian Daly, Assistant Reviews Editor

2. Brian Wilson
Sail Away

Lifted from his forthcoming album 'No Pier Pressure', 'Sail Away' sees Brian Wilson joined by Beach Boys alumni Blondie Chaplin and Al Jardine. The melody is delivered with more bounce than a lorryload of trampolines, and winsome lyrics abound ("I won't be lonely/You can be my only"), but the real meat lies in the overdubbed and painstakingly layered harmonies.

Ben Homewood, Reviews Editor

3. Leftfield
Universal Everything

The lead track from Leftfield's first album since 1999's 'Rhythm And Stealth' is a banger. Forty seconds in, a huge bassline drops, swiftly followed by splintered effects and a house riff. After robotic voices signal a shift towards techno, the whole thing takes off and stays airborne for seven euphoric minutes. Now led by Neil Barnes after Paul Daley opted out in 2010, Leftfield release 'Alternative Light Source' in June.

Ben Homewood, Reviews Editor

4. Communion
Out Of My World

"You're the queen of your scene/And I'm just watching through a screen", sings Martin Rehof, cementing Communion's status as the most romantic band of Copenhagen's recent punk crop. Last year's 'So Long Sun' showed the quartet had softer edges than Iceage et al, but the Stone Roses shimmer of 'Out Of My World' channels Rehof's boyish snarl in an even dreamier direction before an instrumental passage zones out in guitar haze.

Ben Homewood, Reviews Editor

5. Florence + The Machine
St Jude

'St Jude' finds Florence Welch in a reserved mood. You wait for the volume to increase and her familiar g-force vocals to kick in, but they never arrive. Instead, over a hushed organ and ethereal backing vocals, the 28-year-old sings of a "patron saint of lost causes" who "came to get our blessing while causing devastation". Third album 'How Big, How Bold, How Beautiful' is sure to deliver her trademark bombast, but for now, let's enjoy the calm.

David Renshaw, Acting Deputy News Editor

**6. Dutch Uncles**
Realm

The Manchester innovators' new B-side is rife with the bristling unease that made fourth album 'O Shudder' an intense, disarming art-pop curio. "You've been scarred in the wastelands by bad life management", trembles frontman Duncan Wallis above lightly mathy guitars and lush neoclassical strings, before the arrival of a dark, jerking climax that you'll spend repeat listens trying to unpick.

Al Horner, Assistant Editor, NME.COM

7. Brandon Flowers
Dreams Come True

Debuted at a recent gig in Flowers' Las Vegas hometown, this latest taste of his new solo album 'The Desired Effect' finds the Killers man striding further into Springsteen territory. Powered by chugging guitars, 'Dreams Come True' thrums with the same salt-of-the-earth American rock the Boss is famed for, while Flowers sings "the highway was teasing me" before declaring, "Underneath the streetlights/Everything is alright".

Rhian Daly, Assistant Reviews Editor

8. Antwon
Jacuzzi (feat. Lushlife)

"All the boys they out tonight and that's right", spits Antwon on this new single. "Everybody fucked up and the feeling is right". The San Jose rapper's hedonistic lyrics are matched by drums that snap and crack, but a wallowing, mid-paced synth line – which sounds like an offcut from Kanye's '80s And Heartbreak' – eventually takes over, suggesting that Antwon might not be as up for it as his bars suggest.

Ben Homewood, Reviews Editor

9. Muse
Dead Inside

"On the outside you're ablaze and alive, but you're dead inside". Upcoming album 'Drones' is, says Matt Bellamy, "a modern metaphor for what it is to lose empathy", and hearing lyrics like that, you'd have to assume he's tackling his split from actress Kate Hudson as well as the ability of governments to "do horrific things, at a great distance". Musically, it's Muse at their most Queen – theatrical, hysterical, dab hands at bossing stadiums.

Tom Howard, Assistant Editor

10. Summer Camp
Bad Love

Our finest proponents of sizzly '80s synthpop return backed with a monster robo-squelch beat that can only have been played by Muse's 20ft onstage robot, Charles. Their bleak romantic vision remains undimmed, though, as cackling siren Elizabeth Sankey mocks some poor bugger who's been lured in, screwed up and kicked out on his arse by her voracious emotional needs: "It ripped you up and then it tore you in two, it was bad love".

Mark Beaumont, writer

ESSENTIAL NEW TRACKS

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

11. FKA Twigs Glass & Patron

FKA Twigs' promo for new single 'Glass & Patron' is an early contender for best music video of the year. It begins with the 27-year-old lying on her back with a big pregnant belly, before pulling reams of beautifully coloured fabric out of her vagina. Co-written and co-produced by Beyoncé collaborator Boots, the track boasts a series of epic beat drops and its gritty hints of techno contrast exquisitely with Twigs' sweet vocals and typically fruity lyrics.

Lucy Jones, Deputy Editor, NME.COM

12. Wale, Kanye West & Ty Dolla \$ign The Summer League

It's in keeping with Washington rapper Wale's fun-loving demeanour that his new single is a breezy, summertime saunter: this is, after all, the hip-hop prankster who once spat goofy rhymes over '80s slap bass on a *Seinfeld*-themed album, 2008's 'The Mixtape About Nothing'. Featuring an Auto-Tune hook from Kanye West, and with LA's Ty Dolla \$ign helping deliver the chorus, it's an infectious, radio-baiting mix of lilting synths and cheery beats.

Al Horner, Assistant Editor, NME.COM

13. Ceremony The Separation

On their previous records, Californian five-piece Ceremony built angry, guitar-heavy punk barrages. Fifth album 'The L-Shaped Man' (due for release on May 18 on Matador) tears that all down, however, leaving something sparser and sadder. "Can you measure the loss?" asks singer Ross Farrar over throbbing post-punk bass. On this evidence, sorrow seems to suit them.

Rhian Daly, Assistant Reviews Editor

14. Donald Cumming Game Of The Heart

When they split up in 2013, New York quartet The Virgins were hugely underrated, despite second album 'Strike Gently' being on Julian Casablancas' Cult Records. Now, the first track from frontman Donald Cumming's solo debut 'Out Calls Only' sounds like he's picking up where he left off. "After the lights go down, everything gets worked out", he purrs on 'Game Of The Heart', a song that's very Tom Petty, very New York, and totally divine.

Rhian Daly, Assistant Reviews Editor

15. Blur Lonesome Street

Of all the periods in their history you might expect Blur to revisit, the peak Britpop excess of 1995's 'The Great Escape' is low on the list – especially given Damon Albarn's admission last April that its biggest single, 'Country House', "was shit". But here's 'Lonesome Street', kicking in with chunky chords and *Carry On* Blur lyrics about going on the Underground. It soon changes, of course, to something slower, weirder and bittersweet.

Dan Stubbs, News Editor



16. Earl Sweatshirt & Action Bronson Warlord Leather

Released to celebrate the release of both Earl and Bronson's new albums, 'Warlord Leather' sees the two rappers go head to head over a percussive beat from Beverly Hills producer Alchemist. Earl complains about "being at the Waldorf, stressing". A funky guitar riff marks the introduction of Bronson, who talks of playing said guitar with his teeth and bathing in a tub of hot sauce.

David Renshaw, Acting Deputy News Editor

17. Wolf Alice I Saw You (In A Corridor)

At the start of this lo-fi recording, Wolf Alice frontwoman Ellie Rowsell murmurs something about "country". There are tinges of that genre discernable in the tender B-side to the recent single 'Giant Peach': it's all shuffling acoustic guitars and Rowsell's swooping, emotional vocals urging, "I wish you would warn me". Evidence the Londoners can still do delicate as well as they can do blistering grunge anthems.

Rhian Daly, Assistant Reviews Editor

18. Du Blonde Mind Is On My Mind

A welcome return from the artist previously known as Beth Jeans Houghton, now without her band The Hooves Of Destiny and set to release second album 'Welcome Back To Milk' as Du Blonde on May 18. Excellent teaser track 'Mind Is On My Mind' – a play on the lyric "with my mind on my money" from Snoop's 'Gin And Juice' – suggests a punkier direction, and features a heartfelt guest vocal from Future Islands' Sam Herring.

Phil Hebblethwaite, writer

19. Shamir Call It Off

Don't be fooled by the Muppets-style video, rippling disco bassline and cowbell, there's far more to 'Call It Off' – and, by extension, Shamir Bailey – than mere frivolity. "I've been trying to find a reason to keep us together", goes the 20-year-old – who grew up as a teenage outcast in glitzy Las Vegas – before reaching his final decision over squelching synths: "It's time to call it off". Expect similar boldness on his upcoming debut 'Ratchet'.

Rhian Daly, Assistant Reviews Editor

20. Jamie xx Loud Places (feat. Romy)

A compelling exploration of the contrast between loud and quiet. As his xx bandmate Romy Madley Croft sings of going "to loud places to search for someone to be quiet with", Jamie xx pipes in background chatter, making it sound like she's whispering in a packed pub. A distant guitar twinkles, then handclaps and thudding gospel drums drive the song to a warm peak, before falling away and leaving Romy's hushed vocal alone again.

Ben Homewood, Reviews Editor

TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

8



Brandon
Flowers
onstage at
Webster Hall,
New York,
March 24, 2015

Special effect

Brandon Flowers returns to the live stage – minus The Killers

PHOTO BY TOREY MUNDKOWSKY

Emerging from an eerie, golden light, here's the moment Brandon Flowers stepped onstage to play songs from his second solo album 'The Desired Effect' at New York's Webster Hall on March 24. The Killers frontman debuted four new tracks – 'Can't Deny My Love', 'Digging Up The Heart', 'Dreams Come True' and 'The Way It's Always Been' – in a set that was dominated by his first solo offering, 2010's 'Flamingo'.

Flowers told *NME* that he had enjoyed touring 'Flamingo' and would be retaining many elements from his earlier solo live shows. "My band still has most of the guys who were with me on the first record, so they're familiar," he said. "They were there for the recording of bits and pieces of this new record, so they know the music."

The singer closed the main part of his set with new single 'Can't Deny My Love', which he also recently performed live on *The Tonight Show with Jimmy Fallon*. He describes the

track as "one of those magical songs that just writes themselves. The lyrics were done really fast. There was something instantly authentic about it. It's not contrived at all. [Producer] Ariel Rechtshaid was able to bring a little weight and muscle to it."

Another new song, 'Digging Up The Heart', has drawn comparisons to Bruce Springsteen, although Flowers thinks it "feels more like Dire Straits, somehow". He described the track as "instant gratification", saying: "It has a real narrative to it. I love the story. It's about a guy who has been born into certain circumstances and is trying to change."

Flowers also aired a handful of Killers songs, which he announced with the words: "We're going to play a few covers." He played 'Jenny Was A Friend Of Mine', 'Read My Mind' and 'Human', before closing the show with 'Mr Brightside'. Some old, some new – Brandon's solo project looks set, once again, to blur the lines between the strands of his career.

■ KEVIN EG PERRY



Diplo comes in peace on the new Major Lazer album (below)

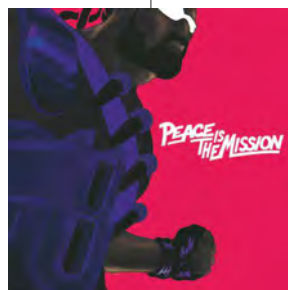
Troll with it

DJ turned Twitter hate magnet Diplo returns with a new Major Lazer album on which everyone “sucks dick”

There are artists who court controversy and others who just stumble into it. Thomas Wesley Pentz, aka Diplo, insists he's one of the latter. The American DJ's online persona borders on the obnoxious. He's trapped in a constant back-and-forth media spat with his ex-girlfriend, MIA, and there are as many news articles about his slight against Taylor Swift's lack of booty as there have been about Clarkson's P45. As a result, there's more than a hint of bitterness in his tone when he talks about his own press and, in particular, the people who leap onto him every time he has a foot-in-mouth social media moment.

“They’ve never met me!” he objects. “I don’t think there is anyone who has met me in real life who had a bad experience with me. It’s easy to get press on being negative. If it’s all peaceful and happy then no one cares, but if someone is shitting on people then that’s something interesting. So, in that case: everybody on the album sucks, they all suck dick and I fucking hate ‘em all.”

He’s referring to his upcoming record with Major Lazer, his party-starting dancehall project with Jillionaire and Walshy Fire, who have a whole host of big-hitter guest



stars lined-up for their latest effort ‘Peace Is The Mission’, due June 1, among them Ellie Goulding, Ariana Grande, Elliphant and MØ. It’s the first of a two-part album release – the second is to be called ‘Music Is The Weapon’.

Major Lazer are not particularly discerning collaborators. Diplo will work with anyone on anything as long as time permits, but does admit he is always trying to “gain more ears”, which explains how such big-name collaborators creep onto the albums. But while the guest names have changed, the underlying Jamaican influence remains, this time with an increased focus on songwriting.

Formula or no formula, things seem to be working out for Diplo, who has notched up production credits with Madonna and Beyoncé, boasts another side project, Jack Ü, with Skrillex and seems to be constantly on the road and locked in party mode – a routine that hasn’t changed even as the 36-year-old welcomed a second son, Lazer, in November with ex-girlfriend Kathryn Lockhart, also mum to his four-year-old son, Lockett. “That’s their mom, not me!” he says. “I only chose middle names. I only see them an hour a day – I’d

love to be home a lot more often, but I don’t see myself having successful records like this for many more years... I’m surprised I’m still popular! I should make the money while I can. In 18 years my kids will be happy when I can afford to send them to college. I’m only on this earth to make music so I’m going to do that as long as I can. Then I will spend time with my children, not wondering what I could have done.”

Nonsense – if he can tone down the Twitter arse-assessments, his longevity may surprise him. ■ VALERIE SIEBERT



THE MINI INTERVIEW



Bernard Butler

Guitar hero

You’re doing five McAlmont & Butler shows in November. When did you decide to revive the project?

“Last year. We did two gigs to raise money for charity. Afterwards, we said, ‘Great, let’s do more,’ and it’s taken this long to arrange them.”

What else are you up to?

“We’re reissuing [1995’s] ‘The Sound Of McAlmont And Butler’. These guys, The 1p Album Club, contacted me on Twitter about three years ago and told me it was 1p on Amazon. That doesn’t serve anybody, but it’s taken three years to persuade the label to let us re-release it.”

Will there be a new album?

“It’s all written, and half of it is recorded. I’d love to say we’re finishing it off but we’re not. Once David and I are both clear, we can get going. I’d like to think it’d be out next year but I can’t guarantee it.”

You released two albums, seven years apart, and barely toured. Is it fair to say there’s unfinished business?

“I think we didn’t overdo it, and that’s one of the reasons people hold our music in high regard. That’s why I love The Smiths. Five great albums in five years, and that was it.”

Are you still producing records for other people?

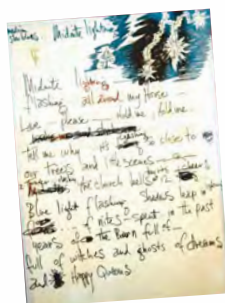
“I’m not doing anywhere near as much. I started doing stuff I didn’t really like. And I just love playing guitar onstage.”

ERASE AND REWIND

Fancy yourself as a budding songwriter? Then you need to start with the right tools...

The NME Awards 2015 with Austin, Texas featured a whole host of memorable moments – from Foo Fighters announcing their imminent Glastonbury headline slot to The Vaccines debuting new track ‘Dream Lover’ to the legendary Led Zeppelin guitarist Jimmy Page picking up a special one-off Rock’n’Roll Soul Award to celebrate his iconic musical status. One of the night’s big winners was Jake Bugg, who picked up the prestigious Best Solo Artist supported by Pilot FriXion award, fighting off stiff competition from Lana Del Rey, St Vincent, Jack White, Jamie T and La Roux, and delivering a short and sweet speech that deadpanned about how he wasn’t very good at speeches.

Luckily, Jake’s a lot better at writing lyrics than he is at writing acceptance spiels. Like a long line of singer-songwriters, Bugg started off “just in [his] bedroom, writing tunes”. From Jimi Hendrix – whose handwritten lyrics (pictured right) for songs like of ‘Midnight Lightning’ and ‘Machine Gun’ were recently published in a special *Ultimate*



Lyric Book – to The Beatles, who penned classics like ‘A Day In The Life’ on scraps and notebooks, a musician’s greatest tool has always been a pen. Whether in a tourbus or a far-flung hotel room, some of the greatest songs of all time have been written on nothing more complicated than a pen and paper.

FriXion, the erasable pen from Pilot, makes it even easier to write your future megahits – it allows you to erase your errors, so you can swiftly get rid of that dodgy rhyme you thought was genius at 4am last night. Because you only need to listen to ‘Ob-La Di, Ob-La-Da’ to know that even the greats sometimes make mistakes.



The NME Awards 2015:
(left) Jake Bugg;
(above) backstage;
(below) the ceremony at
O2 Academy Brixton



PILOT
FRIXION

THE ERASABLE PEN FROM PILOT

► MEIGHANGELO

Between picking up the gongs for Best British Band and Best Album (for ‘48:13’), Kasabian’s Tom Meighan tried FriXion by Pilot for himself. If the band ever goes awry, it’s always good to have an artistic back-up plan...



The life of Brian

**Beach Boys founder
Brian Wilson on his new
collaboration-heavy album
and the forthcoming biopic
that tells his troubled tale**

I've had a rough life," says Brian Wilson. "I wanted people to see what my life's been like." The venerable Beach Boys man is explaining why – two decades after it was first mooted – his story has been turned into a major new film, due in June. Titled *Love And Mercy* after his 1988 comeback single – a song that ironically contains the line "*I was sitting in a crummy movie just the other day*" – it focuses on two pivotal periods in the composer's life.

Paul Dano (the surly older brother from *Little Miss Sunshine*) plays the Brian of the mid-to-late '60s, from the moment in 1964 when he had a mid-air panic attack and vowed never to tour again to the point where the struggle to complete his abandoned 1967 opus, 'Smile', left him creatively spent, a bloated, whacked-out husk of his former self. Related to that, the film leaves you in no doubt, was liberal experimentation with LSD in the interim.

John Cusack (*High Fidelity*) plays the middle-aged man-child Brian of the mid-'80s, when sinister psychotherapist Eugene Landy (played in pantomime villain style by Paul Giamatti) had been appointed his legal guardian, and was subjecting his charge to a punishing exercise and diet regime while keeping Wilson's mansion for himself. Cusack's



twitchy, distracted Brian has more in common with the man as he is today, which came as a result of the pair meeting up. "The guy who played me talked to me for a couple of weeks so he could get a feel for me," says Wilson. "He captured me real well."

Wilson's knight in shining armour in the '80s scenes is his future wife Melinda Ledbetter, through whom Wilson finds salvation and emancipation. It's a version of events that's quite pointedly at odds with Wilson's Landy-approved 1991 autobiography *Wouldn't It Be Nice*, an account later disowned by the man himself; but some have been sceptical about this retelling too. Collaborator Van Dyke Parks, played by Max Schneider, cattily told a reporter he was looking forward to seeing "Mrs Wilson's biopic".

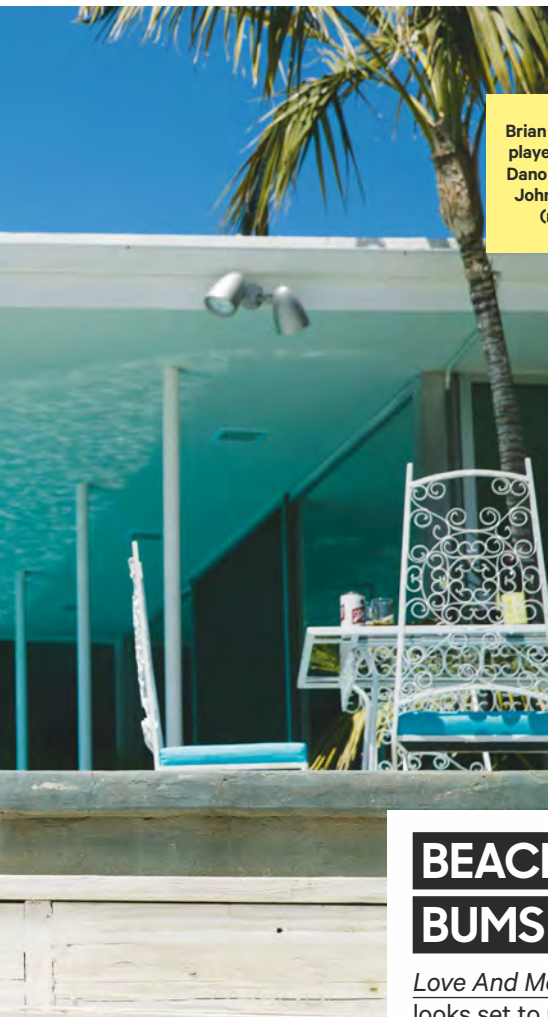
If there's one message from the film, it's that Wilson makes for an accommodating doormat. The two situations, separated by two decades, show a repeating pattern of people exploiting him for their own gain: first his abusive father and – to a lesser extent – bandmates, and later the quack who was supposed to be helping him. Wilson bristles when talking about the latter. "The part where Dr Landy was in my life, that was scary to watch," he says.

"The guy that played Landy, his voice was so powerful."

**"THE GUY WHO PLAYS
ME TALKED TO ME FOR
WEEKS. HE CAPTURED
ME REAL WELL"**

At 72, the Brian Wilson of today, at least, seems able to rise above it. In 2012, the surviving Beach Boys gathered for a 50th-anniversary tour and a new album, 'That's Why God Made The Radio'. While on the tour, Wilson was surprised to discover that his cousin, Mike Love – who is now the legal owner of The Beach Boys' name – had booked the next tour with his own line-up of the band. Wilson – excluded from the tour on grounds of expense – found out via a press release. "I feel a bit sad about [the reunion ending], because I had a good time – it's like those 1960s harmonies again when we get back together," he says. "I haven't spoken to Mike Love since the tour ended. I don't know what I'd say to him."

Wilson's new album, 'No Pier Pressure', has a poignant track, 'Last Song', detailing the tricky relationship between Brian and his band of brothers and cousins. The record was initially conceived as the next Beach Boys album; instead, it's Wilson's 11th solo effort, and a return to original composition after his



Brian Wilson as played by Paul Dano (left) and John Cusack (right)



hear what a Frank Ocean and Brian Wilson team-up might sound like, it does at least show that he'll never again be foiled by the perfectionism that marred a project like 'Smile'. "I find it easier to let go of things now," he says. "But I do work people hard – I made all the guests do more takes than they might normally do."

