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THE
MACCABEES
THE



STAND FOR SOMETHING TOUR UK 2015

NEW HEADLINERS ANNOUNCED

DUTCH UNCLES

26TH SEPT // GLASGOW

NICE N SLEAZY

PALMA VIOLETS

10TH OCT // NORWICH

THE OWL SANCTUARY

LONELY
THE BRAVE

7TH NOV // BELFAST

LIMELIGHT

THE
WYTCHES

21ST NOV // SHEFFIELD

THE CORPORATION

BURY
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28TH NOV // CAMDEN

OUR BLACK HEART

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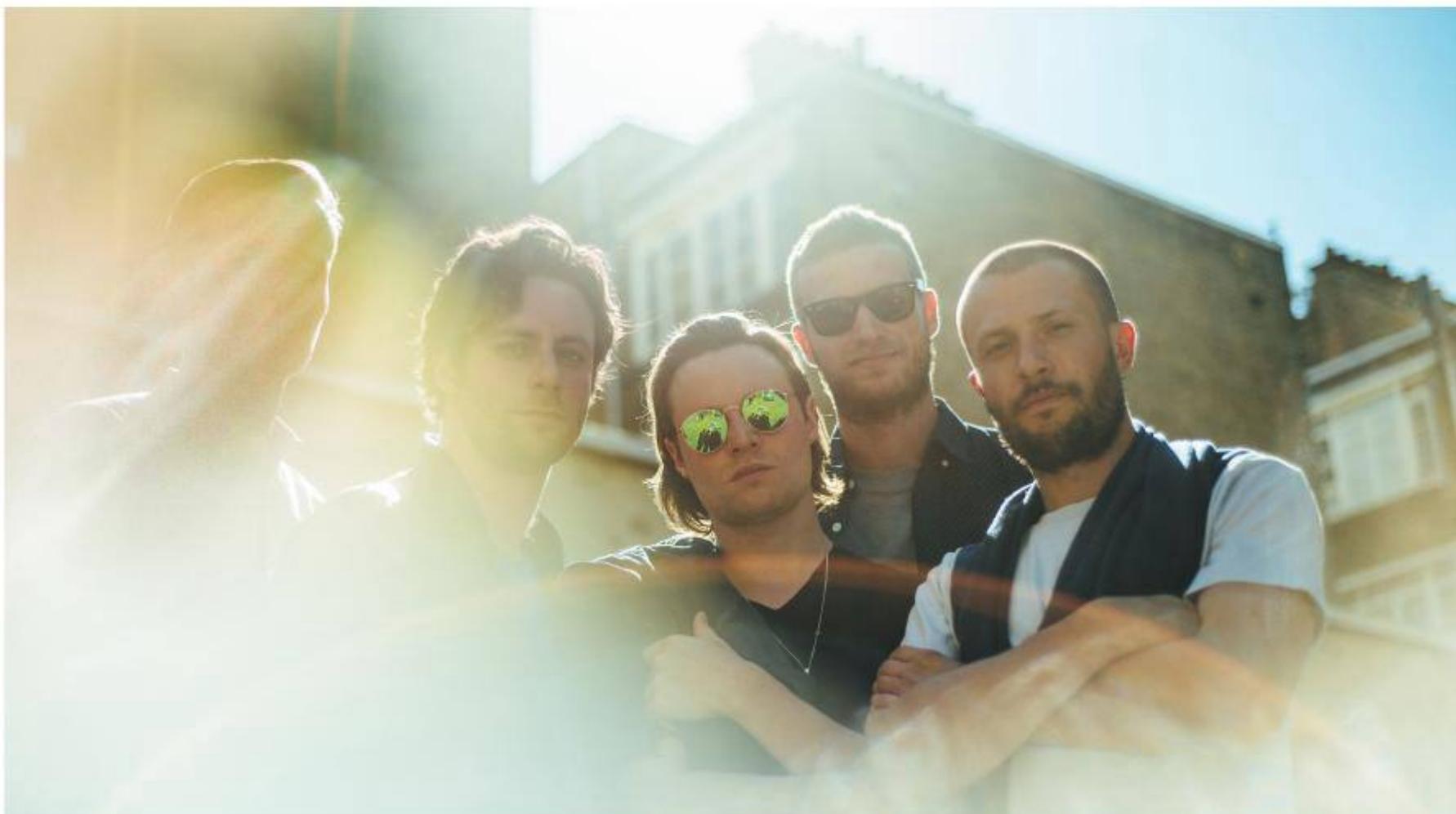
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Marshall



A U G U S T 2 0 1 5



GOOD VS EVIL

WHAT'S ON THE DIY TEAM'S RADAR?

VICTORIA SINDEN

Deputy Editor
GOOD Wolf Alice and Drenge at Latitude.

EVIL My oven broke while I was baking my own birthday cake. Tragic.

EMMA SWANN

Associate Editor

GOOD Reading is my favourite festival of the year, without question.

EVIL Post-Latitude mosquito bites. Everywhere.

JAMIE MILTON

Online Editor

GOOD Zane Lowe choosing Spring King for his first Beats 1 song.

EVIL Getting lost at Glastonbury, and not in the 'I've just found myself' way.

SARAH JAMIESON

News Editor

GOOD Very excited about

the new Bring Me The Horizon album - the new songs sound huuuuge.

EVIL Sad news to come from The Gaslight Anthem's camp about their hiatus. What a great band - at least we'll get to see them at Reading.

LOUISE MASON

Art Director

GOOD Lake swimming at Latitude was the greatest invention.

EVIL Ask me again after midnight.

EL HUNT

Assistant Online Editor

GOOD Forcing Marika Hackman to play me songs on a single maraca at Latitude was a surreal, but wonderful, experience.

EVIL Not being able to clone myself in order to attend every festival ever.

EDITOR'S LETTER

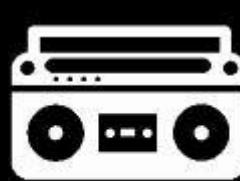
Latitude's 10th birthday was pretty damn special. From Radiohead's main man popping up in the dead of night to Wolf Alice proving that - yes - they will be back to headline one day, the bands were almost as good as DIY's free tote bags. My Love Is Wool. Because of the Latitude sheep. Geddit? Brilliant.

This month is Reading and Leeds, so there's no rest for the wicked. Our cover stars The Maccabees will be there, with a brilliant new full-length in tow. Elsewhere Chvrches prep us for what's going to be one of the albums of the year - though they're going to have to fight FIDLAR for that crown, who also pop up this month. And then there's the Foals record. Now that is special.

Stephen Ackroyd

GOOD You might already think Chvrches are a big deal. Just wait for their new album.

EVIL Festival camping doesn't agree with me. Turns out you get what you pay for when it comes to an air bed.



LISTENING POST

What's on the DIY stereo this month?

SWIM DEEP - MOTHERS

A complete transformation, Swim Deep are breaking big with experimentation. All that's missing is the lab coats. Oh wait...

KURT VILE - B'LIEVE I'M GOIN' DOWN

With his head in the clouds - and in the Joshua Tree - Philadelphia's pride gets dreamier by the second. His latest record is a dazed but clear-headed gem.

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Lauren Mayberry forgets her lines in the studio.

NEWS



**“I WAS
BEING
RIDICULOUS,
SECOND-
GUESSING
MYSELF ALL
THE TIME.”**

— LAUREN
MAYBERRY

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or some bands, it can take months and months of tinkering and tuning to feel happy with a new record. Many musicians lock themselves away for years to work on their latest masterpiece, while others decamp to the other side of the world to just try and clear their heads to prepare for the challenge ahead.

For Chvrches, all they had to do was head back home. “By the time we got off tour,” explains Martin Doherty, or Doc, as his bandmates refer to him, “this whole record was like turning a tap on and the whole thing just flowed out really fast. That’s one of the reasons why we’ve been able to turn it around so quickly. We’d been building all of this creative energy up, and we hadn’t done anything together for three years, apart from ‘Get Away’ and ‘Dead Air’.”

At the close of 2014, the trio had spent almost two years on the road, but ideas for their next record were never too far from their minds. Towards the end of their schedule, they found themselves trying to note down as many parts, loops, and melodies as they could, just as a means of keeping their creative minds going. It was only in January that they finally returned to their home of Alucard Studios in Glasgow.

“I think the latter half of the campaign felt that way, just building up and building up,” Doc goes on as they sit together in a hotel bar. They’re about to head over to Canada for their first shows of the new campaign and are just days away from announcing second album, ‘Every Open Eye’. “Once all of the promo is done and all of the creative decisions are out of the way, you literally play a show every night, with the same pieces of music that you could literally play eyes closed in any scenario. You don’t really use that part of your brain for creativity, other than to make demos or start thinking of new ideas. You can’t exact any of that stuff, so it just builds up.”