Some of the best scenes in *Love And Mercy*

show a young Wilson working a studio and session players as if they were one big instrument. It's a stark contrast to today's Wilson, who at times seems to be present in body only. "The film got those scenes exactly right," he says. "The 'Pet Sounds' sessions were really spectacular." Those sequences and others benefit from a stunning score by Trent Reznor collaborator Atticus Ross (who worked on *The Social Network* with Reznor), who has created new collages of Wilson's music. "I think it's fantastic – it's the kind of thing I'd have been into in the '60s," says Wilson. "But I don't know if I'd let him produce me now, though – I like to produce myself."

These days, Wilson seems at his most animated onstage: singing, smiling, not *quite* playing piano and drinking in the love of his devoted audience. He'll be back to play a series of eight shows in UK arenas in September, with Edwyn Collins as his support act. Where previous tours have seen him mine his back catalogue, playing 'Pet Sounds' and 'Smile' in their entirety, this one promises to be more current. "We're going to sing a lot of my new album," he says. "We've toured a lot of old albums, but we won't be doing that again. We had enough of... what do you call it... nostalgia! We're done with nostalgia."

■ DAN STUBBS

BEACH BUMS

Love And Mercy looks set to reverse the trend for bungled Beach Boys films

The Drummer

This long-in-the-works biopic of the tragic Dennis Wilson, who drowned in 1983, hit the skids in 2013. Aaron Eckhart was due to play the hellraising drummer.

Summer Dreams: The Story Of The Beach Boys

This one was made, in 1990, but suffered from a budget better suited to an episode of *Hollyoaks* and actors to match it. Inaccuracies abounded in the cringe-inducing script.

The Beach Boys: An American Family

Ten years after the last, *The Beach Boys* were given the dreaded made-for-TV movie treatment, this time in an ABC spectacular. Save yourself four hours and don't bother.



syrupy Gershwin and Disney cover LPs of 2010 and 2011. It features two original Beach Boys members – Al Jardine and David Marks – plus early-'70s Beach Boys associate Blondie Chaplin. It also has a roll call of guests including Zooey Deschanel, Fun's Nate Ruess and country singer Kacey Musgraves.

More intriguing is the list of collaborators that Wilson worked with but omitted from the final LP. Echoing Paul McCartney's recent alliance with Kanye West ("I haven't heard that," Wilson says), one abandoned piece had Frank Ocean rapping on it. "That won't ever come out," he notes. There were also sessions with Lana Del Rey, who Wilson says was "very easy to work with, but we decided not to put it on the album. I don't really know why." Eventually his representative shouts from across the room: "Scheduling problems!"

Though it may be a shame for anyone who's intrigued to

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Kyle Falconer



The View

BOOK

Kill Your Friends by John Niven



"It's about a ruthless record-industry guy. It's funny – being in the industry, you meet a lot of people like that, and John Niven's hit the nail right on the head."



BOXSET Still Game

"There's two younger guys that play older men, set in Glasgow. It's weird for English people to understand – even for Dundonians to understand it, it's pretty tough. I showed it to my girlfriend's dad and he loved it, but he was laughing at the wrong bits."

FILM

Birdman

"It was unbelievable. It's weird seeing a play inside a play inside a play. I'm not even sure what happens at the end. Is he Birdman? What the fuck?!"

GAME

Fifa 15



"Fifa gets played the most, just 'cos everyone can play it. We have tournaments that last a week – Pete always wins."

HOME COMFORTS

Coco Pops

"I always wake up in the middle of the night for a bowl. You wanna put in loads of milk and not too much cereal, then drink the milk at the end."



► The View continue their UK tour at Manchester Academy (April 1) and more this week

13

AS TOLD TO JAZZ MONROE

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



The Vaccines will preview their new album on 6 Music

The Vaccines

The Radcliffe & Maconie Show

►LISTEN BBC 6 Music, April 1, 1pm
Justin Young, Freddie Cowan, Árni Árnason and Pete Robertson take a break from their ongoing tour to promote third album 'English Graffiti' (due for release on May 25) to stop by the 6 Music studios. They'll reveal some of the secrets behind the album and preview some tracks from it, including the soft-rocking new track 'Dream Lover'.

Jessica Pratt Marc Riley

►LISTEN BBC 6 Music, April 7, 7pm
San Francisco-based singer-songwriter Pratt taught herself guitar when she was 15, by learning every song on T Rex's 'Electric Warrior' LP. Her own music isn't quite as glam, but instead mixes pastoral folk and sun-kissed rock, as she'll showcase in tonight's session.

The Charlatans Jo Whiley

►LISTEN BBC Radio 2, April 1, 8pm
Tim Burgess (right) and the band join Jo Whiley to share some of the highlights from their recently released 12th studio album, 'Modern Nature'. The record sees the comeback kings return to form; expect

this session to be just as laudable.

Blondie Song By Song

►WATCH Sky Arts, April 2, 5pm
This new four-part series takes an in-depth look at Blondie's career and their era-defining hits. The show kicks off with 'One Way Or Another', released in 1978 and taken from the band's best album, 'Parallel Lines'.

The Prodigy Steve Lamacq

►LISTEN BBC 6 Music, April 1, 4pm
Lamacq presents an exclusive interview with Prodigy mainman



Liam Howlett, and goes into the studio with the Essex dance music legends to discuss the group's latest album, 'The Day Is My Enemy', and their bold, brilliant 25-year career.

Sinkane Tom Ravenscroft

►LISTEN BBC 6 Music, April 3, 7pm
Yeasayer collaborator Sinkane released his second album 'Mean Love' last year, fusing krautrock, jazz, rock and music from his native Sudan on the eclectic record. This week, he'll provide Tom Ravenscroft with a guest mix that reflects that free-spirited, inventive approach to music.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK



Wales Goes Pop!

Pins (above), Trust Fund, Oscar and more play this three-day celebration of some of the UK's best DIY acts.
►DATES Cardiff The Gate (April 3-5)
►TICKETS Friday, Saturday tickets £15; Sunday tickets £16; weekend passes £40 from tickets.ents24.com with £1.50-£3.20 booking fee

Demob Happy

The Brighton-based sleaze-rock quartet take their debut EP to Edinburgh and Sunderland this week.
►DATES Edinburgh Sneaky Pete's (April 3), Sunderland Independent (4)
►TICKETS Edinburgh £6; Sunderland £4 from NME.COM/tickets with 40p-£1 booking fee

5 TO SEE FOR FREE

- 1. Circa Waves**
Rough Trade, Nottingham
►April 1, 7pm
- 2. Tuff Love**
Sixty Million Postcards, Bournemouth
►April 3, 8:30pm
- 3. Nadine Shah**
Resident, Brighton
►April 6, 6pm
- 4. Bleached**
Night & Day, Manchester
►April 6, 8pm
- 5. Drenge**
Fopp, Manchester
►April 7, 5:30pm

Telefonica

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

Text TICKETS to 2020

Terms apply.

PRIORITY

O₂



IT'S OFFICIAL: THE CHARTS ARE GOING TO BECOME STRICTLY KIDS' STUFF

BY MARK BEAUMONT

Moving the charts to Friday makes sense, but the way they're doing it is a wasted opportunity



For a split second, like the first time Beyoncé strutted through a wind machine in a spangly frock, it felt like a new pop dawn. The news that singles and albums will be released on a Friday rather than a Monday – as if someone had phoned IT and been told to turn music off and then on again – promised to be the reboot the industry needs. No more sluggish midweek sales as run-up to a last-minute rally – now, new releases could hit the weekend sales rush head on and enjoy maximum TV and radio impact straight out of the traps. Inter-territory piracy should drop and excitement about new releases rise, as records emerge worldwide at 00:01 on a Friday morning. Music would be a weekend-launching treat, not a post-Top Shop afterthought.

Best of all, both charts would now come out on a Friday too. After decades as a Sunday-night excuse to avoid homework and drown out *Downton Abbey*, the rundown could be relevant again. We envisioned it as a new soundtrack to pre-club warm-up shots and even dreamed of a 21st-century prime-time streaming-friendly rebirth of *Top Of The Pops*, perhaps kicking *The One Show* off the airwaves. The chart stood a chance of returning to its status as a pivotal focus of pop culture – and if that happened, more people might care about there being good songs in it rather than the vats of sonic pigswill it currently contains. It was a chance – slim, but worth grasping – that British mainstream music might actually become exciting again.

Then word arrived that the Radio 1 Top 40 would be shrinking to two hours (4pm to 6pm on Greg James' show), cover only the Top 20 and run alongside a live broadcast on, of all places, CBBC, called the CBBC Official Chart Show. So a time slot that only schoolkids and the sick or unemployed can really concentrate on, covering an even shallower band of populist dross that'll now be *even more* impenetrable to the independent, underground and original.

It's a telling admission. Though it won't affect the album chart (a place where good new bands like Royal Blood can still thrive), to all intents and purposes the singles chart is dead, ditched, nothing more than a casual side interest for the under-tens. Where we might have seen a sudden influx of rock and electronic pioneers keen to gain ownership of a credible new peak-time Friday chart, we'll just get a torrent of huge novelty hits.

And what it'll do to our nation's poor, impressionable toddlers must surely be good cause for the NSPCC to shut down the entire BBC. Going straight from being taught their ABCs by Rastamouse to being indoctrinated into the moronic cod-soul cults of Sam Smith and Olly Murs within minutes will be tantamount to commercialist brainwashing. And so the chart's spiral into the cultural sewer quickens. What could've been a turning point has turned into a nose-pinned dumper flush, stinking of sabotage. ■

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

LOST ALBUMS

#67

Lungfish Talking Songs For Walking (1992)

Chosen by Nate Mendel, Foo Fighters



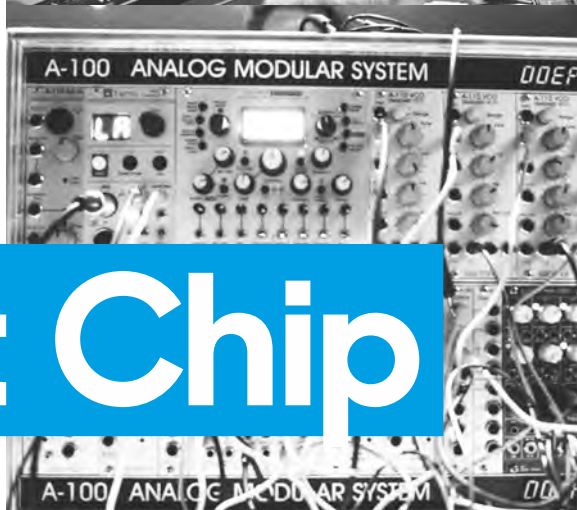
"They were a band on Dischord in the '80s, which was a hardcore label, of course, but they were more groovy; they would just develop these melodic grooves. Their tracks were all one-riff songs, and [frontman] Daniel Higgs – a massively bearded tattoo artist and poet – would sing these heartbreaking, super-abstract but beautiful lyrics over the top of it. The combination is really powerful. A lot of old hardcore stuff that I grew up on doesn't stand the test of time, but if you go back and listen to this now, you can still pull things from it and realise they were on to something. They were a really powerful band."



► THE DETAILS

- **RELEASE DATE**
July 1992
- **LABEL** Dischord
- **BEST TRACKS** Reveal Me, Descender, Put Your Hand In My Hand
- **WHERE TO FIND IT** The 2012 reissue is available on Dischord's website and iTunes
- **LISTEN ONLINE** On YouTube

The band are amping up the hip-hop and R&B for an album that's set to soundtrack sunny festival afternoons



(From top left): Al Doyle, the band and Alexis Taylor at work on 'Why Make Sense?'

Hot Chip

When Hot Chip finally got together to record their forthcoming sixth album, 'Why Make Sense?', they knew it was time for a change. They're not the kind of band, frontman Alexis Taylor says, "to go in with a manifesto for what an album is going to sound like", but they are a band of strong personalities.

It had been three years since 'In Our Heads' – the longest gap between any of their records, and one in which new albums emerged from side projects New Build and The 2 Bears plus Taylor's own solo career – and initially all five members were pulling in different directions. That worried Taylor, he says. "We have a tendency towards maximalism, and sometimes that means things can be a bit dense and cluttered. Instead, on this album, we chose to pare things back and focus on the vital elements. The record is sparser in places; we wanted things to feel more funky by being stripped back."

"THIS RECORD FOCUSES ON THE VITAL ELEMENTS. IT'S MORE STRIPPED BACK AND FUNKY"
ALEXIS TAYLOR

Specifically, the band think 'Why Make Sense?' has a more hip-hop and R&B feel. Multi-instrumentalist Joe Goddard says "the great records by The Neptunes" were the sort of music they had in mind when they were in the studio. For Taylor, that means the album finds Hot Chip harking back to their earliest sonic influences. "Some of the things we first bonded over were hip-hop and R&B," he says. "The album's not full of us rapping or anything, but the grooves are a bit more from that world and it doesn't have any deep housey aspects to it, so it's quite different. It feels a bit more soulful maybe."

Recording took place at Angelic Studios in Oxfordshire and Club Ralph in London with analogue sound specialist Mark Ralph, who co-produced 'In Our Heads', worked on Joe Goddard's side project The 2 Bears and has also produced the likes of Jagwar Ma and Franz Ferdinand.

"They were primarily live sessions with everyone playing together,

which is a bit different to the early ethos of the band,"

Taylor says. "It used to be quite often just two

people and a bedroom studio, so it's a much more expansive-sounding record as a result of having a large studio space to work in."

Hot Chip are one of those bands that come into their own at festivals, and Goddard admits that he's been thinking about how the new songs will work played live this summer.

"There's a track called 'Dark Night' that I'm particularly chuffed with," he says. "It takes that R&B feel, but it's a great disco record really. I can't wait to play that one."

In February, the band headlined the BBC 6 Music Festival. "We were only going to do one [new song] originally, but in the end we couldn't resist playing more and they sounded great," Goddard says. "We're really excited about taking the rest of the album out to festivals.

I think they'll sound particularly good on a sunny evening. We're planning the rest of the year now." He stops. "Are we at Glastonbury? I bloody hope so. I think that's being sorted out over the next few days." ■ JON BENNETT



ANATOMY OF AN ALBUM



"WE'RE A DANCE BAND WITH A ROCK ATTITUDE"
LIAM HOWLETT



THIS WEEK...

The Prodigy: The Fat Of The Land

The album that turned the Essex ravers into worldwide dance-rock titans

THE BACKGROUND

The Prodigy's second album, 1994's 'Music For The Jilted Generation', put distance between them and the toytown techno of early single 'Charly'. Thought to be a response to the Tory government's crackdown on the rave scene, it captured the mood in a year when the Criminal Justice Bill sought to make mass parties illegal. Producer/band leader Liam Howlett, however, later said he thought the album's title was "stupid". Its follow-up, 'The Fat Of The Land', can be seen as an attempt by Howlett to cleave the Prodigy from the politics of rave and attempt a more universal 'band' album. Dancer Keith Flint made his vocal debut on the lead single 'Firestarter', which gave the group their first UK Number One and, thanks to its video, they became a sensation in the States too – over a year before the album was released.

STORY BEHIND THE SLEEVE

Originally, the cover was going to be a doner kebab on a spit, branded with the album title. Former in-house XL graphic designer Alex Jenkins shot the image but Howlett changed his mind. Jenkins quickly sourced the dancing crab photo and faxed it to Howlett for approval. The claw was increased in size, making it look like it's sticking two fingers up to the world.

FIVE FACTS

- 1 Keith Flint had a makeover for 'The Fat Of The Land' campaign (premiered in the video for 'Firestarter'), shaving his long hair into dyed devil horns and creating his cartoon punk psychopath image. He instantly became The Prodigy's focal point.
- 2 'The Fat Of The Land' was more influenced by hip-hop than the previous two Prodigy albums, but it also made one considerable nod to indie: 'Firestarter' samples The Breeders' 'SOS', resulting in Kim Deal getting a writing credit on the song.
- 3 The video for controversial single 'Smack My Bitch Up' portrayed a night of excess and violence perpetrated, in a twist, by a woman. It was twice debated on TV by the likes of art critic Brian Sewell and novelists Martin Amis and Will Self, the latter calling it "a bizarre mix of disgust and arousal".
- 4 Second single, 'Breathe', was used by Dutch darts player Michael van Gerwen as his walk-on music until 2012. He now uses 'Seven Nation Army' by The White Stripes.

5 Many artists have covered 'Firestarter' including Kiss co-founder/bassist Gene Simmons, who included a version on his 2004 solo album, 'Asshole'.

LYRIC ANALYSIS

"Change my pitch up/ Smack my bitch up" – 'Smack My Bitch Up'

The band said this repeated couplet, sampled from the Ultramagnetic MCs' 'Give The Drummer Some', concerned "doing anything intensely". Accusations of misogyny resulted in the BBC banning the song, and the Beastie Boys asking them not to play it at the 1998 Reading Festival.

"Yo, I used to check out lyrics and pump the format" – 'Diesel Power'

Ultramagnetic MC Kool Keith, a hero of Howlett's, wrote all the lyrics for 'Diesel Power' and was reportedly paid \$40,000 for his work.

"I'm a firestarter/ Twisted firestarter" – 'Firestarter'

Flint owns a pub in Essex with an open fire. He recently said that every time he lights it and someone quotes the song, they have to donate a pound to charity.

WHAT WE SAID THEN

"As righteous as Rage Against The Machine, as disturbed as Marilyn Manson and as rabid as Discharge, 'Fat...' will have all manner of people scrambling to declare it as the first block-rockin' post-

Oasis amyl-techno-punk album." Paul Moody, *NME*, June 28, 1997

WHAT WE SAY NOW

Many music fans are now genre-blind, making it hard to remember how revolutionary 'The Fat Of The Land' was – ending up in the record collections of both rockers and ravers. Its colossal sales – 10 million worldwide – also changed the fortunes of XL, a label that went on to sign Dizzee Rascal, The White Stripes, MIA and Vampire Weekend.

FAMOUS FAN

"I am not a prude and I think The Prodigy are a very good group. But they should think about the message they are giving out." Barry Gardiner, MP for North Brent

IN THEIR OWN WORDS

"We're a dance band with a rock attitude. That's what sets us apart." Liam Howlett, *NME*, 1996

THE AFTERMATH

The album's success put pressure on The Prodigy, who became a huge live draw. Dancer Leeroy Thornhill's engagement to broadcaster Sara Cox broke down and he left the band, and Howlett decided he needed a break too. From 1999 to 2002, The Prodigy were on hiatus, returning with the single 'Baby's Got A Temper', and, in 2004, 'Always Outnumbered, Never Outgunned', an album that Howlett ranks among his best work. New record 'The Day Is My Enemy' is out now.

THE DETAILS

►RECORDED 1996–1997 ►RELEASE DATE June 30, 1997 ►LENGTH 56:24 ►PRODUCER Liam Howlett ►STUDIO Earthbound ►HIGHEST UK CHART POSITION 1 ►SALES 10m+ globally ►SINGLES Firestarter, Breathe, Smack My Bitch Up ►TRACKLISTING ►1. Smack My Bitch Up ►2. Breathe ►3. Diesel Power ►4. Funky Shit ►5. Serial Thrilla ►6. Mindfields ►7. Narayan ►8. Firestarter ►9. Climbatize ►10. Fuel My Fire

QUOTE OF THE WEEK

"[My wife] Samantha got me listening to a new thing called The War On Drugs. I can recommend it. They're a band, you can find them on Spotify or iTunes – anyway, they're good!"

Prime Minister **David Cameron** ruins another great band for the rest of us

THE NUMBERS

10

Number of years within which Noel Gallagher reckons he'll retire from touring, because getting on a tourbus is "undignified"

\$25 million

Suge Knight's bail set by a judge in Los Angeles. The hip-hop mogul collapsed in court on hearing the news

170,000

Number of retweets the announcement of Zayn Malik's departure from One Direction received in 24 hours

15

Number of novels former Blink-182 frontman Tom DeLonge says he has written with "best-selling authors". Each will accompany an EP



WHO THE FUCK IS...



Eat The Turnbuckle

This US metal band, who like to attack each other with baseball bats wrapped in barbed wire during gigs, have reacted angrily after their Glasgow performance was pulled by promoters. **What happened?** The band arrived at Glasgow's Audio venue only to be told that the gig was shelved as a result of police concerns. **How did the band react?** Guitarist El Schlak-O defended his band: "I don't know what the problem was. We keep our stage antics and violence to ourselves. We are being crucified for no reason."

+ GOOD WEEK +



Radiohead

Radiohead's 1997 album 'OK Computer' is to be preserved by Library Of Congress in the USA, meaning the record will now forever have a home in Virginia. Other entries for 2015 include Lauryn Hill's debut solo album.

- BAD WEEK -



Scott Weiland

The ex-Stone Temple Pilots frontman apologised to fans he abused at a meet-and-greet, where he was accused of refusing to talk with fans and telling one, "Let's get this shit done with." He said he was "embarrassed" by his behaviour.

IN BRIEF

Puke the sky away

Nick Cave is to publish a diary that he has written entirely on aeroplane sick bags. *The Sick Bag Song* is comprised of notes made by the Bad Seeds frontman as he jetted around the US on the band's 22-date tour in 2014.

Changing names

Smashing Pumpkins' mainman Billy Corgan told a crowd in Peru recently that he wants to be referred to in a more proper manner. "My name is not Billy. My name is William," he stated in Lima.

Skin deep

Parquet Courts have offered fans with tattoos of their band free gig tickets for life. However, the offer does not extend to "side-projects, solo performances, weddings, open mic nights, 'talks', etc", according to a post on the band's website.

► Find these stories and more on **NME.COM**

Official RECORD STORE Chart

TOP 40 ALBUMS MARCH 29, 2015



Cribs

For All My Sisters SONIC BLEW/SONY RED

On their sixth album and major-label debut, Wakefield indie stalwarts The Cribs indulge their pop sensibilities and reach pole position in the process.