Returning to their studio wasn’t entirely without its worries though. While the band admittedly felt at home in its confines – “We’re quite studio happy in general,” confirms Iain Cook, “and it’s, broadly speaking, our natural environment” – they still were dealt a handful of challenges along the way.

“It was one of those things,” says Doc, “where it was the first concentrated period of us turning off the phones, everyone going away and just seeing what developed. That doesn’t come without its anxieties, you know? You sit in a studio after two years thinking, ‘Have you lost it? Have you forgotten what people liked about your band in the first place?’” “Especially when people are asking you, ‘Oh, are you

PHOTOS: RACHAEL WRIGHT

feeling any pressure about going into the studio? What about the expectations that people have?," throws in Iain. "It's like, 'Fuck off, it's hard enough already!'"

"I guess I had never thought about it before," Lauren Mayberry continues their train of thought, "because I had never made a second album before. From my point of view, the thing I found difficult is that we don't exist in a vacuum anymore. When we made the first album, it was the first record the band had made so it was about, 'What should the band sound like?' and it was determined by that record. Whereas I guess, I'm aware now that we have a pre-conceived idea of what the band sounds like and so do a lot of other people, so it's just about trying to figure out how to divorce ourselves from that and actually do the work.

"I think, especially when we started writing lyrics and stuff, I would get to a point where I would write four or five lines and then I would delete 90% of it. I was like, 'That doesn't sound like anything I would say, that doesn't sound like anything we would write' and then I realised I was being ridiculous. I was second-guessing myself all the time, not necessarily because I want to write something that other people think is what we should do, but just because you don't have as blank a slate as the first time, so you want to do something that feels consistent, but you can also be proud of and feels authentic. Eventually, you realise you need to stop worrying about it, you need to stop focusing on it and just get it done. It's hard to remember that at the start, but once you've finally jumped in, then it's easier to just say, 'This is where we are'. As much as there's not a concept or theme on the record, I think there are things that tie it all together. I think there are similarities and differences between the lyrics on both records so I guess once you find your route and get back up to speed it's easier."

For all of their initial concerns – vocalised or otherwise – nothing was going to hold the band back. In fact, it's taken just a handful of months for them to ready their new effort, and now they're more than ready to embark upon their next step.

"It's funny because the last time we spoke to DIY," offers Doc, "we probably talked about pressure and I guarantee that I would've responded, 'the only pressure that I feel is our own pressure to be the best creative versions of ourselves, blah blah blah.' So, now that the album's finished and I'm 100% proud and happy with it, I can tell you that I was shitting myself! Now, with confidence and truth, I can tell you that I'm really happy with the record," he laughs, "but I was definitely scared."

Chvrches' new album 'Every Open Eye' will be released on 25th September via Virgin EMI / Goodbye Records. DIY



Chvrches - 'Leave A Trace'

With 'Leave A Trace', Chvrches have taken their emotional style into darker, slightly more subdued territory, while remaining a voice; combative and confrontational. That doesn't mean they haven't retained their grand songwriting style and forthright lyricism. Lauren Mayberry sounds revived, assured, and inspiringly unbreakable, her delivery the core emotion within the track, over understated ice-cold synth breaks and pulsating bass lines. The trio have somehow injected further emotion and depth into their sound from 'The Bones of What You Believe', Iain Cook and Martin Doherty's syncopated instrumentals having become a more definitive part of Chvrches sound.





RYN WEAVER
THE DOME LONDON
MON 17 AUG



BOB MOSES
LEXINGTON LONDON
THU 20 AUG



WILL JOSEPH COOK
THE LEXINGTON LONDON
MON 14 SEP



MIKKY EKKO
OSLO LONDON
THU 17 SEP



AURORA
HOXTON BAR & KITCHEN LONDON
FRI 18 SEP



SHURA
RESUCE ROOMS NOTTINGHAM WED 23 SEP
GORILLA MANCHESTER THU 25 SEP
BRUDENELL SOCIAL CLUB LEEDS MON 28 SEP



TOVE STYRKE
SOUND CONTROL MANCHESTER MON 28 SEP
SCALA LONDON WED 30 SEP



GOD DAMN
BOSTON MUSIC ROOMS LONDON
WED 07 OCT



JOSEF SALVAT
O2 ACADEMY3 BIRMINGHAM MON 12 OCT
HEAVEN LONDON TUE 20 OCT



ODESZA
KOKO LONDON
WED 14 OCT



YO LA TENGO
O2 SHEPHERD'S BUSH EMPIRE
TUE 20 OCT



WALKING ON CARS
ELECTRIC BALLROOM LONDON
FRI 23 OCT



RADKEY
EXCHANGE BRISTOL TUE 27 OCT
SOUND CONTROL MANCHESTER SAT 31 OCT
THE DOME LONDON THU 05 NOV
+ 5 MORE DATES



THE STAVES
NEWCASTLE UNIVERSITY SUN 25 OCT
O2 ACADEMY BOURNEMOUTH SUN 08 NOV



SUNDARA KARMA
OSLO LONDON
THU 29 OCT



JACK GARRATT
LEADMILL SHEFFIELD SAT 31 OCT
TRINITY BRISTOL MON 02 NOV
LIBRARY BIRMINGHAM TUE 03 NOV



OH WONDER
BODEGA NOTTINGHAM THU 19 NOV
DEAF INSTITUTE MANCHESTER SUN 22 NOV



LIANNE LA HAVAS
O2 ACADEMY BRISTOL TUE 08 DEC
ALBERT HALL MANCHESTER FRI 11 DEC
O2 ACADEMY BRIXTON MON 19 DEC
+ 5 MORE DATES



SUPERSTARS PLAYING SECRET SETS AFTER DARK IN THE WOODS; LEGENDS PAST, PRESENT AND FUTURE DELIVERING STORMING HEADLINE PERFORMANCES; NEW BRITISH HEROES ANOINTING THEMSELVES BILL TOPPERS OF THE FUTURE - LATITUDE 2015 WAS BRILLIANT. CATCH UP WITH EVERYTHING THAT HAPPENED OVER THE NEXT FEW PAGES, THEN HEAD TO DIYMAG.COM FOR EVEN MORE.