NEW 2	Sometimes I Sit And Think, And Sometimes I Just Sit Courtney Barnett HOUSE ANXIETY
NEW 3	Short Movie Laura Marling VIRGIN
4	Vulnicura Björk ONE LITTLE INDIAN
NEW 5	Chaos And The Calm James Bay REPUBLIC
NEW 6	Sonic Soul Surfer Seasick Steve CAROLINE/THERE'S A DEAD SKUNK
NEW 7	If I Was Staves ATLANTIC
8	Tracker Mark Knopfler BRITISH GROVE
9	To Pimp A Butterfly Kendrick Lamar AFTERMATH/INTERSCOPE
NEW 10	Frantic Gun CAROLINE
NEW 11	Hinterland Lonelady WARP
12	Fresh Blood Matthew E White DOMINO RECORDINGS
13	The Race For Space Public Service Broadcasting TEST CARD RECORDINGS
NEW 14	Brainwashed While She Sleeps SEARCH AND DESTROY/SONY
15	Chasing Yesterday Noel Gallagher's High Flying Birds SOUR MASH
16	Duets – Re-Working The Catalogue Van Morrison RCA
17	In The Lonely Hour Sam Smith CAPITOL
18	I Love You Honeybear Father John Misty BELLA UNION
NEW 19	Muddy Wolf At Red Rocks Joe Bonamassa PROVOCUE
20	X Ed Sheeran ASYLUM
21	Black Messiah D'Angelo & The Vanguard RCA
22	Strangers To Ourselves Modest Mouse COLUMBIA
23	Physical Graffiti Led Zeppelin RHINO
24	Lost In The Dream The War On Drugs SECRETLY CANADIAN
NEW 25	Freedom Tower – No Wave Dance Party 2015 Jon Spencer Blues Explosion BRONZERAT
26	Royal Blood Royal Blood WARNER BROS
NEW 27	Lease Of Life Errors ROCK ACTION
28	Wanted On Voyage George Ezra COLUMBIA
NEW 29	Who Hits 50 The Who POLYDOR/UMC
NEW 30	XIV Toto FRONTIERS
31	Rebel Heart Madonna INTERSCOPE
32	The Most Important Place In The World Aidan Moffat & Bill Wells CHEMICAL UNDERGROUND
33	Shedding Skin Ghostpoet PLAY IT AGAIN SAM
34	Policy Will Butler MERGE
35	Girls In Peacetime Want To Dance Belle & Sebastian MATADOR
36	Hozier Hozier ISLAND
NEW 37	The Double EP – A Sea Of Split Peas Courtney Barnett HOUSE ANXIETY
38	A Perfect Contradiction Paloma Faith RCA
39	1989 Taylor Swift EMI
NEW 40	Lost & Found Buena Vista Social Club WORLD CIRCUIT

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 LOST IN VINYL CAMBRIDGE

FOUNDED 2013

WHY IT'S GREAT It's the only independent record shop in the heart of Cambridge.

TOP SELLER LAST WEEK

Courtney Barnett – 'Sometimes I Sit And Think, And Sometimes I Just Sit' **THEY SAY** "We're a helpful, friendly vinyl shop that sells all types of independent and alternative music."

SOUNDTRACK OF MY LIFE



Radiohead



The Who



Father John Misty

Singer-songwriter

THE FIRST SONG I REMEMBER HEARING
'Bullfrogs And Butterflies' - Barry McGuire

"It's a Christian kids' song about the transformational powers of salvation. It's surprisingly snappy: *(sings)* 'Bulldogs and butterflies, we both been born again!'"

THE FIRST SONG I FELL IN LOVE WITH
'Georgia On My Mind' - Michael Bolton

"There was a car-pool situation in fourth grade and the other kid's mom who took me home used to listen to Michael Bolton. This song really moved me. I'm serious! I was so into it, the other kid gave me the 'Soul Provider' tape for my birthday because I would ask to hear it every day. This is fully sincere."

THE FIRST ALBUM I BOUGHT
'On Fire' - Petra

"They're a Christian hard-rock band. My brother

and I pooled our allowance resources and bought it on a family trip to the Christian bookstore. I think it had a song on it called 'Get On Your Knees And Fight Like A Man' but that may have been another album [it was: it features on 1987's 'This Means War']. There

my dad had a lot of novelty seven-inches, but there at the back of his collection was 'My Generation' on 45. I had zero context for who The Who was and what rock was, and my brother and I put it on and listened to it. Very quickly it was like, *(adopts panicked parental voice)* 'No No No!' – but it was too late."

THE SONG THAT MAKES ME WANT TO DANCE
'Sledgehammer' - Peter Dinklage

"So' [Gabriel's best-selling 1986 album] is another one of my favourite albums of all time. It was one of the few secular albums that was not contraband around the house. Most of my formative musical experiences took place in the car being dropped off from endless childhood drudgeries like sports or youth group."

THE SONG I DO AT KARAOKE
'I Believe I Can Fly' - R Kelly

"R Kelly is typically how I bring the house down at

awkward situation and there's a tendency to sing something for some reason? When I was in that situation, that was the song that was my awkward-space filler for a long time."

THE SONG I WISH I'D WRITTEN
'Lady With The Braid' - Dory Previn

"I primarily listen to music by women. I like Björk, Nina Simone, Fiona Apple, Joni Mitchell, Erykah Badu and Dory Previn. Those are like the big ones for me – and this song is probably the one I'd like to have written."

THE SONG THAT REMINDS ME OF LOS ANGELES
'Donna On My Mind' - Waylon Jennings

"It's on a Waylon live LP and I pretty much listened to that all of the time when I first got to LA in my van. Even though I moved there, I don't like any of that typical LA Laurel Canyon stuff like Crosby, Stills & Nash."

THE SONG I CAN NO LONGER LISTEN TO
'The Times They Are A-Changin'' - Bob Dylan

"I tried to listen to it recently and couldn't make it through. I found myself saying, 'This shit is so boring,' and he didn't even believe in it at the time. He's just that little evil genius who was like, 'I can write anything I like and this is what's happening now,' but he never bought any of it."

THE SONG I WANT PLAYED AT MY FUNERAL
'I Get Around' - The Beach Boys

"It's just the sublime irony of hearing this song at a funeral. It's a must."

"I TRIED LISTENING TO BOB DYLAN, BUT THAT SHIT IS SO BORING. EVEN HE DIDN'T BELIEVE IN IT"

was a giant flaming sword and weird phallic imagery, and 'on fire' is a typical nomenclature for being filled with the Holy Spirit."

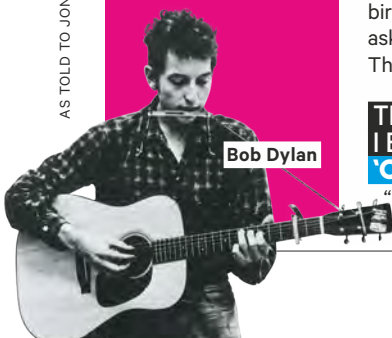
THE SONG THAT MADE ME WANT TO BE IN A BAND
'My Generation' - The Who

"That was the first rock song I heard. We had this Muppets record player and

karaoke. I am an incurable karaoke guy. I have to do it – I love it, it's totally without any irony. I prefer sublime irony to cheap sarcasm, and I love that song."

THE SONG I CAN'T GET OUT OF MY HEAD
'Everything In Its Right Place' - Radiohead

"You know when you're in an



Bob Dylan

Rad ar

► **LISTEN NOW**
NME.COM/
NEWMUSIC

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

NME
NEW
BAND
OF THE WEEK



Dej Loaf

Detroit rapper whose A-list fans include Eminem and Nicki Minaj

I try to make music for everybody," 23-year-old Deja Trimble says, leaning forward in her chair on a balcony overlooking downtown Austin during SXSW. The Detroit rapper, who performs as Dej Loaf – thanks to her habit of wearing loafers everywhere – certainly isn't one for boxing herself in. "I make music for the kids in the projects, where I come from, and the kids in the Valley. We all, as human beings, go through some of the same things in life, so you can relate."

Literally, Deja mines her upbringing in Detroit – from the death of her father to seeing her neighbours struggle with crime and poverty – and pulls those experiences into music that's both intimate and universal. Two mixtapes that melded hardcore street rhymes with clipped, '90s-style R&B beats – 'Just Do It' from 2012 and 2014's 'Sell Sole' – created interest, but it was the single 'Try Me', released in July 2014, that really put Dej Loaf on the

map, helped in no small part by Drake quoting lyrics from the song on his Instagram account.

Other major-leaguers are noticing. Fellow Detroit rapper Eminem included Dej Loaf on his 2014 compilation, 'Shady XV', celebrating 15 years of his label, and it's just been announced that she will be joining Nicki Minaj on her forthcoming US tour. For Deja, it's all a little hard to believe. "It's amazing," she says. "They needn't have said anything about me. There are a lot of people who try to blackball you and don't want to see you grow. I love that Nicki took the time to listen to my music, and follow me on Twitter and Instagram. Those type of things count now."

Having such heavyweight stars talking her up suggests that the guests on her debut album – scheduled for release this summer, although it's currently still in the works – will be strictly A-list, with Missy Elliott and Snoop Dogg both on her wishlist of collaborators. She's feeling the pressure to deliver, but she's keeping a cool head. "I want to make the record perfect and not let anyone down," she says. "Not everybody's gonna like what I do, but I want to make sure that a good percentage of them get it." ■ RHIAN DALY

▼
ON
NME.COM/
NEWMUSIC
NOW
► **Dej Loaf's playlist**
of her influences

► THE DETAILS

- **BASED** Detroit
- **FOR FANS OF** Nicki Minaj, Drake
- **BUY IT** 'Try Me' is released on April 20
- **HEAR HER** soundcloud.com/moaninmonkeys
- **BELIEVE IT OR NOT** Despite being a fan of both ketchup and fries, one of Deja's biggest pet hates is putting the two together. "I can't stand it when people smother their fries with it," she says, disgusted

MORE NEW MUSIC

Holy

Bleary-eyed Swedes Holy are Stockholm garage label PNKSLM's latest acquisition, and their aptitude for crafting natty tunes does no disservice to the label's high-quality roster. 'Lights' is a wig-out in the vein of Thee Oh Sees or Ty Segall, starting in a narcoleptic haze before flipping into a cathartic double-time outro. 'Demon's Hand' is in a similar vein, packed with steely bends and slacker draws.

► **SOCIAL** facebook.com/holyholyyholyyholyyholyyholyyholyy
► **HEAR THEM** soundcloud.com/pnkslm

NME BUZZ ACT OF THE WEEK

Okay Kaya

Still something of a closely guarded secret, Norwegian singer Okay Kaya has been working with Brooklyn label Hot Charity for some time now. *Radar* first caught her at last year's CMJ in New York, where her mesmerisingly fragile vocals and tentative guitar picking were the order of the day. Now, an equally enthralling debut track, 'Gravity' (produced by The xx affiliate Rodaidh McDonald) has gone online – her first step out of the underground.

► **SOCIAL** instagram.com/okay.kaya
► **HEAR HER** okay-kaya.com

Lia Mice

Lia Mice, an Australian singer based in Lyon, describes her music as "the art of noise with a love affair for pop", informed by performances at Buddhist temples and DIY art spaces. So far, so Lady Gaga, but away from the slightly contrived manifestos, Mice's ethereal electronic pop is a far more interesting prospect. Effects-laden vocals coo like a subdued Lykke Li on 'Our Heavy Heart', and the downbeat



Okay Kaya

disco of 'Saint Malo' recalls Saint Etienne.

► **SOCIAL** facebook.com/lia.mice
► **HEAR HER** liamice.com

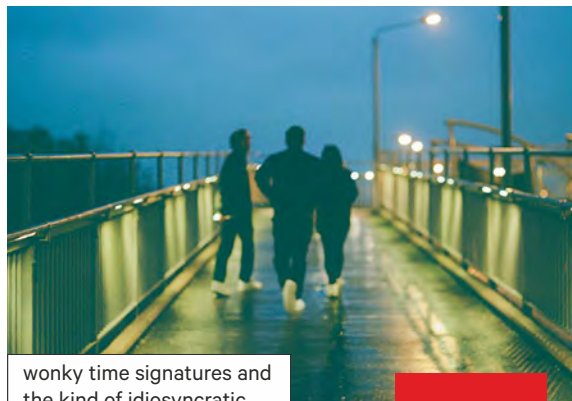
Bright Young People

Though they're named after a group of 1920s London socialites, 2015's Bright Young People are a scuzzy garage trio raised on the council estates of North Wales; something like Black Rebel Motorcycle Club if they came from Rhyl instead of San Francisco. But when you've got tunes as raw and powerful as 'Solitude', from forthcoming EP 'Sunshine Town', it really doesn't matter where you're from – only where you're heading.

► **SOCIAL** facebook.com/brightyoungpeopleband
► **HEAR THEM** soundcloud.com/the-bright-young-people

Bison Bonasus

Canterbury newcomers Bison Bonasus might have only one track online so far, but it's a really great track. 'If The Moon Did Not I Wouldn't Either' is a sonic playground of Prefab Sprout-like pop,



Haelos

wonky time signatures and the kind of idiosyncratic songwriting that has steered Metronomy's Joe Mount through a full decade of innovation. Recent gig buddies Happyness may not have much in common sonically, but a left-of-centre stance makes the two groups fitting bedfellows.

► **SOCIAL** facebook.com/bisonbonasusband
► **HEAR THEM** bisonbonasus.bandcamp.com

Haelos

Matador have just signed this London trio on the back of their latest single 'Earth Not Above' and last year's buzzy 'Dust'. Expect these trip-hop revivalists to be 2015's answer to Jungle.

► **SOCIAL** facebook.com/haelosmusic

► **HEAR THEM** soundcloud.com/haelos

► **SEE THEM LIVE** Brighton Great Escape (May 14–16), London Field Day (June 6)

The Pink Flowers

Sonically, Toronto outfit The Pink Flowers lie somewhere in the intersection between Yo La Tengo, The Jesus And Mary Chain and early MGMT. Dodgy name aside, their music speaks for itself: 'Kids' is the standout track, clocking in at two-and-a-half minutes of alt-pop magic.

► **SOCIAL** twitter.com/thepinkflowers
► **HEAR THEM** soundcloud.com/thepinkflowers

BAND CRUSH

Father John Misty



Gambles

"Gambles' real name is Matthew Siskin and he's the last person that made my ears perk up. It's the plaintive sound of a guy with an acoustic guitar, but he has an honest voice; it's not some folk affectation. His album is called 'Trust' and it's only him on it."

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

Swarm

It wouldn't be too hard to guess the contents of Swarm's record collections. Undoubtedly there'll be a solid contingent of Arctic Monkeys, probably the debut by The La's, some Kasabian for weekends on the lash, and Oasis. A lot of Oasis. The quartet stick to a classic indie rock'n'roll recipe, but having only properly formed this year, songs like 'Noise 'N' Confusion' and 'Friday Forever' already show the kind of swagger that can help turn bands into icons.

► **SOCIAL** facebook.com/swarm-uk
► **HEAR THEM** soundcloud.com/swarm-uk

► **SEE THEM LIVE** London Proud (April 22), London This Feeling (May 30)

Júníus Meyvant

On 2014 debut single 'Color Decay', Icelandic singer Júníus Meyvant (real name Unnar Gísli Sigurmundsson) managed to conjure up the kind of grand but intimate soundworld that the likes of Sufjan Stevens wouldn't sniff at. All soaring horns, delicate strings and fragile vocals, it attracted the attention of Bombay Bicycle Club, who personally asked

Júníus Meyvant

him to support them on their Icelandic tour dates. Meyvant returns to the recorded music scene with his next offering later this year.

► **SOCIAL** facebook.com/juniusemeyvantmusic
► **HEAR HIM** soundcloud.com/recordrecords/juniusemeyvant-color-decay

Walking On Cars

Dingle five-piece Walking On Cars are a highly polished affair, their debut album recalling the kind of emotional indie that made Idlewild and, in their early days, Snow Patrol so loved. A major-label deal with Virgin EMI might even see them follow a similar trajectory.

► **SOCIAL** twitter.com/walkingoncars
► **HEAR THEM** The single 'Always Be With You' is out now



Pine Barons

► **SOCIAL** facebook.com/pinact
► **HEAR THEM** soundcloud.com/pinact

Pine Barons

Tipped by Philadelphia favourites The Districts, New Jersey four-piece Pine Barons deal in Springsteen-indebted rock'n'roll. The choruses soar, the vocals are full of gritty emotion and the mood is one of positivity. It's all not that far away from The Districts themselves, but there's enough on their self-titled debut to prove there's room for two, notably the instrumental 'Black Matter'. A follow-up album is due for release this year.

► **SOCIAL** facebook.com/pinebarons
► **HEAR THEM** pinebarons.bandcamp.com



Walking On Cars

Pinact

An accessible entry point into Glasgow's thriving punk scene, Pinact channel their aggression into a melodic but heavy sound. Debut LP 'Stand Still And Rot' is out on May 18; 'Anxiety' is the first taster from it, releasing its pent-up rage over 'Dookie'-era Green Day-style mayhem.

Radar NEWS ROUND UP

SAN CISCO RETURN

Freemantle's San Cisco decamped to sleepy Gracetown in Western Australia to record the follow-up to their self-titled 2012 debut. Out on April 6, the new album takes its title from said town, with lead single 'Run' sounding suitably sun-kissed. There's a one-off UK gig at London Tufnell Park Dome (April 9).

San Cisco



OUTFIT TRY IT ON

Liverpool's Outfit release new album 'Slowness' on June 15 via Memphis Industries, the follow-up to 2013's 'Performance'. Lead single 'Genderless' is "about feeling disconnected from your body and your sexuality almost to the point where your self disappears," says frontman Andrew Hunt.

Single Mothers



SINGLE MOTHERS HIT THE UK

Canada's Single Mothers return to the UK in May for a 10-date tour, including shows at Brighton's Great Escape, Liverpool's Sound City and Dot To Dot festival in Manchester, Bristol and Nottingham. The punk act have their album 'Negative Qualities' out in the UK around the same time.

MAGIC LABEL

New London label Telharmonium Records have announced their debut release – The Magic Gang's 'No Fun' is out on April 16. Taking its name from an electronic organ, the label has a broad vision for the future, telling *Radar*: "We'll happily make the jump from The Magic Gang to the next Madonna or Maxsta."

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

Shamir, Bully, LA Priest and Wand are among the acts confirmed to play our stages at the Brighton festival. And there are some super-secret guests you won't want to miss

NME at The Great Escape: full line-up revealed

With just over a month until the best new acts in the world descend on Brighton for the city's Great Escape festival, we can finally reveal the full running order for NME's stages at the three-day new-music extravaganza. We'll be putting on nightly shows on May 14–16 at The Haunt and the Corn Exchange, hosting over 20 brand new bands we're tipping for the big time.

Radar will once again be taking over our favourite little venue, The Haunt, which the likes of Fat White Family and Jungle ripped to shreds at last year's bash – and our opening night features an unmissable headline slot from LA Priest, the new project from former Late Of The Pier man, Sam Dust. Newly signed to Domino Records and playing one of his first ever shows at the festival, Sam's debut track 'Oino' more than lives up to his former band's glories.

Elsewhere on the bill, we'll be giving you the first chance to see some breaking overseas acts we're obsessing over, including Steve Albini's pop-punk protégés Bully, riff-obsessed psych rockers Wand, and Canadian Strokes-alikes Heat – all of whom are making their first visit to the UK.

As is now customary, our Friday night show at The Haunt will feature a mammoth seven bands on the bill, with the night headlined by a midnight set from a secret guest. Previous



Shamir

Catch Danish upstarts Yung on Friday, May 15

This year's surprise headliner is the biggest we've ever had

years have seen us bag Palma Violets and Peace for that slot, and this year's act is the biggest we've ever had: rest assured, it's going to be your *only* chance to see such a band play a venue this intimate. Support comes from the Mike Skinner-influenced Ratboy and all-girl newcomers The Moon, who are currently the subject of a serious label bidding war, despite not having yet released anything properly. Rounding off the weekend at The Haunt is a double bill featuring XL Records' pop/hip-hop wunderkind Shamir and indie-rockers Gengahr, plus London rock reprobates Yak in support.

Meanwhile, our Corn Exchange shows will see Swim Deep and Django Django showcase new albums, supported by newcomers including Aussie Britpop enthusiasts DMA's, Slaves, Bad Breeding, Rag'n'Bone Man and Girl Band. As always, NME will be reporting from The Great Escape on NME.COM, and we'll be giving you the definitive review of the festival in the magazine, too. Until then, listen to every act playing our shows at NME.COM/newmusic. ■ MATT WILKINSON



Slaves (far left) and Bully are playing the NME stages at The Great Escape

THE BILL

The Haunt

► THURSDAY, MAY 14
7.45pm Fraser A Gorman
8.30pm Formation
9.15pm Little May
10pm LA Priest

► FRIDAY, MAY 15
7.15pm The Garden
8pm Bully
8.45pm Wand
9.30pm Yung
11pm Ratboy
12am The Moon
1.15am Secret Guests

► SATURDAY, MAY 16
7.30pm Yak
8.15pm Heat
9pm Shamir
9.45pm Gengahr

Corn Exchange

► FRIDAY, MAY 15
9.30pm Rag'n'Bone Man
10.15pm TBC
11pm DMA's
12am Django Django

► SATURDAY, MAY 16
6pm Bad Breeding
6.45pm Girl Band
7.30pm Slaves
8.15pm Swim Deep



Gengahr headline The Haunt on Saturday, May 16

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

"IT'S ALMOST WE'RE A

Out of the game for three years and living thousands of miles apart, The Cribs' Jarman brothers very nearly called it quits over Ryan's personal issues. But what had to die for the band to be reborn?

PORTRAIT: PIETER M VAN HATTEM



**LIKE
NEW BAND"**

IT'S FRIDAY

night in Brooklyn and at Williamsburg venue Baby's All Right The Cribs are playing the second of three intimate New York gigs – all sold out – in advance of the release of their sixth album, 'For All My Sisters'. Under two soundproofing panels that are dangling from the ceiling, an effusive crowd pushes and pulls as twins Ryan and Gary Jarman and their younger brother Ross perform a set of old songs and new, just like they did in similar-sized venues in the UK in February, marking their return after three years away.

The tentative comeback of a band working out its place in the world again? Not so, claims Ryan the following afternoon in a cafe a few doors down from Saint Vitus, where The Cribs will tonight play the last of their three shows. "When a record comes out, we always do these smaller gigs," he says. "People have this misconception that we purposefully ghettoise ourselves, but that's absolutely not the case. We do this for fun, and I know the hardcore fans appreciate it. We do it for their sake."

Nonetheless, the band find themselves on unfamiliar ground in 2015. In the UK, 'For All My Sisters' is being released on major label Sony RED, ending their long-time relationship with indie Wichita, and the record – overseen by The Cars mainman Ric Ocasek, who has also produced Bad Brains, Weezer and Guided By Voices – is certainly their most accessible and poppy to date. But there's meant to be another, more punky, Steve Albini-produced album coming too (started before 'For All My Sisters', but unfinished), perfectly illustrating what Ross calls "the two sides of the band" – "the more abrasive side and the more pop side". It speaks of a band standing at a pivotal crossroads in their career, entering new high-pressure territories uncertain over the best course and direction of their renewed attack, out to scattergun all bases just in case.

The band also now live thousands of miles apart. Ross stills lives in Wakefield, The Cribs' original birthplace, but Gary and Ryan have both moved to the US – Gary to Portland in the Pacific Northwest and Ryan here to New York. Yet they seem united in intent and insist that the distance and time out hasn't made an impact on their relationships with each other, either personally or creatively. "When you've been away for a while, then get back together, you're excited to play," Ross says. "And I think it can be healthy to have a little time apart as well. As brothers, recently we all seem to be getting on really well."

"Having time off was a really cool way of

moving on," Gary says. "It sounds a little bit rose-tinted, but it feels like we're at the start of something, rather than a continuation. We've been really excited making this record. We haven't made one for three years – it's reinvigorating. It's like a clean sheet. It's almost like a chance to make a debut album again. We haven't played New York for three years, so it's almost like being a new band. We're really excited. Some of the younger people in the audience were probably too young to see us when we came three years ago. It's really heartening; it's heartening to see people still go to gigs to have a good time."

Renewal, rebirth... it's a theme the band return to time after time. But what had to die for The Cribs to be reborn? What *happened* in the last three years to turn Wakefield's loudest into the punk-pop Lazarus?

After 2012's 'In The Belly Of The Brazen Bull', being in a band for so long – throughout the entirety of their twenties, in fact – had begun to take its toll on The Cribs, and Ryan in particular. "We were at the end of basically touring for 10 years when we



THE PUNK ALBUM

Word was The Cribs were recording two albums at the same time: a pop one – ‘For All My Sisters’, released last week – and a punk one they were working on with Steve Albini in Chicago. So what happened to the latter?

RYAN

“There’s four tracks recorded, ready to go. There’s another three or four that are demoed, and I think that as soon as we’ve got 11 tracks we’ll go back into the studio. We’ve got some time off in May and we’re talking about writing then, so I imagine it will probably be sometime next year really. It depends what happens with ‘For All My Sisters’. We might end up promoting this record for two or three years and not get any chance – I don’t know.”

GARY

“I think people started to believe there was going to be two albums. We were just honest – we were working on two at the same time and there’s a bunch of other songs written but we just haven’t got around to recording it. We’ll do it as soon as possible. We were talking about maybe doing some demoing sessions in April.”

ROSS

“Punk-rock songs are better when they’re recorded in a more primal way. It just serves them better. We were just putting something off to one side that was particularly incendiary.”



made ‘...Brazen Bull,’ Ryan says, sounding tired just thinking about it. “We planned on having a break after [2007’s] ‘Men’s Needs, Women’s Needs, Whatever’, then Johnny Marr joined the band, so we immediately rolled into doing another record. Then we were going to have a break after that, but Johnny left. We had to immediately make another record, so people didn’t think it had dealt us a real blow. We were at the end of 10 years of being in the band and we were really burned out, and I feel like that’s why ‘...Brazen Bull’ was a really big, dense, dark record. There was definitely a feeling after ‘...Brazen Bull’ that we had to get away from it.”

Towards the end of the ‘... Brazen Bull’ campaign, Ryan was struggling to live as adjusted and ‘normal’ a life as a musician ever can. “I was living life completely through the band,” he says. “That’s all I had going on; I was completely consumed by it. It felt like the end of something – I was painting myself into a corner where it’s so dominated by the band it had become so destructive, so completely negative. It became unhealthy, absolutely. Because things in my personal situation had become so negative and so destructive, people were saying that ‘we’re not going to continue with the band because that will force you to make some kind of a change’. We’d been doing it for, like, 12 years and we haven’t been doing it half-arsed, we’ve been writing fucking loads of music and gigging constantly. We dedicated ourselves completely because we wanted every record to get bigger. We were never going to get a lot of advertising so we didn’t have to do work. We wanted people to get into the band for the right reasons, not just because we’ve been rammed down people’s throats.”

The intense pressure contributed to making Ryan ill – for three years from 2010 he suffered from bulimia and virtually hid himself away from the world. “I just remember at first I wasn’t leaving the house for ages,” he admits. “I had quite a lot of social anxiety. There were loads of other things going on as well, a lot of unhealthy things happening.” Though he dodges any talk of the drug rumours that surrounded him during this time, Ryan thanks his move to New York in 2012 for vastly improving his health and happiness, even though he was robbed blind shortly after moving into his first apartment.

“There was a revolving door of people coming in and staying,” he recalls. “Most of the time it was great, very interesting people – Evan Dando stayed for a while. Then I came out to the festivals in the UK a couple of years ago and I let it out to some older guy who claimed he’d produced for Jimi Hendrix back in the day. He had a lot of bad debt but he showed up at home one day and he had ➔

a bunch of cash – he'd stolen all my guitars and my recording gear. We managed to get all the security cameras of the guy, footage of him doing it. I gave it to the cops and they were saying next time he shows up in New York they will arrest him and try and get all the stuff back."

Ryan has since moved into a new place in Queens with his girlfriend, Here We Go Magic bassist Jen Turner. The pair had started a band called Exclamation Pony and recorded an album that was due to be released on Julian Casablancas' Cult Records label until Julian's work with The Voidz and the new Cribs activity delayed it indefinitely. "I don't think we managed to get it out on time," Ryan says, "but I really am happy with the record; I really want it to come out. It's like, I love the songs so much, but in some ways I would like to keep them to myself and not have anyone else ever hear it – but then another part of myself really wants to put them out. So I just need to make a decision on it."

Ryan credits the head-clearing effects of his move for allowing The Cribs to return so full of enthusiasm, able to reconnect with their raw pop buoyancy. "It's the best thing that I ever did," he says. "My life is a million times better since I moved here. Changing your life is a really good thing to do, and this was a massive change. I feel really grateful for how things have panned out."



Ryan: "We've never taken any notice of what's going on in the mainstream"

That positivity flows through the 12 songs of 'For All My Sisters'. Demoed in Portland and recorded in New York, the album brims with melodic stardust, the likes of 'Burning For No One', 'Finally Free', 'An Ivory Hand' and 'Diamond Girl' giving classic punk, pop and '50s rock'n'roll a smeary-lipped smacker. Though the spectres of broken relationships, bad drugs and confused meltdowns haunt the lyrics, it's an exuberant, hit-drenched listen that solidifies The Cribs' standing as prime crafters of poppy noise – and feels like a fittingly ambitious first outing on Sony RED.

The Cribs became so associated with Wichita that it's hard to imagine them on a

different label. Asked what happened, Gary says, "It's a really complex scenario and it's actually pretty difficult to talk about. It's almost like talking about a break-up, because it wasn't something that was planned from anyone's point of view. It's not like we went, 'Oh, we're getting to the end of our Wichita contract – let's go for a major-label contract!' But a lot of things changed with Wichita. Mark [Bowen], the main guy that signed us – the head of A&R – moved to Los Angeles, and I feel that his priorities changed. And we did come to the end of the contract – it was just a natural time to do something different."

CRIBS TIMELINE

What the Wakefield siblings have been doing during the past three years



a gear-smashing set at Reading & Leeds. Amid issues with seclusion and bulimia, Ryan moves to New York.

► MAY 2012

Release 'In The Belly Of The Brazen Bull' and set out on world tour, including headline festival shows in Osaka and Swansea and

► MARCH 2013

Release greatest-hits album 'Payola' to mark the band's 10th anniversary. It features a new song called 'Leather Jacket Love Song', the last Cribs song that Johnny Marr plays on.



► SEPTEMBER 2013

Ryan and girlfriend Jen Turner of Here We Go Magic release their first single as Exclamation Pony, 'Pseudo Individual/Mazes'. An album would be recorded but ultimately delayed, Ryan describing it as "much more mellow than Cribs stuff. It's really tender, a really tender record. They're all just love songs. Love songs and really

"I WAS CONSUMED BY THE BAND. IT BECAME UNHEALTHY"

Ryan Jarman

The band point out that two of their albums – 'Men's Needs, Women's Needs, Whatever' and 2009's 'Ignore The Ignorant' – came out on a major, Warners, in North America and now they're on an indie, Arts + Crafts, and that didn't change them, but what does that suggest about the band in 2015? That the new deal here is about consolidating, securing their position rather than grasping for the stars. About all this, the band seems conflicted. On the one hand, Ryan says: "It feels like guitar bands in the UK, unless they say, 'Oh, we just want to be the biggest band in the world, man', people think there's something wrong with you. We just don't really have that ego and we're not going to act like that. It's just embarrassing and old fashioned and gross."

But later he says: "When we make a record, the only ambition we have for it is to make a record that we really like. But we also absolutely want more than that. We don't just want to preach to the converted. So

we always want to get bigger and we always want to grow, and I feel like we always are. We want to take this as far as we can take this and get as big as we possibly can, but we don't want to do it in ways that would compromise – tailoring the record to whatever's in vogue. We never lived and died by mainstream acceptance. We've never taken any

notice of what's going on in the mainstream or what happens to be popular. We just continue as we are. We do feel like we exist on our own and we continue to get bigger without anyone's permission."

The nightmare for The Cribs is to become the band that never goes beyond playing a 6pm Main Stage slot at Reading & Leeds – a big enough pull for that, but never in the

headliner league. It worries them, tapping into an essential contradiction in the band – their need for credibility versus their fear of becoming, as Ross says, "a nostalgia act". The drummer adds: "If we ever felt like we were that, we'd just break up."

"There's some dinosaurs still left in the industry who don't give us a chance," Ryan snarls. "We're one of those bands who have seeped into public consciousness just by being around such a long time and just by word of mouth, yet there are still some old-school dinosaurs in the UK who just have a grudge against us. They just don't give us a chance to get bigger or actively block it... so we just have to put out another record that's better than the last one and let it all happen through word of mouth."

"I like to think we've forged our own place," Gary adds, "so it's important for us to be able to justify why we have the position that we have. And I think we've always thrived off adversity, because it keeps you hungry

and it means we can't afford to rest on our laurels. Some bands can do anything as long as what they put out is as good as the last record, but we're that band that if we make a misstep we'll be crucified. In the past we've been reactionary and we've divided opinion, so as soon as you're in that position, I almost feel no matter what we do that follows us around. But I'm fine with that as well, because it's been a really motivating factor for us."

If 'For All My Sisters' proves anything about The Cribs, it's this

determination not to let their hunger get crushed, whether by life, labels, thieves or dinosaurs. You can see it later that night at Saint Vitus, for the third and final gig of their residency. It takes a little while for the audience to warm up at the biggest of the New York venues the band play this week, but when they launch into 'I'm A Realist', the crowd goes crazy. Beer and bodies fly everywhere, and new songs or old, it doesn't let up until the end. The sense of joy and euphoria is infectious, and it's not just for the hits, for the old days. It's for the future, too, for the promise of all the blood, sweat and beer still to be spilled as much as for what already has. ■



WORDS: NME

► FEBRUARY 2014

Band begin writing for 'For All My Sisters', breaking only to play on the Weezer cruise from Florida to the Bahamas.

► AUGUST 2014

Their contract with Wichita having expired, The Cribs sign to Sony RED and indie label Arts & Crafts in the US.

► OCTOBER 2014

Record 'For All My Sisters' with producer Ric Ocasek in NYC.

► MARCH 2015

Release the album to huge critical acclaim.



Diamonds in the ro

Their second album articulated America's anger at police brutality, but as Run The Jewels tell Al Horner, they're just getting started – work on album three has begun and they've also been in the studio with Jack White and Rage Against The Machine's Zack de la Rocha

PHOTOS: DEAN CHALKLEY



ds
ough

The flames may have died down, but the coals beneath still burn hot. It's been eight months now since black teenager Michael Brown was fatally shot in Ferguson, Missouri, and five since his killer – white police officer Darren Wilson – was cleared by a grand jury of any wrongdoing in the case. This, despite a maddening cloud of unanswered questions still hovering over the events of August 9, 2014 – questions like: what lawful reason does a policeman have to shoot an unarmed 18-year-old, who multiple witnesses insist had his hands up and pleaded, “Don’t shoot,” 12 times in the chest? Protests flared and for weeks news channels beamed images of outraged citizens silhouetted against burnt-out cars and shops in the St Louis suburb, wading ghost-like through clouds of tear gas.

The unrest has settled and the camera crews have rolled out of Ferguson, but the anger is still rife. And no matter what the skin tone of the man in the Oval Office is, the sense that black America is without a voice remains palpable. Just ask Run The Jewels, whose recent rise into rap’s upper echelons feels grimly entwined with last summer’s violence.

“It’s not rare, what happened; what’s rare is that this one time, people were awake to it – tuned in and paying attention to what’s going on,” growls El-P, burrowing deeper into his winter coat. We’re at London’s Rough Trade East in December 2014, where he and sparring partner Killer Mike have just torn through a thunderous instore set. CD racks rattled and the walls seemed to quake as their politically charged hip-hop rang out to the 100 or so squeezed inside. “People talk about our rhymes being ‘dystopian’, like when we rap about police brutality and cameras on every corner and drones over Brooklyn and blood in the streets, we’re talking about some terrible future that hasn’t happened yet. Our songs aren’t some scorched-earth hellscape vision of shit to come. It’s happening right fucking now. It’s happening in Ferguson. It’s happening in New York. This shit is right here, right now.”

“The media has trained a little spotlight



RTJ backstage with Jack White in NYC, Jan 2015

Killer Mike (left) and El-P in the UK for the NME Awards with Austin, Texas, Feb 2015

on it for once,” says Mike, his speaking voice the same Southern-fried baritone boom that fills his verses. “Ain’t one more motherfucking difference.”

El and Mike – real names Jaime Meline and Michael Render – had been working all summer on ‘Run The Jewels 2’, the follow-up to their eponymous 2013 debut, when, as Mike describes it, “all hell went and broke loose”. Brown’s killing closely followed a case in New York in July 2014, when Staten Island man Eric Garner died after being put in a chokehold by police officer Daniel Pantaleo, who also went unpunished. When America ignited in protest at the two deaths, it found in ‘RTJ2’ – released as a free download on the duo’s website a few weeks after Garner and Brown’s killers had been acquitted – a record spring-loaded with the same frustrations and fury at the nation’s powers that be.

“People were looking for a record that shared and articulated those concerns,” El says. “Sometimes in life and in culture, there’s a convergence – a record or film or whatever taps into current fears and fascinations and it becomes a *moment*, you know? We’re grateful to have been at the middle of that.”

Its songs – merciless, frill-free old-school rap thunderclaps full of seismic bass-bursts and screeching sirens, echoing Public Enemy at their most vital – were all written prior to the deaths of Garner and Brown and the riots that followed, but you wouldn’t know it from the prescient

“We’ve done something with Jack White. The guy’s a real rap fan”

El-P

rage of cuts like ‘Jeopardy’ and ‘Blockbuster Night, Pt 1’. On ‘Early’, over queasy keyboards, El-P complains of “*street lamps that stare when you walk*”, adding, with eerie relevance to the Brown case, “*They recording but didn’t record the cop when he shot with no warning*”.

The album’s anti-authoritarian anger chimed with an audience outside the hip-hop circle that the pair had hustled in for a decade – securing respect, if not a commercial breakthrough. “It definitely wasn’t overnight [success], you can say that again!” says Atlanta-born Mike about the duo’s long histories in hip-hop – stretching back to the early ‘90s, when El-P was a member of underground trio Company Flow. When they split in 2001, El crafted three Philip K Dick-inspired solo albums (2002’s ‘Fantastic Damage’, 2007’s ‘I’ll Sleep When You’re Dead’ – both released on the label he co-founded, Definitive Jux – and ‘Cancer 4 Cure’ from 2012) between beat-making stints for Aesop Rock, Del Tha Funky Homosapien and more. Meanwhile, Mike first came to prominence offering to “*drill your heifer like a Black*



"The next album? We want to make the hardest shit you've heard"

Killer Mike

will one day do to us all," he warned. He's no less emphatic today: "If people think this is a matter only pertinent to people on the lower rungs of society – that it doesn't matter to them – they better watch out, because that hourglass flips pretty fucking quick."

A few weeks later, we catch up on the phone. Mike's out with his wife when

our conference call is connected – they're looking at a barbershop they plan to buy, in addition to the one they already own and operate in Atlanta.

"It's my retirement plan," Mike says.

"Shit, you're thinking of retiring?" El jokes down the line from New York.

"I could do now – after Madison," replies Mike.

He's talking about the show they played on January 30 at New York's enormous Madison Square Garden, supporting Jack White, who insisted Run The Jewels open the show. It was a milestone for the pair – "overwhelming", according to Mike, and harking back to the golden era of hip-hop, when successful groups played huge venues. "As a kid I dreamed of rocking arenas," he says. "Rap's been mostly relegated to theatres and clubs since then. It's not like how it was when Run-DMC were rocking places like that."

To New York native El, playing Madison was emotional. "I had no idea how much love we'd get from the crowd. I mean, the place was sold out before we were announced, so we were under no illusion – it was Jack's crowd. I didn't know how much natural crossover there would be.

As a kid from Brooklyn, it was amazing."

The pair had heard White was a fan, but they hadn't expected an invitation to play the show – or to receive another to White's Third Man Records complex in Nashville, which El describes as "this crazy fucking Willy Wonka establishment". He can't say what they did there, but "something" – a collaboration – is "100 per cent on the cards", he says, adding: "The guy's a real rap fan. He knows his shit. It's gonna be..."

Paws for thought

El-P on 'Meow The Jewels', their crowd-funded cat-sounds remix record

"Oh man, it's gonna be so fucking silly. We were handling all of the charitable aspects and getting money to where we had to get it first [profits will be donated to charities supporting the families of victims of police brutality]. Now 'Meow The Jewels' is in production. I'm not sure how long the whole thing will take, because it's not all in my hands – we've got a bunch of people and producers on board to make cat noises and I need to wrangle it all together. Everybody announced so far is still involved – Prince Paul, Dan The Automator, Just Blaze, Skywalkr, Baauer, Zola Jesus, Gaslamp Killer and myself. There's a lot of really amazing people involved – which is ridiculous, considering that if I actually had to make real music then it might have been the greatest album ever made!"

& Decker" on OutKast's landmark 2000 fourth album, 'Stankonia'. Since then, he's released a string of critically lauded albums, most notably 2012's 'RAP Music' – produced by El, their first collaboration – but mainstream recognition proved largely elusive. As Kendrick Lamar puts it on 'To Pimp A Butterfly', his new album's only shout-out to another MC: "Critics want to mention that they miss when hip-hop was rappin' / Motherfucker, if you did, then Killer Mike'd be platinum".

In August 2014, though, as excitement mounted for 'RTJ2', 39-year-old Mike found himself invited onto CNN and other major TV networks, delivering passionate, persuasive pleas for justice, while essays posted on his website went viral. "This week I have seen tanks, rubber bullets and tear gas used by police against the citizens that pay them," he wrote in one, insisting that police brutality is a problem not just for the American people of colour subjected to it on a chillingly routine basis (white officers kill black suspects twice a week in the United States, an average of 96 times a year, according to a report by national newspaper *USA Today*). "Whatever this country is willing to do to the least of us, it

"...DEFCON FOUR!" Mike barks, shutting the conversation down before El gives away too many secrets. He's similarly alert when I ask about recent photos of the two of them in the studio with Massive Attack ("DEFCON FIVE! Something's happening, but we can't say nothing!") and rumours of a Zack de la Rocha solo album produced by El after the Rage Against The Machine frontman delivered a searing guest verse on 'RTJ2' standout 'Close Your Eyes (And Count To Fuck)'. "Listen, Zack is my dude," says El, "and anything he's doing I obviously want to be involved in. But I'm not supposed to talk about it."

One thing they will discuss, however, is 'RTJ3' – their next album, already a work in progress. "We're chipping away at it, bit by bit, where we can," says El. It's his day off, and he's using it to build beats for the follow-up. "It's hard to do on the road, but we're already feeling the urge to get it down and make it the hardest shit you've ever heard. I don't know yet how it will move things on from 'RTJ2', but I'm excited to knuckle down and find out."

One guest they're keen to get back for the record is Memphis MC Gangsta Boo, whose collaboration on 'RTJ2', 'Love Again (Akinyele Back)', is a special point of pride for the pair – a pointed moment of rebellion against gender norms in hip-hop that begins with filthy, lustful promises from El and Mike to unnamed sexual partners. "*Face-fucked you in your kitchenette... you be takin' all of this, pleasure comes from punishment*", Mike raps, before a domineering chorus: "*She wants my dick in her mouth all day*". Then Boo out-filths them both, snarling lines like "*His tongue is the bomb, he say he love for me to ride his face*" before flipping the chorus on its head: "*He wants my clit in his mouth all day*".

"Just when you think it's another bullshit macho sex track, Boo comes on and absolutely slays it with the most depraved shit," El says, laughing. "A lot of hip-hop is excluding to women and we wanted to challenge that, because that doesn't represent us."

"That was the message we laid down to her – to fuck with people's understanding and perception of what rap is," Mike says. "It was our girlfriends' idea, actually. We were in the studio, they suggested it, and we knew Gangsta Boo was perfect. Then she came in and made us blush like little boys. I'm glad we've got an intelligent audience that understands the need to make that joke, to push that norm."

Before we go any further, there's an interruption on the line. Another press call awaits. Before they go, though, Mike wants to stress how grateful the pair are for the "jaw-dropping respect and reaction" from fans to 'RTJ2'. "Run The Jewels is about an exchange of energy between myself, El and an audience," Mike says. "We wanna keep that exchange going for as long as we can, 'cos right now, it feels good. It feels important."