ALT-J

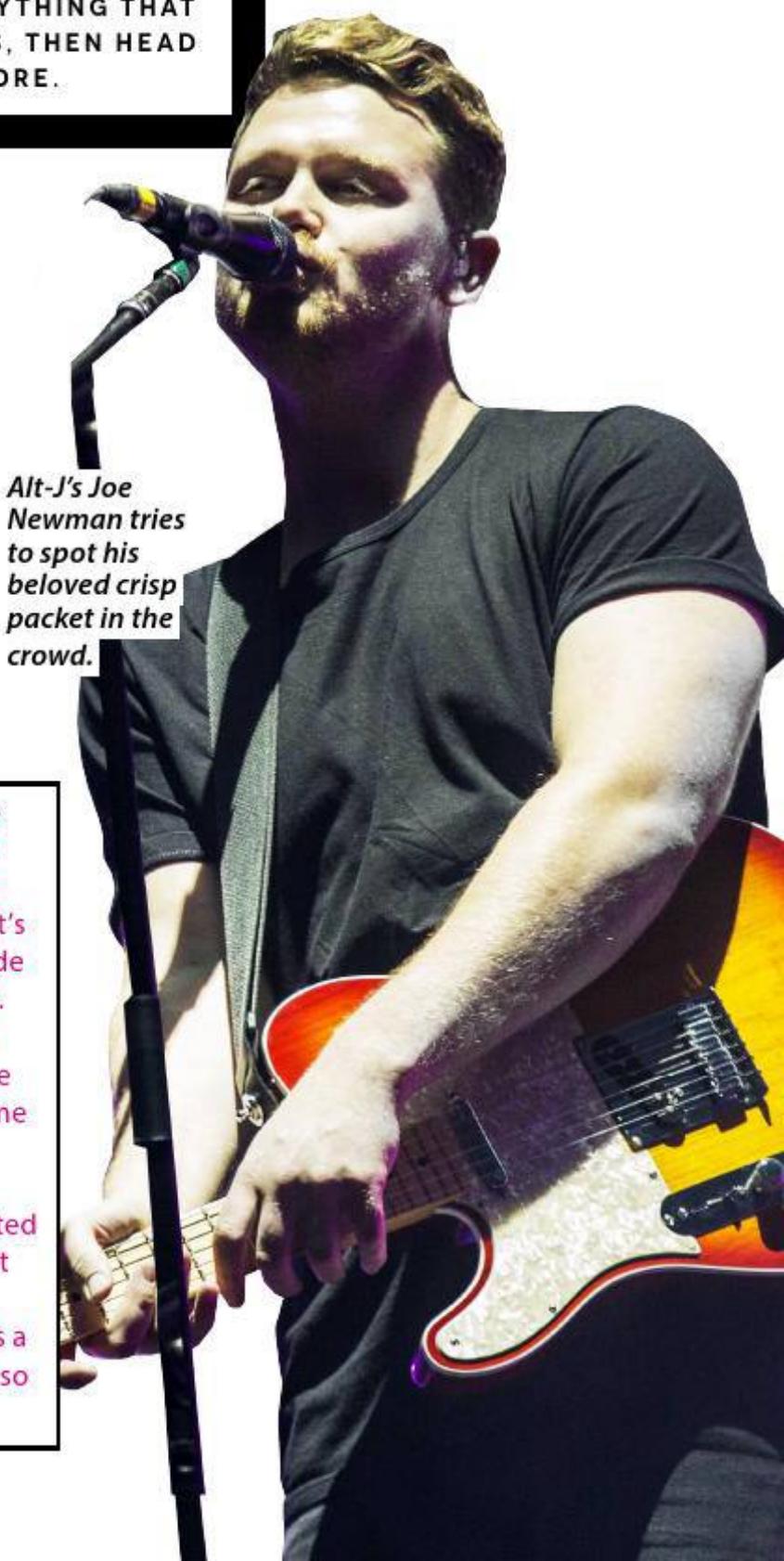
HEADLINE DAY ONE OF LATITUDE 2015

We don't create new headliners anymore. That's the mantra - the same handful of heritage bands swap their way round the circuit year after year, picking up the pay cheque and delivering the hits. This is the new blood. And, from the evidence of tonight, they're up to the task.

Screams as they enter, a hundred arm waving revellers on the shoulders of their mates, shouting back that Miley sample from 'Hunger of the Pine'. The thundering mass of 'Fitzpleasure', the tumbling keys of 'Something Good'. Three songs in to their Latitude headline set and the groove is firmly found. Alt-J, beyond anything else, are a band who flourish within their own slightly weird world. Pull you in, and you're theirs. Find yourself left on the outside, and there's not the wealth of massive pop bangers to fall back on. By picking their battle, the fields of Latitude are - at least in the vast majority - theirs.

Just three years ago, Alt-J played their first Latitude. Tonight the picture is a little different from that Lake Stage performance. Keyboardist Gus Unger-Hamilton is sat in the middle of the penned-off headliner garden, and his band are about to top the bill. Far from a heap of nerves, Gus seems, for the most part, unruffled. "It's lovely here!" he says, gesturing around their little backstage compound. "Latitude always treats us well. I expect no less. We've got four showers!" he adds, proudly. "When we played the BBC 6 Music stage a few years ago, it was one of the most memorable gigs we've ever done," he says, looking back to 2013. "It felt like there was no distinction between the band and the crowd, we were all singing the same songs together. It's very rare that ever happens."

"I think we just feel really at home here," he continues. "It's that kind of festival where you slip into it immediately and just feel really comfortable. We're so excited to be headlining, and it's a huge privilege to be asked, but it also feels really right for us. It feels like, of course we're doing this gig, maybe it was always going to happen. We've been lucky in that we've made big steps quite quickly, but there's a nice progression. We started out in really small venues and worked our way up - so it's very satisfying to be here now."



Alt-J's Joe Newman tries to spot his beloved crisp packet in the crowd.

SOAK STEPS UP TO BIGGER THINGS

The introduction of a band to SOAK's live show serves to beef up her sound to the point where it twists and turns its way into something far from her recorded output, and at times even to the point where it's reminiscent of Sigur Rós. The step up SOAK has made from her Lake Stage set at Latitude 2014 is a good marker of how far she has come in the past year.

THE DISTRICTS

CAST A SPELL

At first, these giant, skyscraping mid-sections seem like filler, but The Districts have a knack for making the gigantic soar back down to Earth. They do it time and time again across a 45-minute set, and when things kick into gear, they master direct, punchy delivery like the kind of live favourites they've been built out to be.