There's no stopping them yet. ■

► Turn to page 53 for NME's verdict on Run The Jewels live at Stubb's BBQ in Austin, Texas



THE BROTHERS GRIM

Eoin Loveless has a mouthful of sticky ginger cake and can't talk. "Mmmmmfff," splutters Drenge's 22-year-old singer and guitarist, studiously avoiding a puddle in a clearing in Derbyshire's Peak District. Alongside him is drummer Rory, his 21-year-old brother and bandmate. "That cake looks horrible," he says, smirking, before Eoin swallows and says, "That was *extremely* dry." Looking at their boots and practical jackets, you could mistake the Loveless brothers for ramblers stopping to refuel. But they look slightly uncomfortable in the heavy, cold air, fidgeting and edging towards the car that will take us to Sheffield, where the duo have lived since last summer. They moved there from their parents' home in Castleton, a small village 20 minutes' drive from where we're standing, but they've long been frustrated by this sweeping expanse of countryside. They're not interested in its charms – even though the cover of 'Undertow', their second album, was shot round the corner – and can't wait to get away from the bracken, trees and mud.

In the car a few minutes later, their manager is fiddling with the stereo trying to find a radio signal. There isn't one. In the passenger seat, Rory presses eject and a copy of 'Undertow' slides out. "I thought you'd have something decent in," he says, dropping it near the handbrake. I tell Eoin that before we collected the band for their

photoshoot, the CD was blasting from the car speakers. "Great, so you've got the full effect; you must *really* understand the record now," he replies drily, living up to the reputation Drenge gained around the release of their self-titled debut in August 2013 (*The Guardian* highlighted their "relentless sarcasm"). Truthfully, though, 'Undertow' does sound different against this rural, middle-of-nowhere backdrop, Eoin's heavy riffs and Rory's violent drumbeats echoing the drama of the vast moors and towering trees.

But where 'Drenge' was wrought from teenage boredom and frustration at being trapped, according to Rory, "in a jail, a shit place with fuck all to do", the sludgy grunge aggression of 'Undertow' is fuelled by wider-reaching disaffection. Eoin joked about seeing a dead sheep in the woods earlier, but Drenge's predilection for gore and lyrics about "*lambs choking on death*" (from the blues-thrash of early single 'Backwaters') has gone.

"Those songs were written five years ago; I'm not 17 any more," says Eoin, who compiled the burnt-out cars, failed relationships and deaths that populate 'Undertow' into one Word document, feeding leftovers from one song



For their second album, **Drenge** have ditched the gore that underpinned their debut to focus on the horror of the real world. **Ben Homewood** joins the Loveless brothers in the dark Peak District woods

PHOTOS: SOPHIE HARRIS TAYLOR

into the next. Describing the process leads him to jokingly compare Drenge to his beloved Kanye West, who the band met when they played alongside him on *Later... With Jools Holland* in September 2013. "I was reading about Kanye's 'My Beautiful Dark Twisted Fantasy' and thinking about how, although the songs deal with separate things, lyrically he gets to something more universal than just him. This felt kinda like that."

A couple of hours later, the Loveless brothers are sitting in Sheffield's Picture House Social, where Drenge played their first gig as a three-piece in December. Their school friend and former Wet Nuns member Rob Graham was drafted in temporarily on bass late last year. Rob, in a leather jacket, joins us in the freezing back room, where Christmas tinsel still hangs from the ceiling, despite it being early March. "They asked and there was nothing else I'd rather have done," says Rob. He lives with Eoin and his girlfriend a few minutes' walk from Rory's house, and he's taking his new role very seriously. "I'm really happy they want me, but it's their record."

Eoin's lyrical focus for 'Undertow' was relationships, but the aggression came from elsewhere. "This album isn't influenced by aggression or fear, it's just dread," he explains. Drenge recorded 'Undertow' with producer Ross Orton (Arctic Monkeys, Jarvis Cocker, MIA). Every morning for two months last winter, they'd arrive at Orton's studio in Sheffield's suburbs, boil the kettle and moan, before taking their malaise out on instruments.

Rory picks up his thread. "I don't look at the news. While we were recording it was like, 'Oh, here's another thing to rip people off.'" These feelings fuel the muscular sound of 'Undertow', which conveys the brothers' sense of dread at the world through music rather than explicit lyrics. "It's easy to bemoan the lack of political songwriting and angry young voices, but I don't think you can write a song about Cameron and the coalition the way you could about Thatcher," Eoin explains.

Drenge were loath to be drawn on politics when Labour MP Tom Watson brought them to national attention by referencing them when resigning as General Election Co-Ordinator in 2013, but it's different now. Eoin continues: "Cameron represents a completely different, super-privileged set of ideals. Thatcher was the opposite – she was more openly evil than a smug nice guy. It's easier to be angry at someone who's betrayed their past than someone who's never known what it's like to be on the dole."

Drenge believe local involvement is more important than railing against the government in song. "I hate bleakness, but it's difficult to see how everything's ➔➔

MUSIC'S BEST ADDRESS

310 WILLIE NELSON BLVD, AUSTIN TX 78701

*Austin City Limits Live
at The Moody Theater*



Home of *Austin City Limits* TV Series •
Diverse Calendar of 80+ Concerts per Year •
Galleries of Legendary Concert Photography •
by Jim Marshall & ACL TV's Scott Newton
Daily Venue Tours •

acl-live.com • Box Office
M-F, 10-3pm CST

acltv.com • Watch exclusive
ACL TV content on YouTube
at AustinCityLimitsTV



(l-r) Rory Loveless,
Rob Graham,
Eoin Loveless



gonna get better. I don't want to side with a party or moan; the best thing we can do is help other artists in Sheffield," Eoin says. Alongside fierce commitment to local promoters, venues and bands, Drenge have been supporting the campaign to stop the destruction of Sheffield's cultural quarter. "I wrote a blog, but moaning online doesn't help," he says. "There's nothing we can do except keep the area alive by using it."

Council proposals would see the buildings replaced by student accommodation, something that particularly pisses off Eoin, whose advice to teenagers "would be not to go to university". He dropped out of studying film at York after a year to focus on Drenge, while Rory didn't go at all. "This isn't what the album's about, but our mates have gone to university, come out and there's absolutely nothing there," Eoin shrugs.

Drenge nearly stopped altogether when Eoin went to York. They had even planned their last show. "At what would've been our penultimate gig we got pissed and met somebody who wanted to manage us, so we carried on," Eoin explains.

They had to: Drenge was their ticket out of Castleton. "We formed Drenge to get out, not to be famous; just to get gigs so we'd have somewhere to go every couple of weeks," Rory says. "I dread to think where I'd be without the band."

They both feel lucky to have finally escaped. As well as making them "closer than other normal siblings" and honing what Eoin calls their "talent for ignoring each other", touring has put the hour's bus ride between Castleton and their houses in Sheffield into perspective, but Rory still remembers the hopelessness. "I feel a lot more positive about that aspect of my life now we're out, but I never thought we would be," he says. Eoin says the huge hill between the two places is the "best metaphor" for the geographical and psychological distance. The buses they waited hours for and relied on would overheat and break down, widening the gap even further.

Driving over the moor earlier, we passed the mossy pavements of Bamford, where the Loveless family lived before moving to Castleton. Between the post office and the village bakery, Eoin pointed out their primary school and a tuck shop. His fond memories of "buying white candy sticks and pretending they were fags" after school jar with the hopeless picture painted so far. Being from a rural area has shaped their personalities – Eoin says those tight bus schedules mean they're "always early, which no-one expects a band to be" and they repeatedly

refer to being "the most polite and most boring band in Britain".

Drenge don't really identify with being from anywhere. Rory is reluctant even to call Sheffield home. "I feel weird when we play here and people say 'hometown show'. I don't know if it is. We don't really have one; there's no pride." Eoin looks surprised and counters, "Hey, come on." But Rory's warming to his point: "No, I'm fucking glad people round here love us, but I don't consider us a Castleton or a Sheffield band. Location's not important in that sense. I mean, it is in

other aspects, but I wouldn't say it defines us." Then, sounding angry, he backtracks: "I'm probably talking bollocks – it definitely defines the records, but we don't go onstage and say, 'Hi, we're from Castleton.' I wouldn't suggest anyone visit Castleton – in fact, I'd say the complete fucking opposite."

Yet these identity issues extend beyond Castleton. As Eoin recalls,

they'd only lived there for four months when the band started. Before Bamford they lived in nearby Hope, and before that in Hitchin, a Hertfordshire market town. Their mother, an NHS adviser for pregnant teenagers, and father, a council worker, squatted in London before ditching the city for the countryside. That put their sons in a different position to their schoolmates, whose families had lived in these tight-knit communities for generations.

That feeling of dislocation has always defined Drenge. They use the vast landscape they grew up in – and all the frustration, rage and, now, freedom they've squeezed from it – to create drama. On 'Drenge' they were full of frustration, desperate to unshackle themselves from the environment that inspired it. 'Undertow' is far freer. The lyrical landmarks are still local – 'The Woods' has Eoin singing "*burn my body on the banks of the Derwent*" (a Derbyshire river) – but the countryside ennui and gore have been replaced by the more universal frustrations they're encountering as they leave childhoods behind.

They attack them with abandon. The Ford Mustang on the album's sleeve appears abandoned with the doors open, and it's tempting to imagine that Eoin and Rory ditched it after joyriding far into the rural blackness, just because they could. "Yeah, it's like I said about Kanye earlier," Eoin says as we leave the bar, "that's the kind of idea, but rooted in the real world. Maybe we should've called it 'My Beautiful Dark Twisted Rural Reality'." ■

"The album's not about aggression or fear. Just dread"

RORY LOVELESS

LOVE MORE

Eoin Loveless on five things that inspired 'Undertow'

65daysofstatic

"Our practice room was right next door to 65daysofstatic's. They were writing music for a videogame called *No Man's Sky* so there were epic soundscapes blaring out. That had some kind of influence, they're a spacey band."

Tunnock's Caramel Wafers



"For the last album it was malt loaf; for this one it was Tunnock's Caramel Wafers. We got addicted to them. I'd like to say it was cocaine, but we're too boring."

Studio Ghibli

"My girlfriend got me a boxset for my birthday. We watched about 10 films in two weeks then needed a break. So I was in the studio with my head full of Japanese animation."

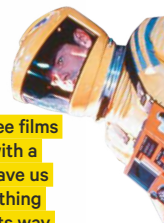
2001: A Space Odyssey

"We went to a special screening. It's good to see films like that at the cinema with a huge sound system. It gave us the feeling of, 'Wow, anything is possible!' That made its way onto the album."

The Shining

"I was excited to watch this, as I enjoyed it so much the first time. We also watched the conspiracy documentary, *Room 237*. You've got to do both."

37



REX



SHUDDER

TO THINK



A taste of pop mania on tour with Paramore didn't stop **Dutch Uncles'** grappling with alienation, anxiety and sex on their fourth album 'O Shudder', discovers **Jazz Monroe**

PHOTOS: AMY BRAMMALL

It's a warm, late-winter afternoon and Dutch Uncles are huddled inside The King's Arms, a pub in Salford that hosts gigs, plays and even a Monday evening knitting society. Blending downtown squalor and home comforts, the pub has become the art-pop oddballs' second home. Upstairs is the studio where they spent the tail end of 2014 polishing 'O Shudder', their fourth album, released earlier this year, which manages to be studious, bubbly, charming and antsy at the same time – a description that also applies to Dutch Uncles themselves. Downstairs, on faded leather seats, the band – now down to four after guitarist Daniel 'Sped' Spedding left last week – sit nursing pints of lager, trying not to catch anyone's eye. "We still don't know the bar staff," admits singer Duncan Wallis, peering nervously at the bar. "But I've left it too late now."

Like their idols Talking Heads, Dutch Uncles possess an eccentricity that's symptomatic of their bewilderment with the outside world. Buried in their music is a deep alienation from our age of technology, austerity and social connectivity. Hammering the last point is 'Upsilon', a synthpop tune that chronicles a teenager's fumbled attempt to abandon social media. "The character realises they won't get invited to anything," Duncan observes, "because the only way to find out what's going on socially now is on the internet."

As if to illustrate warring voices in his head, Duncan darts between a tender croon and boyish mawl, while his lyrics on 'O Shudder' toy with quarter-life quandaries such as sexual entanglements, extended adolescence and, on 'Decided Knowledge', a harsh rejection from the suits-and-ties world of job-hunting. Their approach, at once mysterious and mystifying, distinguishes the group from their brainy peers: where old tourmates Wild Beasts wax sensual and Everything Everything spin humour from 21st century disillusionment, Marple's finest treat adulthood, romance and the modern condition like dark riddles to be untangled.

Still, for all their lyrical tricksiness and tendency to skirt a subject, Dutch Uncles ➔

Save £1 an issue

when you subscribe to

NME



MORE REASONS TO SUBSCRIBE TO NME

► Your subscription comes complete with a free trial digital version for iPad and iPhone ► Cheaper than buying single issues ► Get every issue delivered direct to your door ► Find the best new music first

NEW!
Monthly extras.
Exclusive for
subscribers.

Rewards

Subscribe today and join Rewards for free to get even more from your magazine. Handpicked offers, unique giveaways and unmissable prizes – exclusive for subscribers.

Join Rewards at nme.com/rewards

The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. UK, free of charge. It is also available to digital subscribers as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Only the recipient of the subscription is entitled to access Rewards. While most offers are only available in the UK, some will be open to subscribers based overseas. Full terms and conditions are available at mymagazinesrewards.co.uk

OFFER ENDS 30/04/2015



WWW.NMESUBS.CO.UK/16J



OR CALL ON **0330 333 4555** QUOTING CODE **16J**
Lines are open between 8am and 9pm, 7 days a week – UK time

Offer open to new subscribers only. Final closing date for all orders is 30th April 2015. Please allow up to 6 weeks for delivery of your first subscription issue, 8 weeks for overseas orders. The free digital version can be withdrawn at any time during the subscription period. Direct Debit offer is available to UK subscribers only. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Credit/debit card charges will be taken in sterling. For full terms and conditions please visit www.magazinesdirect.com/terms. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 330 333 0233.

don't shy away from bold statements. Shooting the video for lead single 'In N Out', a slinky tune about bedding a close friend, Duncan stripped naked to show the sex-brained narrator's vulnerability. "You do have to train up for that sort of exposure," he admits, grinning. "You look at yourself in the mirror and go, 'You look fucking great. Get out there and do it.'"

Last summer, deep in the Welsh valleys, Dutch Uncles set down their portable devices in order to start recording the follow-up to their breakthrough third album, 'Out Of Touch In The Wild'. The band's creative process hasn't changed since their mathy 2009 debut: Robin Richards, composer and bassist, records instrumentals at home before the band come in to "tear them apart". The resulting songs are intricate pop symphonies complicated by funky swivels and busy, criss-cross rhythms, which ought to be as alienating as the metropolitan rat-race they seem to imitate. But rather than falling in a chaotic heap, the songs expertly flourish and weave.

The last puzzle-piece is Duncan's lyric sheet, which he puts through a punishing boot camp, though months on from recording he's still not satisfied with his work. "We didn't plan for ['O Shudder'] to be this voyage of doubt," he explains. "'Babymaking' starts the album by saying, 'Question everything, and then think if you're suitable to have kids'. It exposes a lot of my own weaknesses, but the only reason it's about that is because when I heard the instrumental, I kept hearing the phrase 'baby babies' going round my head."

"I always thought that one sounded quite optimistic," offers drummer Andy Proudfoot.

"Yeah!" Duncan responds, lighting up. "It's like when everyone's got a negative impression of Nietzsche. But the only reason he's saying 'God is dead' is because he's saying the meaning of life is within the human. That kind of optimism's where I'm trying to get to."

Central to the record's doomed optimism are Duncan's murky tales of sexual relationships, with songs like 'Drips' and 'Given Thing' apprehending the deed in relatively blunt

"IT'S REMARKABLE HOW NORMAL PEOPLE ACCEPT TINDER BEHAVIOUR"

Duncan Wallis



(From left): Andrew Proudfoot, Peter Broadhead, Duncan Wallis, Robin Richards and former guitarist Daniel 'Sped' Spedding

DECODING DUTCH UNCLES' LYRICAL RIDDLES

Duncan explains the new album's stranger moments

"I was only 10 years old, I was caught with the shaving foam" - 'I Should Have Read'

"I remember my mum catching me with my dad's shaving kit, and telling me off. It's an example of how I've always been trying to grow up too fast, because that song's all about making moves too quickly."

"I want in and out, I've got it bad since you've known me" - 'In N Out'

"Obviously there's 'in and out' the sexual way, but also I want in and out of this friendship - 'I wanna be your friend; I wanna fuck you, but now I wanna be your friend again.'"

"I've been up for some time, now won't you tell me where you've gone" - 'Given Thing'

"Someone's been woken up to have sex with the other person, and they're waiting for them to finish. But they're not finishing. It's like, 'You woke me up, what the hell's going on? Why have you not come?'"

terms: "You need a bath? I'll help you out", he whimpers unconvincingly on 'Drips', before the latter song suggests "maybe it's just a lovely stranger you need". Given the romantic strife his songs address, do dating apps pose a brighter future? He frowns. "I find it quite remarkable how normal people accept a lot of this Tinder behaviour. I mean; it's on everyone's phone, so no-one talks. They all just sit around tables and have little Tinder parties, trying to see if these people are in the room. It comes back to the idea of gratification and narcissism. People need those obvious acceptances."

As validations

go, you'd be hard-pressed to find one more gratifying than Dutch Uncles received in 2013. Shortly after releasing 'Out Of Touch In The Wild', the band read an *NME* article in which Paramore guitarist Taylor York namedropped them while discussing the emo overlords' new material. "As soon as we saw the *NME* article, we were joking to ourselves, 'That tour'll come around soon!'" recalls Duncan. As it happened, it did. Three months after the story broke, the band cancelled their summer holidays and prepared to open Paramore's European stadium tour.

For a few weeks that summer, Dutch Uncles were invincible. At one show, Pete, gripped by the moment, strutted onto a stagefront catwalk extravagantly bashing his electric marimba, only to spot front-row kids so tightly packed in they were fainting from body heat. "You've been queuing for five hours," says Andy, "and then you're gonna faint to us." Another night, meandering towards their merch stand

after the gig, the band were mobbed and hustled away by a flotilla of misty-eyed teens. "People would come up to us and scream, 'Where's Pete? Where's Robin?'" says Andy. "I can imagine what was going through their heads," Duncan adds: "Oh my God, Hayley Williams has touched them!"

For your average indie-pop hucksters, it'd be the stuff of dreams. Instead, Dutch Uncles' foray into superstardom taught them what dreams are really made of: paranoia, broken fantasies and good old self-doubt. One particular memory sticks: a chirpy, pre-pubescent Paramore disciple who immediately trained his sights on the plucky openers. "He'd already messaged us on Facebook, saying, 'I don't like you,'" remembers Duncan. "And we could see him in the crowd, because he had distinctive blond hair. And a big beard for a 12-year-old."

Adds Pete, "He said something like, 'You may think you rock, but you don't rock like Paramore.'" "You think the show's great," Duncan sighs, "but then it's like, 'No, there's the 12-year-old with the beard.' If he's not rocking out, I'm not either."

If Dutch Uncles' chronic self-awareness partly explains why their own fans won't fill stadiums in a hurry, it's also precisely where the love comes from. "Paramore were really surprised," says Duncan, "because we were one of the first support bands they've had that weren't trying to be mates." He chuckles. "We were like, 'Nah, we're just five Louis Therouxes here. Let's enjoy it while it lasts.'"

Besides, once the madness subsides, there's always a cosy Salford pub where everyone knows your name. Even if you're too shy to ask for theirs. ■

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

NME
ALBUM
OF THE WEEK

42

Kendrick Lamar To Pimp A Butterfly

Compton rapper's latest is a sprawling, intensely ambitious album that confronts racism, exploitation and US history



City', told the story of a young man at war with himself, in a community at war with itself.

Fast-forward three years and that war has become endemic, the lie of a 'post-racial society' peddled after Obama's first presidential win brutally exposed by the acquittal of 17-year-old Florida teenager Trayvon Martin's killer, and civic unrest following police killings of African-American men in Ferguson and New York. It's a grim reality whose spectre haunts 'To Pimp

► Kendrick Lamar might be the new king of West Coast hip-hop, but don't think it's a crown he's wearing lightly. Exploring the dangers of being a thoughtful youth forced to come up hard on the streets of Compton, Los Angeles, the tyro MC's 2012 major label debut, 'Good Kid, mAAAd

A Butterfly', Lamar's insanely sprawling, seethingly angry follow-up to 'Good Kid...'

Let's consider some facts. 'To Pimp A Butterfly' is 79 minutes long, prone to outbursts of jazz and spoken-word poetry, and titled in reference to Harper Lee's *To Kill A Mockingbird*. Its biggest guest spot comes from a rapper who's been dead nearly 20 years, in the form of an imagined conversation between Lamar and Tupac Shakur, stitched together from a 1994 Swedish radio interview with Lamar's voice pasted over that of journalist Mats Nileskär. And if you still somehow missed that Lamar is taking the whole voice-of-a-generation thing very seriously indeed, know this: before starting the record, he visited Robben Island in South Africa, where Nelson Mandela was locked up during apartheid.

So what's the 27-year-old Lamar got to say now that he's off the streets? The Isley Brothers-sampling first single, 'T', was a joyous slice of self-affirmation that

ILLUSTRATION: JIMMY TURRELL

suggested this album might herald a hip-hop summer of love. But in truth, it's dark second single 'The Blacker The Berry' ("Why did I weep when Trayvon Martin was in the street/When gangbanging make me kill a nigger blacker than me?") that

NEXT OF KEN

Tupac isn't the only OG dishing out advice on 'To Pimp A Butterfly'

Dr Dre

Fellow Comptonite Dre pops up on 'Wesley's Theory' for a quick word to the wise on matters of business. "Remember the first time you came out to the house? You said you wanted a spot like mine. But remember, anybody can get it/The hard part is keeping it, motherfucker".

Ronald Isley

Soul man Ronald is a member of the Isley Brothers, one of the most sampled R&B groups in hip-hop history. He offers up a short prayer at the end of 'How Much A Dollar Cost': "Shades of grey will never change if I condone/Turn this page, help me change, so right my wrongs".

Snoop Dogg

Snoop shows up for a cameo in 'Institutionalized', providing wry commentary on a tale of petty larceny at the BET Awards: "You can take your boy out the hood/ But you can't take the hood out the homie", indeed.

on an album that groans with ambition, in ways both good and bad. It's not quite another classic, but in laying his demons bare, he has stayed true to his formidable talent. ■ ALEX DENNEY

THE DETAILS

► **RELEASE DATE** Out now ► **LABEL** Top Dawg/Aftermath/Interscope
► **PRODUCERS** Dr Dre, Anthony 'Top Dawg' Tiffith, Boi-1da, Dave Free, Flying Lotus, KOZ, Knxwledge, Larrance Dopson, LoveDragon, Pharrell Williams, Rahki, Ronald 'Flippa' Colson, Sounwave, Tae Beast, Taz Arnold, Terrace Martin, Thundercat, Tommy Black, Willie B, Whoare ► **LENGTH** 78:51 ► **TRACKLISTING**
► 1. Wesley's Theory ► 2. For Free (Interlude) ► 3. King Kunta ► 4. Institutionalized ► 5. These Walls ► 6. U ► 7. Alright ► 8. For Sale? (Interlude) ► 9. Momma ► 10. Hood Politics ► 11. How Much A Dollar Cost ► 12. Complexion ► 13. The Blacker The Berry ► 14. You Ain't Gotta Lie (Momma Said) ► 15. I ► 16. Mortal Man ► **BEST TRACK** King Kunta

8

MORE ALBUMS

Marina And The Diamonds

Froot Atlantic



After slaying the blonde, candy-floss pop alter-ego she outed on 2012's 'Electra Heart', Marina Diamandis returns in appropriately mournful fashion. 'Froot' sees the 29-year-old on a lyrical downer, glumly ditching a loveless relationship on 'I'm A Ruin', sulking solo on bleak ballad 'Solitaire' and begging for "good self-esteem" on the sugary 'Blue'. Thankfully, this is balanced by a decent handful of more uplifting moments – 'Can't Pin Me Down' sees Marina deadpan: "Do you really want me to write a feminist anthem/I'm happy cooking dinner in the kitchen for my husband". Even better is the electro-raunch of the title track, which bristles with the kind of gothic disco fizz Madonna should have led her matador-caped return with. ■ LEONIE COOPER

8

Villagers

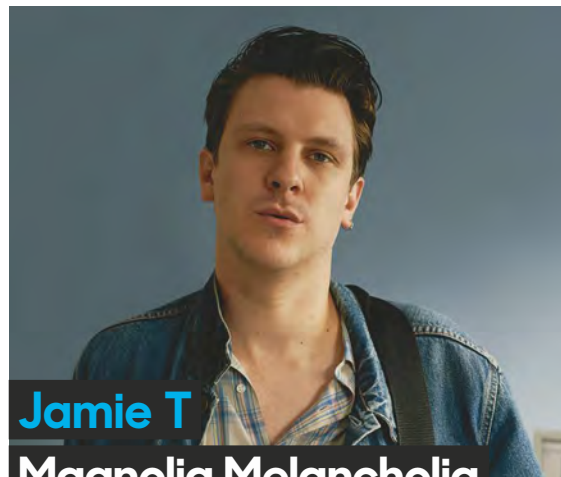
Domino



Today's trad folk – Dylan, Morrison, et al – was the alt-folk of our fathers; those quirky edges slowly merge into the mainstream. Villagers' third album is a snapshot of that evolution in action. The subtle synthetic touches that made Conor O'Brien's previous records sound so fresh have now become an innocuous backdrop to increasingly Jools Holland-friendly twanglers. 'The Soul Serene' is the defining track, redolent of a sleepwalking Bright Eyes. 'No One To Blame', 'Hot Scary Summer' and 'Courage' all saunter quietly up to the stage door of the Albert Hall and flash their expensive atmospheric textures, expecting entrance. Going nowhere, slowly.

■ MARK BEAUMONT

5



Jamie Treays follows 2014's album with a gritty EP that evokes his earlier ramshackle spirit

After allowing five years to drift by between 2009's second album 'Kings And Queens' and last September's 'Carry On The Grudge', Jamie T has waited only six months to drop this new EP. 'Magnolia Melancholia' – led by last year's maudlin reggae comeback 'Don't You Find' and featuring three new tracks and two covers – shows the Wimbledon scruff has rediscovered the vitality of his early releases. It crackles with the demo-flavoured charm of 2006's 'Betty And The Selfish Sons' EP: the energetic ska of 'Marilyn Monroe' is layered with dreamy guitar; the title track's homespun punk wraps feedback around a typical Jamie lament; and the brilliant 'Riverbed' evolves from folk strum to Britpop chugger. He integrates covers of Canadian group Bran Van 3000's 'Mama Don't Smoke' and US indie legends The Replacements' 'Bastards Of Young' easily into the stoned-out atmosphere. Jamie T is rolling back the years, and it sounds great. ■ BEN HOMEWOOD

8

THE DETAILS

► **RELEASE DATE** April 6 ► **LABEL** Virgin EMI ► **PRODUCERS** Ben Bones, James Dring, Jamie T ► **LENGTH** 21:45 ► **TRACKLISTING**
► 1. Don't You Find ► 2. Marilyn Monroe ► 3. Mama Don't Smoke ► 4. Magnolia Melancholia ► 5. Riverbed ► 6. Bastards Of Young ► **BEST TRACK** Riverbed

The Very Best

Moshi Moshi



Swedish producer Johan Hugo and Malawian singer Esau Mwamwaya are known for exuberant Afropop that gets even your granny shaking her tailfeather. For this third album, they've created something more contemplative. Recorded in the small Malawian village

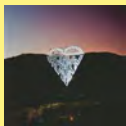
of M'dala Chikowa, 'Makes A King' features local choir Jerere giggling at the end of the sublime 'Bilimankhwe', the chilled strut of 'Let Go' and the yearning 'Hear Me', to which Vampire Weekend's Chris Baio adds bass. But The Very Best still know how to party. Tracks like 'Sweka' wouldn't sound out of place in any nightclub on the planet. The world, and your gran, will be dancing.

■ KEVIN EG PERRY

8

Raketkanon

RKTKN #2 KKK



Ghent quartet Raketkanon aren't quite famous yet,

at least not in the UK. Their art-rock reading of burly noise-rock does, however, have some (mildly) famous fans – Blood Red Shoes recently released limited single 'Florent' on their Jazz Life imprint. Second album 'RKTKN #2' is a diverting slab of muscle with a wide palette of moods, and a thunderclap drum sound boosted by Steve Albini's production. Pieter-Paul Devos' vocals shift from creepy whispers to grungy howls; the riffs have both the tautness of Slint's Louisville post-rock and the proggy crunch of Tool, which is better than it sounds. The gem arrives late: 'Harald', a genuinely odd, keyboard-heavy romp with shades of Norway noise great Årbrøt.

■ NOEL GARDNER

6

Wire

Wire Pinkflag



Wire's 1977 'Pink Flag' debut was a definitive statement of

minimal art-punk, and Colin Newman's band have delighted in confounding expectations ever since, splitting and reforming at all the wrong moments and releasing some oblique but beautiful music. However, with this self-titled 13th album the quartet have painted themselves into a corner. Newman's vocals are reliably cryptic, the motorik guitar lines mesh seamlessly, and the levitating industrial dream of 'In Manchester', the claustrophobic desperation of 'Harpooned' and anti-fascist warning 'Sleep-Walking' are strong additions to their canon. Lacking surprises, though, 'Wire' feels like business as usual, which was never the Wire way.

■ STUART HUGGETT

6

Young Fathers White Men Are Black Men Too

Clattery lo-fi and elliptical raps on the Mercury-winning Edinburgh trio's provocative second album



Alright, let's just set aside the whole idea of a Mercury Prize 'curse' and concede that had Young Fathers not scooped that £20,000 last October, the Edinburgh trio (beat man 'G' Hastings and rappers/singers Alloysious Massaquoi and Kayus Bankole) would still be blipping away off the radar. As it is, this time the Mercury seems to have done its job – nudging a worthy but obscure group into the spotlight, and the world is now free to judge 'White Men Are Black Men Too' on its own merits.

These merits are odd ones, but merits nonetheless. Young Fathers' second record is a clattery lo-fi gospel of budget drum machines, enthusiastic xylophone, monomaniacal krautrock grooves, preacher-man testifying and a few good tunes, all wrapped up in a title that feels like a provocative statement (albeit one that doesn't make much sense). If it sounds like a melting pot, well, how did you expect a Scot, a Liberian and an

Edinburgh-born Nigerian making music in a below-freezing Berlin warehouse to sound, exactly?

One thing the album doesn't really sound like is hip-hop, unless you're really stretching at the elasticated boundaries of the form. 'Liberated' is a one-finger piano stomp attaining a similar heady transcendence to LCD Soundsystem's 'All My Friends'. 'Dare Me', in places, sounds like a teen-pop ballad of the sort young men with sculpted hair sing with their hands balled at their chest. 'Shame' features soul yelping, the Leith Congressional Choir, and a guitar solo that brings to mind internet meme of yesteryear Keyboard Cat, with percussion apparently played on an upturned wastepaper basket.

In places, 'White Men...' can feel a little impenetrable. '27' accrues emotional weight when you learn it's about the trio reaching the rock'n'roll death age that claimed Hendrix, Cobain and Winehouse. But whereas it's a pleasure to lose yourself in the surrealist poetry of Seattle hip-hop group Shabazz Palaces, here the elliptical raps can feel stand-offish.

On the bright side, the Mercury win hasn't precipitated a lurch towards the mainstream. It suits Young Fathers to keep their rough edges. If 'White Men...' recalls anything, it's the early records TV On The Radio made before Dave Sitek had figured out what he was doing – and you can take that as a sincere compliment.

7

■ LOUIS PATTISON

THE DETAILS

► RELEASE DATE April 6 ► LABEL Big Dada ► PRODUCERS Young Fathers
► LENGTH 38:10 ► TRACKLISTING ► 1. Still Running ► 2. Shame ► 3. Feasting
► 4. 27 ► 5. Rain Or Shine ► 6. Sirens ► 7. Old Rock N Roll ► 8. Nest ► 9. Liberated
► 10. John Doe ► 11. Dare Me ► 12. Get Started ► BEST TRACK Nest

Citizens! European Soul

Kitsune



Citizens! may have recorded their second album with producer Laurent d'Herbécourt (who's worked with Phoenix) and signed to Parisian label Kitsuné, but there's no chic charm to 'European Soul'. Instead, the London quintet ply cheesy alt-pop rife with chirpy synths and clichés. On the perky 'Lighten Up',

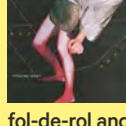
they ask "How low can you go?", following it up with prayers that "Feet don't fail me now" on 'Waiting For Your Lover'. 'Brick Wall' starts with a priapic, Prince-indebted funk riff before losing its pep and becoming sterile. 'Xmas Japan' is a rare highlight, singer Tom Burke lowering his voice to a deep whisper to narrate tales of snow-covered Far Eastern scenes. It's too little, too late, though, in what is mostly an exercise in beige.

5

■ RHIAN DALY

Stealing Sheep Not Real

Heavenly



Between the rural name, the Pentangle-like vocal fol-de-rol and an image that posited them as bigger fans of chunky jumpers than a Nordic fisherman, Stealing Sheep have been on a course that leads only to an early evening slot at Green Man festival. Not any more. Third album 'Not Real' catapults the Liverpool-based trio into a shiny,

silver-suited, synthpop future. Electronic glisses and bouncy bass kick off opener 'Sequence', a nifty Bontempi beat underpins 'Apparition', and echoes of Bowie's 'Ashes To Ashes' ping around 'Sunk's springy intro. The harmonies are still present, but where once they aimed for a weirdy Wicker Man feel, now they combine forces in stirring new ways, as on the droning, funereal 'Greed'. Do androids dream of Stealing Sheep? They may now...

8

■ DAN STUBBS

Reviews

Coves

Spectrum EP Nettwerk



It's only been a year or so since Leamington Spa's Coves

released their excellent shoegaze-filled debut album 'Soft Friday', but this new EP shows the duo have already made impressive progress. They've ditched the layers of reverb, giving more space to their shining

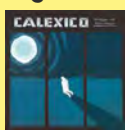
pop hooks. The powerful 'Shot To The Wall' could be the soundtrack to a spaghetti western, its drumbeats mimicking the click-clack of stack-heeled spurred boots, and 'No Looking Back' is a piano-led stroll through sadder territory, Beck Wood delivering lyrics about rain and time with an elegant melancholy. 'Twist' is best, though, an understated passage of electro-fuzz that's as sparse as it is dreamy.

■ RHIAN DALY

8

Calexico

Edge Of The Sun City Slang



You could describe Calexico as victims of their own

success. During the earlier part of a 20-year recording career, the Arizona sextet's readings of brassy mariachi music and noirish jazz were highly original in indie rock; over time, they turned into a cosy early-evening staple of festivals worldwide. It could be worse – as could ninth album 'Edge Of The

Sun'. 'Cumbia De Donde' updates trad South American big-band sounds in a manner that's respectful without being slavish; 'Beneath The City Of Dreams' triumphs via joyous trumpets and a Spanish chorus. Such highlights are enough to excuse the moments that tread MOR-flavoured water, of which 'Bullets & Rocks', a collaboration with South Carolina folkie Iron & Wine, is a glaring example.

■ NOEL GARDNER

6

San Cisco

Gracetown

Island City Records



Australian sunshine kids San Cisco's 2012 debut was a

cheerful mash of indie-pop and Britpop singalongs. As single 'Too Much Time Together' attests, polished follow-up 'Gracetown' is an even poppier confection, sugared with breathless adolescent crushes on opener 'Run' and syrupy R&B on vocoder jam 'Super Slow'. While suffused with the giddy rush of love, the rubbery funk of 'Jealousy' (featuring The Pretures' Isabella Manfredi) and frontman Jordi Davieson's sorrowful mood on the synth-smeared 'Snow' add darker hues. Even so, the corny puns of 'Skool' ("English was never my forte but I fought for you") and the shameless way 'About You' cribbs lines from *Mary Poppins* find the Freemantle quartet refusing to grow up, thank goodness.

■ STUART HUGGETT

8

Soko

My Dreams Dictate My Reality Because Music



Arriving three years after her debut 'I Thought

I Was An Alien' and its viral hit 'We Might Be Dead Tomorrow', Soko's second album is smeared with the fingerprints of Ariel Pink. The LA provocateur and the French singer/actress once dated, collaborating on 'Monster Love', taken from Soko's 2013 short film of the same name. It appears here, languid and indebted to Beach House atmospherics. A similar fug clouds the whole record, but when it lifts, as on the breezy 'Bad Poetry', the 29-year-old's skew-whiff pop instincts are uncovered. Best is new Pink collab 'Lovetrap', which quotes from Pink's own 'Kinski Assassin' before a call-and-response between the two plays out over buzzing synths.

■ BEN HOMEWOOD

7

Godspeed You! Black Emperor Asunder, Sweet And Other Distress

Heavy drones and
a rare hint of optimism
from the gloomy
Canadian post-rockers



Twenty-one years have passed since their formation, but Montreal's apocalypse orchestra remain stubbornly outside the mainstream. Yes, there have been overtures from the establishment – 2012 comeback album 'Allelujah! Don't Bend! Ascend!' saw Godspeed You! Black Emperor awarded Canada's prestigious Polaris Music Prize – but the group chose to give away the \$30,000 prize money to fund music education in the prisons of their native Quebec, and skipped the awards ceremony, instead issuing a characteristically poetic communiqué ripping on the prize and its corporate sponsors.

All the same, it's possible to read a shift in the octet's artistic headspace. Where once their marches and crescendos were suffused with inky-black tragedy, increasingly it's possible to see the chinks of optimism in their sound. Opener 'Peasantry Or 'Light! Inside Of Light!' starts as a doom-drone clang with shades of Washington droners Earth, but by its triumphant mid-section it's opened up to include churning organs, flourishes of Klezmer fiddle and orchestral arrangements that

evoked the bucolic beauty of an English country garden more than the white-knuckle anxiety of a fascist state. Clocking in at just 40 minutes, 'Asunder, Sweet And Other Distress' features none of the spoken-word parts or field recordings that lent earlier albums their sense of cinematic breadth or sonic collage. Indeed, those longing for lashings more primo Godspeed may come away slightly short-changed – especially as two mid-album tracks, 'Lambs' Breath' and 'Asunder, Sweet', are largely given over to foggy ambient drones and string squalls that mass like dark rainclouds. Still, it all feels in the service of scene-setting for the record's final movement, 'Piss Crowns Are Trebled'. One of the highlights of Godspeed's catalogue to date, it comes on like a cosmic struggle between darkness and light, spry violins dancing in a sea of blackened guitar dirge, and the whole thing gradually gaining weight before a final splenetic eruption of graceful rage. Because they write music without words, you're forced to find meaning in the substance of Godspeed's music. Their vision remains a bleak one – but it makes resistance sound holy, and love sound like a revolutionary act.

■ LOUIS PATTON

8

THE DETAILS

► **RELEASE DATE** March 30 ► **LABEL** Constellation ► **PRODUCER** Greg Norman ► **LENGTH** 40:23 ► **TRACKLISTING** ► 1. Peasantry Or 'Light! Inside Of Light!' ► 2. Lambs' Breath ► 3. Asunder, Sweet ► 4. Piss Crowns Are Trebled ► **BEST TRACK** Piss Crowns Are Trebled

NME

**BASEMENT
SESSIONS**

SUPPORTED BY



SPIRIT FLAVOURED BEERS

#FOLLOWTHECROW



@DEADCROWBEER



THE BOHICAS LIVE!

CHECK OUT THE VIDEOS
AT NME.COM/VIDEO

drinkaware.co.uk for the facts

NME

TICKETS

YOUR ONE STOP SHOP FOR TICKETS

GIGS

FESTIVALS

COMEDY

& MORE

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

FILM

My Secret World – The Story Of Sarah Records

A revealing reassessment of
the pioneering indie label
often dismissed as 'twee'



In *How Soon Is Now?*, Richard King's 2012 book on British independent labels, Bristol's Sarah Records barely gets a mention – just one rather off-hand comment in a footnote. They never had a breakout band (although London's The Field Mice did well), but as this fascinating feature-length documentary – comprising all-new interviews and archive band footage – makes clear, a lack of commercial success only partially explains why the narrative of pop has largely forgotten the label, imagining instead that the only music coming out of Bristol in Sarah's lifetime (1987–1995) was trip-hop.

In *My Secret World* – directed by Lucy Dawkins, whose prior credits include videos for Smoke Fairies and Public Service Broadcasting – the couple who ran the label, Matt Haynes and Clare Wadd, say they knew trip-hop existed in Bristol, but it had nothing to do with them or their bands. The majority of those bands didn't even come from the city; neither did Haynes and Wadd originally, though they became closely associated with it.

The label is well overdue for a reappraisal – not least in this magazine, which gave Sarah an absolute kicking for most of its lifetime, while often, ironically, giving its bands wide coverage. Quotes from *NME* and *Melody Maker* appear on screen halfway through the film, including two from the notoriously barbed Steven Wells: "Sarah Records should be called Anti-punk Noel Edmonds Mister Blobby Pile of Pooh Rubbish Records" and, in a review of 'Loveblind' by Secret Shine, "This isn't

music, it's cancer." Haynes mentions that a Poppyheads single was once returned to him with shit in the envelope.

Why the hate? Maybe there's a clue in the subtitle of King's book, which is *The Madmen And Mavericks Who Made Independent Music, 1975–2005*, not 'The Madmen and Madwomen'. Although the majority of Sarah bands were all-male and the label was run by a man and a woman, *My Secret World* details how they positioned themselves as anti-masculine (hence calling themselves Sarah), resulting in the label being subjected to aggressive sexism from the music press (although their harshest *Melody Maker* critic was Sarra Manning) and possibly – in the case of perhaps their best band, Blueboy, whose singer Keith Girdler was gay – homophobia.

But the label had champions, too, particularly John Peel – who, we learn, read what Steven Wells said about 'Loveblind', then made it his single of the week. He understood instinctively what Sarah was – highly political without being brutish, anti-corporate but well organised and shrewd, in love with jangly, dreamy pop but never closed-minded or especially twee, the word always associated with it. It's taken many others, including us, two decades to catch up. With this film, their world suddenly doesn't seem so secret, and nor should it be. Now we understand that Sarah Records were pioneers and quiet revolutionaries. ■ PHIL HEBBLETHWAITE



►DIRECTOR Lucy Dawkins
►IN CINEMAS April

CINEMA

Fast & Furious 7



Fast & Furious 7 is actor Paul Walker's final film appearance – the 40-year-old

died in a car accident in November 2013, midway through shooting. Following tweaks and re-shoots featuring his brothers Caleb and Cody, *Saw* director James Wan's film retains the franchise's formula of thrills, spills and grilles. A convoluted plot follows Dominic Toretto (Vin Diesel) and his crew as they recover a surveillance device for a mysterious businessman ('80s action hero Kurt Russell) while trying to fend off vengeful enemy Deckard Shaw (Jason Statham). Mindless fight scenes and ludicrous action sequences follow, but bombastic entertainment gives way to a moving tribute just before the credits roll, as the film concludes with clips from Walker's various *F&F* appearances since 2001. ■ NICK LEVINE

6

CINEMA

Hackney's Finest



Taking its cues from the extreme corners of

Guy Ritchie's back catalogue, *Hackney's Finest* combines bloody violence, explicit drug use and knowingly stupid comedy. The debut feature from director Chris Bouchard begins with heroin-smoking protagonist Sirus introducing himself. A courier controller by day, he deals drugs on the side, to the ire of detective Priestly (*The Bill*'s Arin Alldridge). As Priestly plots to kill Sirus – who enlists the help of two doped-up Welsh-Jamaican gangsters (one of whom is played by *Skyfall*'s Enoch Frost, whose accent beggars belief) – the film spirals into a bloodbath. Scriptwriter Thorin Seex once squatted in Hackney, but his portrayal of east London's underbelly is ridiculous, and by the time heroin is being poured into open wounds, the effect is sickening. ■ BEN HOMEWOOD

5

CINEMA

The Face Of An Angel



Rather than basing *The Face Of An Angel* on the 2007 murder of British student Meredith Kercher, the trials of the two students accused of the killing and the global media circus that followed, director Michael Winterbottom channels fact through fiction to examine wider themes. An excellent cast – including a film debut from model Cara Delevingne

as student Melanie, *Inglourious Basterds*' Daniel Brühl as a Winterbottom-ish director and Kate Beckinsale (*Underworld*) as a US journalist – act out a version of a story that has been buried beneath years of tabloid headlines. It's an approach that avoids the clichés of whodunnits and the legal minefield of writing about an ongoing court case, instead meditating on love, loss and the subjective nature of truth. ■ ANGUS BATEY

8

CINEMA

Blade Runner: The Final Cut



Released in 2007 to mark the film's 25th anniversary and now back in cinemas after the announcement of a sequel, *Blade Runner: The Final Cut* is the only version over which director Ridley Scott had total artistic control. With the clunky voiceover and studio-inserted "happy ending" that marred the 1982 original removed, the

haunting story based on Philip K Dick's 1968 novel *Do Androids Dream Of Electric Sheep?* is allowed to unfold with fascinating ambiguity. It follows special agent Rick Deckard (Harrison Ford) as he hunts four replicants (androids) in a futuristic LA. Scott's vision of a drizzly dystopian metropolis remains intoxicating and Deckard's final encounter with replicant leader Roy Batty (Rutger Hauer) is stunning. ■ NICK LEVINE

9

Catfish & The Bottlemen

O2 Academy, Leeds

Monday, March 23

Technical glitches, flares and
mayhem as Van McCann's
band kick off their UK tour

PHOTO BY ANDY HUGHES

▶ "This is a nightmare!" rages Catfish & The Bottlemen frontman Van McCann as technical gremlins beset the first night of his band's latest UK tour. But he won't be beaten – when the swaggering garage rock of second track 'Pacifier' is halted by problems with drummer Bob Hall's kit, McCann plays an impromptu solo version of B-side 'Asa', and the manic 2,000-strong crowd leers along as if it's the encore. After that, the Llandudno four-piece's unpretentious choruses and big-hearted sincerity incite bedlam; lairy fans vault onto each others' shoulders and pints fly overhead. During 'Homesick', McCann lets the audience take over for another communal bellow-along. He's interrupted once more during closer 'Tyrants', when someone sparks a flare and the sound is cut off, prompting the crowd to chant "You wanker!" at the perpetrator. Catfish restart and, as they thrash to a climax, Van's earlier problems disappear with the smoke. ■ GARY RYAN

7

PRIORITY

Get tickets 48 hours before general release.
Only on Priority. Only on O2. [Search O2 Priority](#).