UNKNOWN MORTAL ORCHESTRA

CONTINUE A SUMMER OF BLISTERING FORM

UMO are not-so-quietly crafting themselves a reputation as one of this summer's best festival bands, and their wily, off-centre new record is the main factor responsible. Amping up the inherent weirdness of the band tenfold, and striking clean and stealthily like a pop dart, they're in blisteringly good form.

SANTIGOLD

BRINGS RIDICULOUS OUTFITS AND INFECTIOUS FUN

From blasting through some of her best known hits to synchronised dance routines involving selfie sticks, there's an ever so slight air of the ridiculousness to Santigold's set, but it all works brilliantly. Infectiously good, the prospect of what comes next is looking tasty.

WILD BEASTS

HOLD TIGHT TO THEIR THRONE

"This is our sixth time at Latitude," states a freshly groomed Hayden Thorpe as the band take to the

Obelisk Arena. By the time they get to their ode to 'Wanderlust' it becomes clear that no matter how far they roam, Wild Beasts have made a comfortable nest at Latitude. The arms held aloft for closer 'All The King's Men' are their welcome embrace back to the fold.

CARIBOU TAKES ON A RISKY BALANCING ACT

Second-from-top on the Obelisk Arena, Caribou's set - consisting entirely of cuts from 'Our Love' and previous LP 'Swim' - is strangely short of choice for songs that includes both drops and ever-changing craft, and in the process that divine heart at the core of his LPs winds up lost somewhere in between. There's a sense that things might've been rushed.



JON HOPKINS

MELTS TOGETHER EVERY CORNER OF LATITUDE

Jon Hopkins tests Latitude's waters with a flickering, scratchy start. His focus judders between gravelly bass-warping and piercing lights as he boots up his fine-tuned audio/visual show under the canopy of the 6 Music stage. When he hits his stride, it's the complete package.

REAL LIES SEARCH FOR THEIR TRUE SELVES

The snottiness of Real Lies' lad-rock inspirations comes to the fore, but it's forgivable when backed up by their most effortlessly well-rounded song to date. The band's potential lies in the balance - a bit more time spent finding the sweet spot and they'll be golden.

LAURA MARLING

IMPROVISES AND GLISTENS

Laura Marling and festivals are an odd mix, her powerfully intimate sound shining brightest in tiny rooms, concert halls and secret cinemas. Her Obelisk Arena set tonight is the first of its kind following fifth album 'Short Movie', which throughout proves itself to shine wherever she takes it.

ED SHEERAN

POPS UP WHERE YOU'D LEAST EXPECT HIM

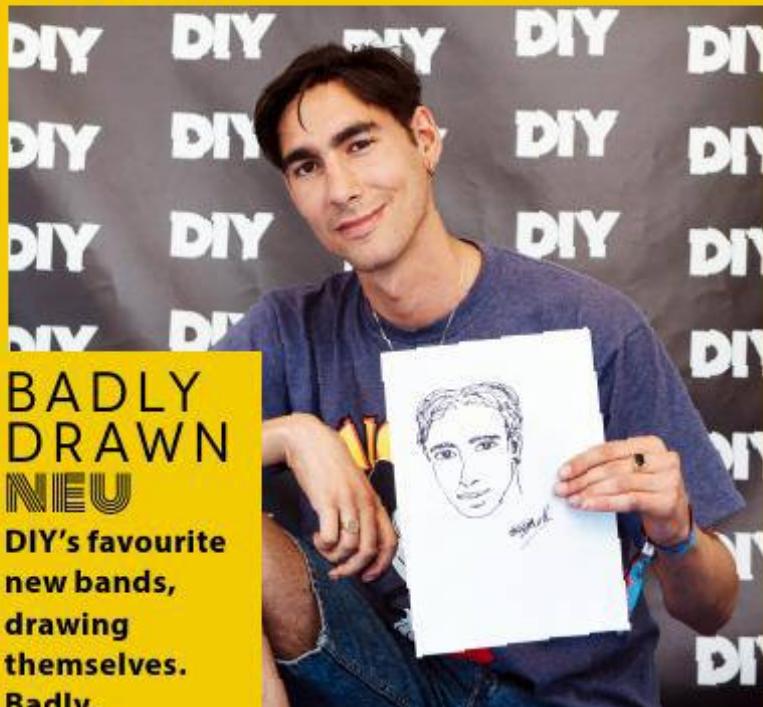


If you 'Ed into the woods today...