O₂



Catfish &
The Bottlemen's
Van McCann
onstage in
Leeds

Morrissey

First Direct Arena, Leeds

Friday, March 20

On his first UK tour since 2011, Moz is on royals-baiting, shirt-stripping form

It's International Happiness Day, but there's concern among Morrissey's disciples in Leeds tonight. Last year brought revelations that Moz had undergone treatment for cancer, and his health issues are ongoing. Ten days prior to tonight's show, he cancelled an already rescheduled gig in Holland owing to flu.

Yet caution turns to celebration as soon as he strides onstage and greets us by booming, "The pleasure, the privilege is mine," before his band shudder into a monstrously powerful opening of 'The Queen Is Dead' (accompanied by

Photoshopped images of Her Maj raising two middle fingers) and 'Suedehead'. It's belligerent business as usual: a limber Moz, match fit at 55, self-flagellating with his microphone lead and spewing anti-monarchy bile. He appears both humbled and invigorated by the crowd, and stretches to press the flesh with every fan who surfs to the front.

Although tonight represents the closest this tour comes to a homecoming gig, it isn't sold out. The audience is intergenerational, with mums, dads and their teenage kids rubbing shoulders with the quiff-raff chanting Morrissey's name. The setlist is heavily skewed towards latest album 'World Peace Is None Of Your Business', which felt like Moz taking a gap year from his usual influences,

travelling the globe to discover Arabian pipes, flamenco guitars and didgeridoos.

He shakes maracas during the irresistible 'Staircase At The University', all flamenco frottage and blaring trumpets and a wry Morrissey lyric ("If you don't get three A's/Her sweet daddy said/You're no child of mine and you're dead") about the suicide of an exam-pressured girl. His band – including longtime collaborator Boz Boorer and newly added multi-instrumentalist Gustavo Manzur – translate the record's world-music subtleties live, and go hell for (vegan) leather during the likes of The Smiths' punky 'What She Said'.

Before a swoonsome and sumptuous 'I'm Throwing My Arms Around Paris', Moz arches an eyebrow and says, "I can't imagine in my wildest dreams – and my dreams are very wild – anybody being inspired by or interested in the next election. We are all screwed!" You could argue it's a glib statement that plays into the hands of naysayers who peg Moz as a rich old man out of touch with how people feel about austerity, but it reaps a massive cheer from the faithful. Mostly, though, Morrissey lets his music do the talking. His failure to address the extent of his recent flirtation with mortality enhances the portentous quality of his lyrics, such as when he sings "I have no use for tomorrow!" on 'One Of Our Own'.

MATCH FIT AT 55, HE SELF-FLAGELLATES WITH HIS MIC LEAD

Triumphant torch song 'Trouble Loves Me' – essentially his 'My Way' – sees him drop to his knees theatrically to deliver it with the vigour of a diva facing her final curtain call. On 'The World Is Full Of Crashing Bores', he spits out the words "More lock-jawed pop stars/Thicker than pig shit/Nothing to convey/So scared to show intelligence/It might smear their lovely career", like he's just eaten Sam Smith alive and is flossing the beige remains from between his teeth.

After a blistering two-pronged attack of 'Stop Me If You Think You've Heard This One Before' and 'Everyday Is Like Sunday', he drops 'The Bullfighter Dies', an-all-puns-blazing ("gaga in Malaga") revenge fantasy where you root for the bull. Moz has been proselytising about vegetarianism for years (and the venue is characteristically meat-free tonight), but the disturbing guitar squall of 'Meat Is Murder' reminds us that he's still an artist with the power to change lifestyles. Gruesome footage of cute piglets and chicks being mulched prompts some to close their eyes or look at



SETLIST

- ▶ The Queen Is Dead
- ▶ Suedehead
- ▶ Staircase At The University
- ▶ World Peace Is None Of Your Business
- ▶ Kiss Me A Lot
- ▶ Istanbul
- ▶ I'm Throwing My Arms Around Paris
- ▶ Neal Cassady Drops Dead
- ▶ One Of Our Own
- ▶ Trouble Loves Me
- ▶ Scandinavia
- ▶ What She Said
- ▶ Irish Blood, English Heart
- ▶ Kick The Bride Down The Aisle
- ▶ The World Is Full Of Crashing Bores
- ▶ Stop Me If You Think You've Heard This One Before
- ▶ Everyday Is Like Sunday
- ▶ The Bullfighter Dies
- ▶ Meat Is Murder
- ▶ First Of The Gang To Die



Moz points the finger in Leeds

THE VIEW FROM THE CROWD



Samuel Gordon, 25, Leeds

"I've seen him before, but couldn't miss this as I feel it might be one of the last times I see him. I feel like he might be on his way to meet the big man in the sky."



Molly Mackay, 17, County Down

"It's been the best night of my life. I'm in love with him. After 'Meat Is Murder', I'm not eating meat again. I've feel like I've personally let Morrissey down – I'm going to go home and have a long hard think about my previous meat eating!"



Jessica Ashdown, 17, County Down

"Morrissey was incredible, but the audience were a bit boring. We stood up and started dancing during 'Everyday Is Like Sunday', and the woman behind us yelled, 'If you want to behave like that, go to a Take That concert!'"



William Charles Jones, 23, Leeds

"His performance was hampered by the fact he might be a little old, but even though he was a little slower than when I've seen him in the past, he was still quite wonderful – and his lead guitarist is Boz Boorer, who is a god among men!"

their phones; but there are teenagers responding with enough rage to prompt Ronald McDonald to move to a safe house.

This isn't a greatest-hits set, and there murmurs of dissent over the lack of Smiths songs outside afterwards. For the encore, Morrissey says it's great to be back on "the Leeds side-streets that you slip down", but just as everyone's gearing up for 'Panic', he tears through a mariachi carnival rework of 'The First Of The Gang To Die' – from 2004's 'You Are The Quarry' – ritualistically tossing his shirt into the throng. As the audience rips it to shreds, you realise that the more things threaten to change for Morrissey, the more they stay the same. The health scares have made us realise that we're not going to have Moz forever; let's cherish him while we can. ■ GARY RYAN

9

MORE GIGS

Hyena Birthdays, London

Monday, March 23

Undeterred by the poor attendance, Telford's Hyena, fronted by the charismatic Jacob Ball, lay waste to Birthdays' basement with their brand of merrily corrosive complaint rock. Tonight's show is full of eruptive dynamics, melody-stroked misery and off-kilter guitar solos. In 'Come Down To Hilo', Hyena have one of the year's finest rock songs. Imagine a mentally ill Pearl Jam out-riffing Pulled Apart By Horses at their most thunderous. With other alt-rock revivalists (Yuck, Surfer Blood) traversing the polite end of the genre, this Therapy?-esque fierceness will be the making of this quartet. The next addition to Britain's heavy-rock elite.

■ JOHN CALVERT

9

Hookworms Oval Space, London

Saturday, March 21

Leeds five-piece Hookworms have only played sporadically since releasing second album 'The Hum' last November, and this rare London gig doesn't start well: it's 20 minutes past stage time and frontman MJ is still setting up. Eventually he removes his glasses and Hookworms begin to unlock their explosive, intense noise. Their day jobs prevent them from touring that often, and they attack 'The Impasse' and 'Beginners' as if playing them for the first time. The monstrous 'On Leaving' prompts a crowdsurfer, drawing smiles from the band, and the riff-heavy 'Radio Tokyo' whips up a perfect storm of heady noise. You're left feeling Hookworms could be much bigger than their current nine-to-five routine allows.

■ DAVID RENSHAW

8

Wolf Alice



Oran Mor, Glasgow
Monday, March 23

Two new tracks prove the grungy foursome still have a few surprises up their sleeves

Wolf Alice have been a buzz band for so damn long now, it's a wonder we haven't all grown inured to the drone, as you would when some never-ending construction job is going on outside your window. With the June release of debut album 'My Love Is Cool' edging closer, however, the time is approaching for them to deliver once and for all on all that early promise. And on tonight's evidence, it's looking good.

The raw materials have always been there, of course, and in Ellie Rowsell, Wolf Alice have a frontwoman who's able to shift between sickly-sweetness and startling ferocity, a presence so magnetic that guitarist Joff Oddie

and bassist Theo Ellis have to crash and career around the stage just to keep up. Over the last 18 months, the quartet have built an enviably deep back catalogue – to the extent that there's no space on the album for songs like 'Storms' and 'She' – but it's a pair of more unfamiliar tracks which pique the interest tonight. The first is 'The Wonderwhy', an alt-rock reverie that shifts and swells into a wholly expected crescendo, but which ends with the entirely unexpected sight of Rowsell indulging a spoken-word part.

The second is the coquettish electro-scurz of 'Soapy Water', which is given its live debut this evening, and even taking into account Oddie's decision to put aside his guitar in favour of a malfunctioning electronic Omnicord, it's an obvious, if low-key, highlight. At a stage where most new bands have already nailed their colours to the mast, Wolf Alice still have a surprise or two up their sleeves. ■ BARRY NICOLSON

SETLIST

- Storms
- She
- Your Love's Where
- 90 Mile Beach
- You're A Germ
- The Wonderwhy
- Soapy Water
- Blush
- Bros
- Giant Peach
- White Leather
- Moaning Lisa Smile

8

Warpaint

The Institute, Birmingham
Friday, March 20

The Los Angeles four-piece slip two new tunes into their bewitching blend of dub, post-punk and folk

“People rag on this city,” Theresa Wayman tells an assortment of Birmingham’s balding dads and hip teens in a charming LA drawl, “but I like it *a lot*.” Murmurs of approval drift from the front rows. “So people need to shut the fuck up!” she adds, prompting uproar. After 18 months on the road, Warpaint’s return – this is the first night of a UK tour that follows the release of two standalone new songs – feels disarmingly euphoric.

It’s all the more impressive, given their scant source material. Five years ago, debut album ‘The Fool’ was a cross-genre lightning rod, weaving together dub acoustics, candlelit folk intimacy and doomy post-punk squall. It felt like an eerie return to Joy Division’s monochrome Chernobyl, now a wilderness of untamed flora. Four years later, ‘Warpaint’ rediscovered the ritual and mystery of folk via moody trip-hop, but at times its eddying swirls grated; unlike anything on ‘The Fool’, its haziest passages left casual listeners behind.

Onstage, the four-piece come alive, with disco twirls and Egyptian dances that underscore something sometimes lost in that vibe-heavy record: Warpaint are *fun*. But after handclaps herald their self-titled theme, momentum wanes. Drummer Stella Mozgawa has a masterful way of teasing the off-beat, but tonight she’s frustrated by technical issues, eyeballing the crew with exasperation as choruses land jarringly out of time. Luckily, chemistry prevails. Singer and guitarist Emily Kokal is quietly ecstatic, her eyes busy with wonder, while her counterpart Theresa beams

wildly and laughs between songs. In broodier sections the singers retreat toward bassist Jenny Lee Lindberg, turning their backs to the crowd, as if telepathically occupied. Propelled by Emily and Theresa’s skyward chorus, ‘Undertow’ feels positively celestial.

The first of two new songs is the iffy ‘No Way Out’, a dark, jazzy lullaby that walks the tightrope between odyssey and oddity for seven long minutes. Still, it’s greeted like an old friend: the crowd erupt in yelping fits, with as much hip-wagging as the rammed floor allows. “I just can’t keep it together any more,” Emily says at its close, attracting a few startled looks. “Something to do with your pants?” offers Jenny. Emily grins. “I just wanna play something where I can lose my shit!” With that, excellence resumes.

‘Composure’ beams us into a universe of ghostly mantras and discordant flurries, and Emily struts across the stage, twirling her mic like a lasso. Having delivered a homily to Birmingham’s canals, Theresa downs her guitar for ‘Love Is To Die’ and invites an adoring singalong. Then, having passed a fan her mic, she beckons the band into a clamorous shamanic-shanty outro. The

RAMBUNCTIOUS STOMPING THREATENS TO BRING DOWN THE ORNATE BALCONY

summit of the set is ‘Keep It Healthy’, which spins its Gaelic yarn over a riff that sounds like Jonny Greenwood discovering a lost-soul commune in haunted woods, before the teasing playground chants of ‘Disco//Very’ tap into an old-school hip-hop bounce. After incandescent closer ‘Burgundy’, rambunctious stomping threatens to bring down the ornate 19th-century balcony.

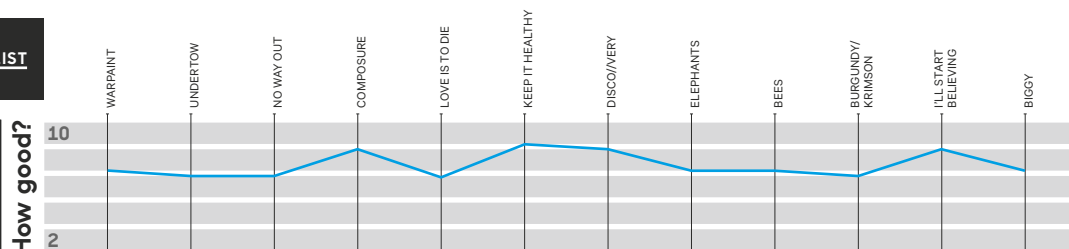
Minutes later, Warpaint return for an encore with the night’s other new number, ‘I’ll Start Believing’, just a few days young and getting only its second outing. It’s captivating: they seem less nervous than mischievous, chanting its chipper chorus – “*I’ll start believing in you now!*” – with gimlet-eyed glee. Could it suggest a straighter, potentially punky new direction? An intriguing thought, but either way, Emily’s spellbound aura hasn’t budged. As closer

‘Biggy’ winds down, she hovers over the front barrier, like Juliet on her balcony, and stares deep into the crowd with an expression of total fascination. To paraphrase a besotted Romeo, our eyes will twinkle in their spheres ‘til they return.

■ JAZZ MONROE



SETLIST





Warpaint: (l-r) Jenny Lee Lindberg, Theresa Wayman, Stella Mozgawa and Emily Kokal

THE VIEW FROM THE CROWD



Caitlin, 19

"I got the train from Coventry to come here. This is the third time I've seen them, and it was the best. Last time the crowd just stood there, but this time everyone was proper loving it! I could tell because I kept getting squashed by the people in front of me."



Kate, 19

"The best bit was when I finally got to the front and pushed past everyone! It's my first time seeing them and they played my favourite song, 'Burgundy', which was so amazing. Everyone was getting involved, and they're so comfortable interacting with the crowd."



Mary, 20

"It was AMAZING. Every single song made my life. There's this power in the songs – it just comes out of them. It was indescribable, really. That's all you can say!"



Neve, 20

"It exceeded all expectations – so chilled out but mad as well. My favourite is 'Love Is To Die'. They have this weird energy onstage, and the way they connect with the audience is so good."

MORE GIGS

Purling Hiss Bleach, Brighton

Saturday, March 21

Once a muddy solo outlet for singer-guitarist Mike Polizzi, Philadelphia's Purling Hiss have grown into a fiery, tune-packing psych-punk trio. Despite the Dinosaur Jr-meets-Parquet Courts appeal of recent albums 'Water On Mars' (produced by The War On Drugs' Adam Granduciel) and last year's 'Weiridon', they're still a cult concern, but a medium turnout doesn't dampen their thunder. A ringing 'Forcefield Of Solitude' and the slurred churn of 'Six Ways To Sunday' find Polizzi dropping to his knees, eyes closed, knocking out blistering Crazy Horse solos. Feeding his mic into the amps during howling finale 'Learning Slowly', Polizzi's skills flatten the competition.

■ STUART HUGGETT

8

The Garden 100 Club, London

Thursday, March 19

Photogenic Cali twins The Garden (Wyatt and Fletcher Shears) love to present themselves as avant-garde art-pranksters. Tonight, there's a girl onstage dressed as an apple. There are also absurdist micro-songs, forays into jungle-rap barminess and spoken-word poetry sessions. This frustrating pretence gets in the way of the boys' true calling as a very marketable, extremely effective punk band, fronted by a couple of real-life models with all the dirty glamour and insouciant cool of readymade rock stars. Naturally, tonight's female-heavy crowd lose it to 'The Gorilla's' urgent psychobilly, before the West Coast hardcore of 'I'm A Woman' ends in a stage invasion, showing The Garden at their gnarly best.

■ JOHN CALVERT

8

Run The Jewels



Stubb's BBQ, Austin, Texas
Friday, March 20

Gloomy weather and a torn shoulder muscle don't hinder El-P and Killer Mike's thunderous SXSW show

This is definitely not barbecue weather. At the tail end of Austin's SXSW festival, the huge Texan sky is one solid, miserable shade of grey, it's pissing it down and the dusty ground of outdoor venue Stubb's has been rendered a soggy sandpit.

SETLIST

- Run The Jewels
- Oh My Darling Don't Cry
- Blockbuster Night Part 1
- Banana Clipper
- 36" Chain
- Sea Legs
- Close Your Eyes (And Count To Fuck)
- Pew Pew Pew
- Lie, Cheat, Steal
- Early
- Get It
- A Christmas Fucking Miracle

sunny SXSW. But as the chewy, thunderous 'Oh My Darling Don't Cry' convulses out of the PA, the plastic-swathed audience jump and whoop en masse.

If anything's affecting the way this dynamic duo play today, it's Mike's recent shoulder injury, sustained at the start of the festival

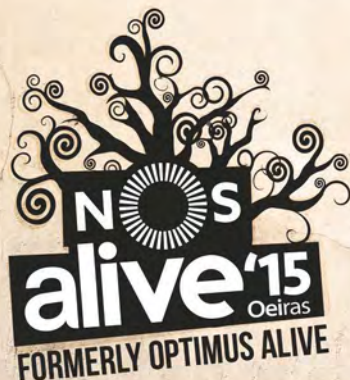
when, during 'Banana Clipper', an enraged audience member stormed the stage and attempted to attack them, later claiming they'd stolen his lyrics and owed him money. This afternoon, Mike tells the crowd that he had to fly home to Atlanta, where he was diagnosed with a torn rotator cuff, advised to wear a sling and take some time off. "I was like, 'Doctor, I'm not leaving the road,'" he booms to cheers. "The tour goes on!"

With beats as squelchy as the ground below, 'Blockbuster Night Part 1' rattles and quakes as the pair leap rabidly across the stage. Sure, one of Mike's arms is noticeably giving it less showbiz razzle-dazzle than the other, but if you were here for some *Lord Of The Dance* shit, you've come to the wrong show. "Last time we did this song, it was interrupted," says El-P before 'Banana Clipper'. Mike adds, "If you interrupt this song we'll beat the fuck out of you", but the huge grin on his face means it's hard to take him seriously. It's this sense of fun that makes Run The Jewels such an electrifying proposition. Like a hip-hop buddy movie, these two have got each other's backs to the end. "That's why I show up to work every day," says El-P, proudly looking on as Mike attempts a couple of cheerleader dance moves at the end of an incendiary 'Lie, Cheat, Steal'. Barbecue weather it isn't, but party weather it unquestionably is.

■ LEONIE COOPER

ONLY 8 MINUTES FROM LISBON'S VIBRANT DOWNTOWN AND 15 MINUTES FROM THE BEACH.

THIS IS EUROPE'S BEST SUMMER FESTIVAL HOLIDAY EXPERIENCE!



9 • 10 • 11 JULY
LISBON • PORTUGAL

"ONE OF THE STRONGEST LINE-UPS OF THE UPCOMING FESTIVAL SEASON" IN XFM

MUSE • THE PRODIGY • DISCLOSURE LIVE
SAM SMITH • MUMFORD & SONS • ALT-J • STROMAE

BEN HARPER & THE INNOCENT CRIMINALS • JAMES BLAKE • THE JESUS AND MARY CHAIN

ROÍSÍN MURPHY • METRONOMY • AZEALIA BANKS • JAMES BAY

KODALINE • COUNTING CROWS • JESSIE WARE • FUTURE ISLANDS

FLUME • TIGA LIVE • THE WOMBATS • SHEPPARD • SLEAFORD MODS

YOUNG FATHERS • THE TING TINGS • MARMOZETS • BLEACHERS

FLIGHT FACILITIES • TEN WALLS • JULIO BASHMORE

BREACH • BENJI B • ECLAIR FIFI

+ MANY MORE AT NOSALIVE.COM



3-DAY PASS
ONLY £81,25

TICKETS AT SEETICKETS.COM, TICKETWEB.CO.UK, PLANETFESTIVAL.CO.UK AND NOSALIVE.COM

KOKO Every Friday 10PM - 4AM **CLUB NME**

FRI 03 APRIL
AS ELEPHANTS ARE
+ HIGH TYDE
 DJ ED WILDER / DJ ALANA B DEVOTION

FRI 10 APRIL
TROPKILLAZ
+ AFRIKAN BOY

FRI 17 APRIL
JULY TALK
+ GET INUIT

FRI 24 APRIL
DEXTERS
+ TRAMPOLINE

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

*VALID FROM 03 APRIL - 24 APRIL / STRICTLY OVER 18S ONLY / FIRST 100 FREE / £5 B4 11PM / £7 AFTER / STUDENTS £4 ALL NIGHT WITH VALID STUDENT CARD / ID IS REQUIRED / NIGHT OF ADMISSION RESERVED
 0844 847 2258 / WWW.KOKO.UK.COM

**GET YOUR
 GIG IN NME
 020 3148 6705**

GREAT NORTHERN MOD & SKA FESTIVAL

THE CRAIG CHARLES FUNK & SOUL CLUB **THE SELECTER**
DJ SET **BAD MANNERS**

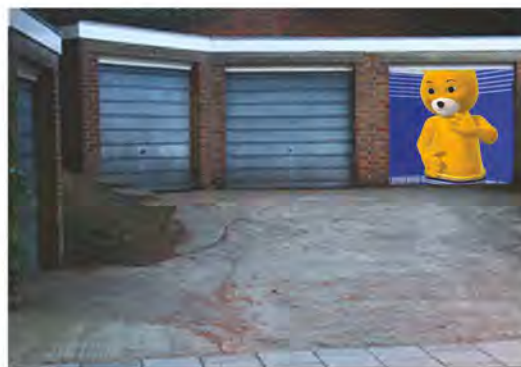
SECRET AFFAIR **THE LAMBRETTAS** **CHORDS UK** **THE TALKS**

& Many more acts to be confirmed...

Plus... **28th, 29th & 30th August 2015**
 - Scooter Rally and Ride Out Thorp Perrow, Bedale
 - Show and Shine (Various classes, custom and classic) North Yorkshire
 - Fairground
 - Childrens Activities and Crafts
 - Camping with great facilities in picturesque surroundings.

For more information and ticket prices, please visit our website at:
www.greatnorthernfestivals.com

HAPPYNESS IN CONCERT



- may** 5 - HARE AND HOUNDS, BIRMINGHAM, UK
 6 - THE LOUISIANA, BRISTOL, UK
 7 - SOUP KITCHEN, MANCHESTER, UK
 8 - SNEAKY PETE'S, EDINBURGH, UK
 9 - THINK TANK, NEWCASTLE, UK
 13 - BOSTON MUSIC ROOM, LONDON, UK
 14 - THE GREAT ESCAPE, BRIGHTON, UK

*** WITH CRUSHED BEAKS**

TICKETS FROM SEETICKETS.COM // "WEIRD LITTLE BIRTHDAY" OUT MARCH 30TH ON MOSHI MOSHI RECORDS.

academy events present

THE BLOW MONKEYS

ANTARCTIC MONKEYS

AUTUMN 2015 PLUS SPECIAL GUESTS

11/09 O. ABC2 GLASGOW
 12/09 O. ACADEMY2 NEWCASTLE
 07/11 O. ACADEMY3 BIRMINGHAM
 13/11 O. ACADEMY2 LIVERPOOL
 14/11 O. ACADEMY2 SHEFFIELD
 27/11 O. ACADEMY2 ISLINGTON
 28/11 O. ACADEMY2 OXFORD

SUNDAY 12TH APRIL
O2 ACADEMY2 LIVERPOOL
 TICKETWEB.CO.UK • 0844 477 2000

TICKETWEB.CO.UK • 0844 477 2000
 ANTARCTICMONKEYS.COM

SWERVEDRIVER **tour: may 2015**
 I wasn't born to lose you

tue 12	wedgewood rooms	portsmouth
wed 13	the haunt	brighton
thu 14	clwb ifor bach	cardiff
fri 15	O2 academy2	birmingham
sat 16	the ruby lounge	manchester
mon 18	corporation	sheffield
tue 19	king tut's wah wah hut	glasgow
wed 20	O2 academy2	liverpool
thu 21	fibbers	york
fri 22	O2 academy2	oxford
sun 24	thekla	bristol
mon 25	the bodega social club	nottingham
tue 26	arts centre	norwich
wed 27	scala	london

an academy events presentation by arrangement with ITB
 TICKETWEB.CO.UK • 0844 477 2000

PRIORITY

Be the first in line with Priority Tickets.

Get access to thousands of gigs 48 hours before general release at The O₂, O₂ Academy venues and loads more fantastic venues nationwide.

Be more dog

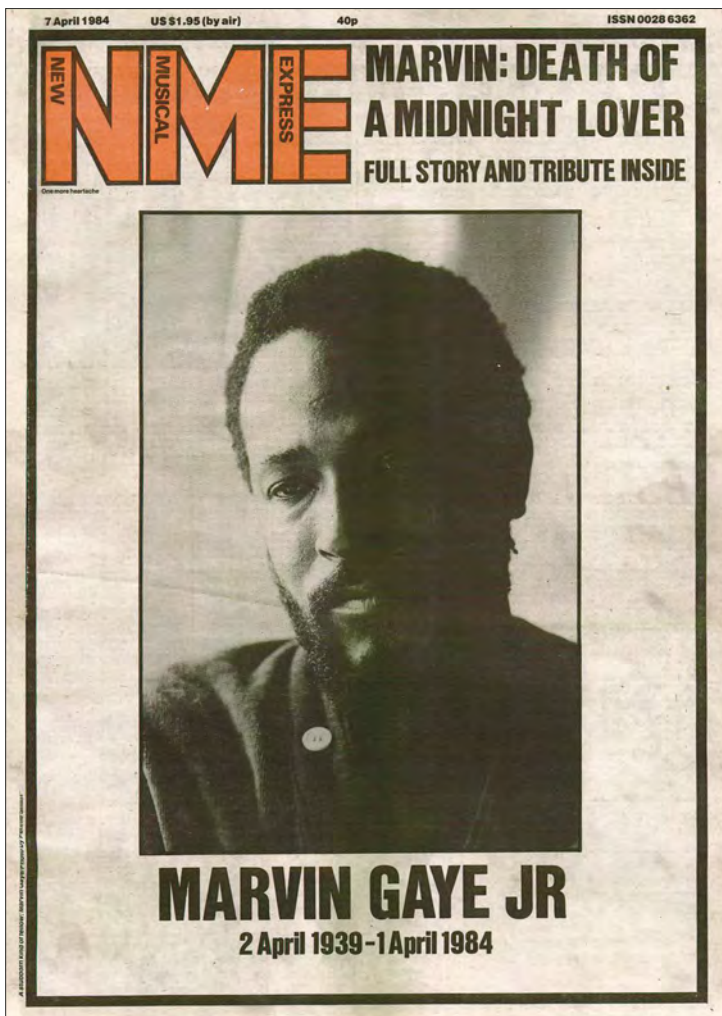
Download Priority in your app store



Once they're gone, they're gone. Terms apply.

O₂

THIS WEEK IN 1984



Gaye gone

The legendary soul singer dies in LA, shot by his own father

Marvin Gaye's 69-year-old father, a retired minister at the Holiness Church in Los Angeles, is being held on charges of homicide after the fatal shooting of the soul star, aged 44, in his parental home on April 1. The shooting, reports claim, was the result of an argument between Gaye and his father – also named Marvin – over the unspecified contents of a letter relating to “an insurance matter”. The argument extended from Saturday night to Sunday morning, when Marvin pushed his father out of his room and Gaye Snr returned with a .38 calibre handgun and shot his son twice in the chest. Surgery proved hopeless and Gaye was pronounced dead at 1.01pm.

“There has been some bad blood between father and son,” said Lieutenant Bob Martin, the head detective working on the case, “but we don’t know the extent of it or whether there had been any previous violent exchanges.” Marvin Gaye Snr was said to have cooperated fully with the police on his arrest.

AT HOME WITH CHER

NME's Kristine McKenna visits Cher in her Egyptian-pyramid-like LA home, full of gigantic loveseats and snakeskin-framed mirrors. Currently breaking into films, she's dating Val Kilmer amid a relatively calm period in her romantic life. “My past is not pretty,” she says, “and once I left Sonny [Bono, ex-husband and musical partner] it all began to change for the better... David Geffen was very stable and Gene Simmons was also more stable than I was, [but] I married Greg Allman and he was certainly a destructive person.”

POP PUPPETS

Perusing the chart, NME's Richard Cook is struck by the number of identikit new romantic pop pretenders he finds clawing their way into the spotlight, from Wang Chung, Tears For Fears and China Crisis to Nik Kershaw, Howard Jones and Kajagoogoo. “I’ve made mistakes,” Kershaw tells him of his grooming by the industry, “the odd photo session I shouldn’t have done and is on file. People look at it and say, ‘That’s Nik Kershaw – he looks like a poof!’”

REVIEWED THIS WEEK



Ultravox
– ‘Lament’

“Their work is fraudulent: they are too ‘tasteful’

and ‘restrained’ to even allow themselves to be carried away by their own pretensions.”

■ CHARLES SHAAR MURRAY

ALSO IN THE ISSUE

► Sandie Shaw's version of ‘Hand In Glove’ is named Single Of The Week, reviewer Adrian Thrills noting that “the collaboration [with The Smiths] is a remarkable success”.

► Julian Cope is reviewed, slashing his torso with a broken mic at Hammersmith Palais.

► Opposite the sad news of Marvin Gaye's shooting, the unfortunate headline ‘Eat lead, TV eyes!’ heralds a TV series based around Mike Spillane's Mike Hammer character.

NME

NME EDITORIAL (Call 020 3148 + ext)

EDITOR Mike Williams
EDITOR'S PA Karen Walter (ext 6864)
EDITOR, NME.COM Greg Cochran (ext 6892)

DEPUTY EDITOR, NME.COM Lucy Jones (ext 6867)
ASSISTANT EDITOR Tom Howard (ext 6866)
ASSISTANT EDITOR, NME.COM Al Horner (ext 6847)
FEATURES EDITOR Laura Snapes (ext 6874)
REVIEWS EDITOR Ben Howwood (ext 6894)
NEWS EDITOR Dan Stubbs (ext 6858)
NEW MUSIC EDITOR Matt Wilkinson (ext 6856)
ACTING DEPUTY NEWS EDITOR David Renshaw (ext 6877)
ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)

ACTING ART DIRECTOR Tony Ennis
DESIGNER Dani Liqueri
DIGITAL DESIGNER Jon Moore

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

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

PRODUCER, NME.COM Jo Weakley
VIDEO PRODUCER Ryan Forde

WITH HELP FROM Mark Beaumont, Phil Hebblethwaite, Becky Redman

ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,
London SE1 0SU
GROUP ADVERTISING DIRECTOR Romano Sidoli
PA TO GROUP ADVERTISING DIRECTOR Kelly Litten (ext 2621)

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

BRAND MANAGER

Matthew Chalkley (ext 6722)

CREATIVE MEDIA MANAGER

Benedict Ramsley (ext 6783)

DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)

DISPLAY SALES EXECUTIVES

Steve Woollett (ext 2670)

Fred Buun (ext 2662)

LIVE & LABELS SENIOR SALES EXECUTIVE

Emma Martin (ext 6705)

HEAD OF PROJECT MANAGEMENT

Elisabeth Hempsall (ext 6726)

DIRECTOR OF INSIGHT

Amanda Wigginton (ext 3636)

REGIONAL BUSINESS DEVELOPMENT MANAGER

Oliver Scull (0161 872 2152)

AD PRODUCTION

Barry Skinner (ext 2538)

Laurie King (ext 6729)

CLASSIFIED SALES MANAGER

Laura Andrus (ext 2547)

CLASSIFIED SALES EXECUTIVE

Tom Spratt (ext 2611)

SYNDICATION MANAGER Lucy Cox (ext 5483)

SUBSCRIPTIONS MARKETING EXECUTIVE

Gemma Burnie (ext 6304)

INNOVATOR – INSERT SALES

Emma Young (ext 3704)

PUBLISHING

GROUP PRODUCTION MANAGER Tom Jennings

PRODUCTION CONTROLLER Lisa Clay

INTERNATIONAL EDITIONS

Bianca Foster-Hamilton (ext 5490)

MARKETING AND EVENTS EXECUTIVE

Charlotte Treadaway (ext 6779)

PUBLISHER Ellie Miles (ext 6775)

PUBLISHING DIRECTOR Jo Smalley

PA TO PUBLISHING DIRECTOR Zoe Roll (ext 6913)

© Time Inc. (UK) Ltd

Reproduction of any material without permission is strictly forbidden

Time Inc.

recycle

Printed on 100% recycled paper with 50% recycled fibre.

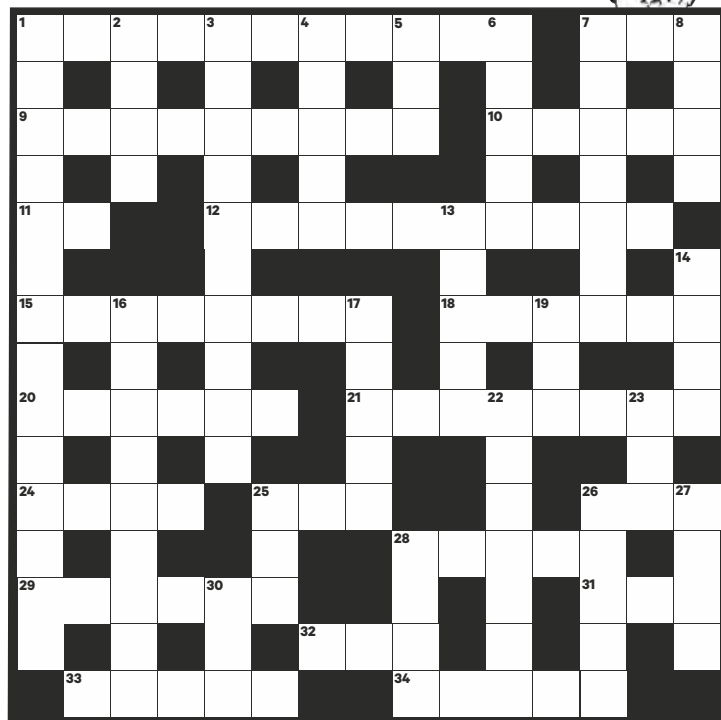
SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates: one-year rates (51 weekly issues) UK £135.31; Europe £154.40; United States (direct entry) \$235.15; rest of North America \$307.15; rest of the world £352.70. (Prices include contribution to postage). Payment by credit card or cheque (payable to Time Inc. (UK) Ltd). Credit card hotline (UK orders only): 0844 848 0848. Write to: NME Subscriptions, Time Inc. (UK) Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: +44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), email magsubscriptions@john.dentonson.co.uk or visit www.magsub.co.uk. BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170. email backissues@john.dentonson.co.uk or visit www.magsub.co.uk. LEGAL STUFF: NME is published weekly by Time Inc. (UK) Ltd, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) Ltd or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndham Peterborough. Distribution by Ripapage. Distributed by IPC Marketforce. © 2015 Time Inc. (UK) Ltd. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

CROSSWORD

Compiled by TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



CLUES ACROSS

1+9A Well, I knew who Johnny Marr was, but that's it. I'm Isaac, what did you say your name was again? (9-2-9)
7 (See 25 down)
9 (See 1 across)
10 Blink-182 album rush release '..... Of The State' (5)
11+12A I'm literally sick to death of hearing White Lies (7-4-2-4)
15 Catfish And The Bottlemen not feeling too good at being on the road (8)
18 The Ramones sent a 'Rocket To' by album (6)
20 Member of Arcade Fire making a comeback in Kano State, Nigeria (6)
21 (See 4 down)
24 Character from The Young Ones who charted with version of Traffic's 'Hole In My Shoe' (4)
25 Just a bit comatose on hearing G-Unit album (1-1-1)
26 "I got a ___ with Stanley, he said 'I'd come in handy'", from Squeeze's 'Up The Junction' (3)
28+27D Member of Animal

Collective can be found with some Paw Tracks (5-4)
29+26D Somehow Lee jams more like an old blues artist (6-5)
31 She created some 'Double Bubble Trouble' last year (1-1-1)
32 Legendary US record label in a misunderstanding (3)
33 Spectres' album appears to be a killer (5)
34 Suppose Ed Sullivan included TV On The Radio music (5)

CLUES DOWN

1 On your marks, get set... oh, I thought that was the starting gun, Sergio (5-3-6)
2 One of the Loveless brothers in Dreng (4)
3+28D "And one day she will see just how to say please, and get down on her knees", 1964 (7-3-4)
4+21A He was born Declan Patrick McManus in 1954 (5-8)
5 As sent by The Police with their 'Message In A Bottle' (1-1-1)

6 Alexander he was a 'Fake' R&B singer (5)
7 Hell Is For Heroes number is of no use, strangely (3-2-2)
8 Scottish folk-singer MacColl, father of Kirsty, his songs include 'Dirty Old Town' (4)
13 Tindersticks album in commemoration of a First World War battle site (5)
14 "She has a, we really do adore her", Texas (4)
16 "You made a first class fool out of me, but I'm as blind as a fool can be", 1971 (6-3)
17 (See 22 down)
19 He's changed a track on Wolf Alice's EP 'Blush' (3)
22+17D "I'm gonna call her on the telephone", 1978 (7-5)
23 Techno/acid house act getting into medieval folk music (3)
25+7A Specifically named single by Kodakline (3-3)
26 (See 29 across)
27 (See 28 across)
28 (See 3 down)
30 "To think I might not see those eyes, makes it so hard not to cry", 2004 (3)

MARCH 21 ANSWERS

ACROSS 1 Burning For No One, 9 Smoke And Mirrors, 10 Go Out, 11 OMG, 12 Opera, 14 I'm Free, 15+23D Distant Past, 17 Arrow, 18 No Fear, 20 Gun, 21 Debbie, 24 Satan, 27 Agape, 28 Ohio, 30 Let It Reign
DOWN 1 Boss Guitar, 2 Room On Fire, 3+19D I Get The Sweetest Feeling, 4 Gannon, 5 Oh My God, 6 Narrow Stairs, 7 Ono, 8 Easy Action, 13+29A Evan Dando, 16 One By One, 20+25D Get Away, 22 Fall, 26 Andy

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 14, 2015, to: Crossword, NME, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified by email.

THINGS WE LIKE

OBJECTS OF DESIRE



DVD

Foo Fighters: Sonic Highways

This eight-part HBO documentary, directed by Dave Grohl himself, follows the Foos as they visit legendary studios across the US to record their eighth studio album. Fingers crossed for the second series, which may well be filmed in the UK.

► BUY £11.75, amazon.co.uk

BOOK

Original Rockers by Richard King

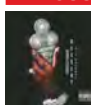


As online sales and downloads spell the demise of indie record stores, Richard King's smart account

romanticises the worth of the venerable institutions. ► BUY £15.19, waterstones.co.uk

MIXTAPE

Gucci Mane - 'Dessert'



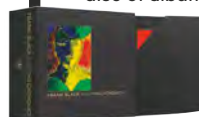
Last week, the jailed rapper managed to

put out 'Breakfast, Lunch And Dinner', and now he's following it up with a tasty three-song treat in the form of 'Dessert'. Listen in for collaborations with Mike Will Made It and more.

BOXSET

Frank Black And The Catholics: The Complete Recordings

The Pixies' lead yelper released six albums as Frank Black And The Catholics, collected in this seven-CD set, which contain a bonus disc of album sessions from



'Black Letter Days'. ► BUY £64.99, amazon.co.uk

BOOK

Respect Yourself: Stax Records and The Soul Explosion by Robert Gordon



This story charts the history of Stax, the soul label that, in its

'60s heyday, allied white and black business leaders and artists in segregated Memphis. ► BUY £7.99, waterstones.com

DVD

Lilyhammer Series 2



After his untouchable run as Sylvio Dante in *The Sopranos*, Steve Van Zandt brings his hunched severity to this comedy drama about a reformed gangster.

► BUY £17.75, amazon.co.uk

BOOK

Tape Op: The Book About Creative Music Recording, Volume 1 by Larry Crane



Perhaps best known for recording Elliott Smith, Larry Crane also runs record-engineering mag *Tape Op*. This collection features archive interviews with Smith and others.

► BUY £20, waterstones.co.uk

NEXT WEEK

**ALSO
IN NEXT
WEEK'S
ISSUE**

INTERVIEWS

Black Grape

**Everything
Everything**

Peter Hook

ALBUM REVIEWS

The Wombats

Waxahatchee

Squarepusher

Raekwon

CAUGHT LIVE

Charli XCX

The Vaccines

Nicki Minaj

Noel Gallagher

Weezer

Black Lips

**"Based on everything
I've witnessed, Kurt's suicide
note makes no sense"**

An interview with Brett Morgen,
director of *Kurt Cobain: Montage Of Heck*

On sale Wednesday, April 8

NME

THE PRODIGY

THE DAY IS MY ENEMY



THE NEW ALBUM OUT NOW

INCLUDES 'WILD FRONTIER', 'NASTY' & 'IBIZA' FT. SLEAFORD MODS
CD / GATEFOLD DOUBLE VINYL / DELUXE 3LP VINYL BOX / DL

"THE STRONGEST & MOST CONFIDENT PRODIGY ALBUM SINCE THE FAT OF THE LAND"
NME

"THE MOST EXCITING - AND MOST ANGRILY BRITISH - ALBUM OF THE YEAR"
KERRANG! *****

"THEY'VE DONE IT AGAIN"
MIXMAG - ALBUM OF THE MONTH



SCAN THE FOX

TO WIN TICKETS & LISTEN TO
TRACKS FROM THE ALBUM

DOWNLOAD THE BLIPPAR APP

THEPRODIGY.COM