OSCAR

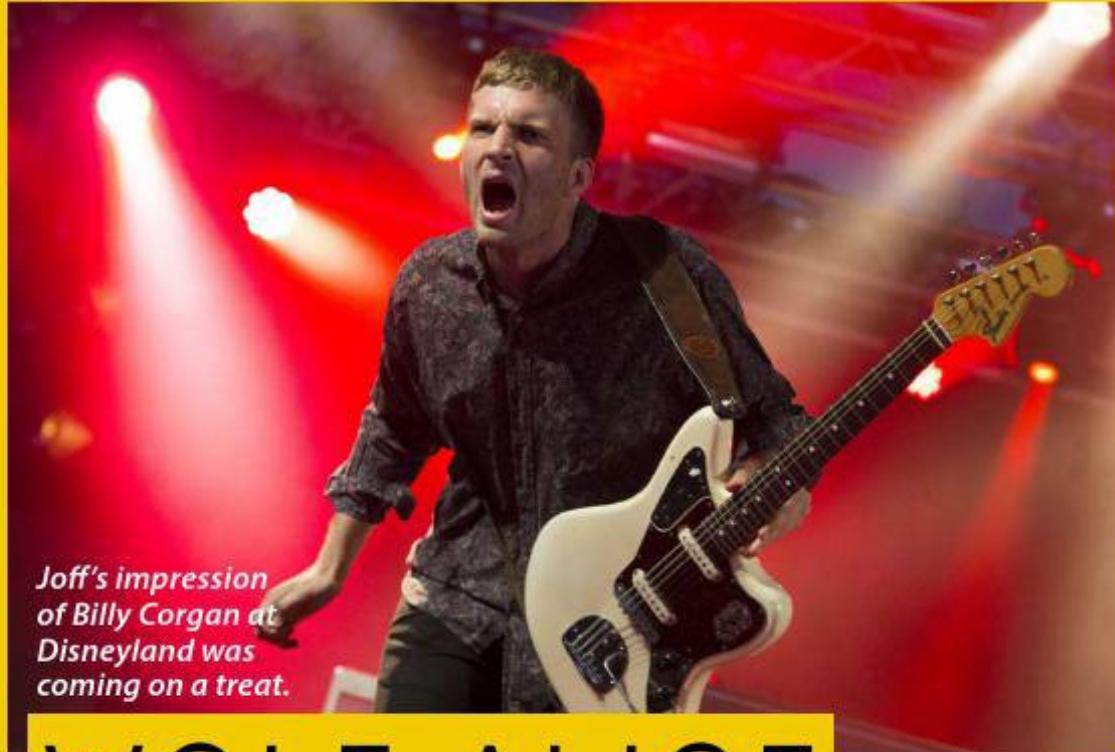
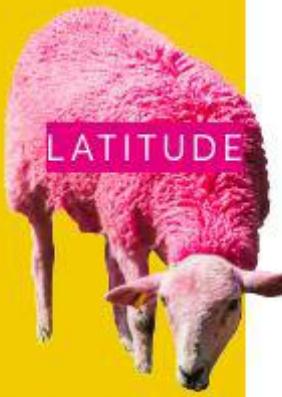
SPRINGS HIS SUGAR-COATED POP INTO ACTION

Taking to an open stage in broad daylight, Oscar Scheller and band bring the festival's energy to life. Leaving young kids squealing with delight, adults swaying to every beat, and teenagers strutting their stuff front and centre, the band make a mark that's truly unrivalled. "This is Oscar - all of us," frontman Oscar Scheller introduces. "It's our first time at Latitude." Newcomers they may be, but the band's performance is as tight as any seasoned professionals. Glee plastered across their faces, the group power through a set of their deliciously sugar-coated pop hits.



WHAT MELVIN SAID...

"I can see why you might think they're the best thing to happen to music. Great songs. Ellie is fantastic - she's absolutely brilliant. Ultimately what's amazing is the songs. Just fantastic songs. People respond to it. Wolf Alice will be very high in the bill. Can I see them headlining Latitude? Yeah, I can."



WOLF ALICE

PLAY MOMENTOUS SET

The signs were always there. It's not often that fledgling support bands send civic town halls into pandemonium by triggering mass crowd surfs, or shake four-strong audiences into human torpedoes at midday small stage festival sets in the middle of the British countryside. Bands with that kind of innate energy don't come along very often, and when they do, it's something special. Make no mistake, Wolf Alice are one of those.

The band - who have steadily and surely worked their way up to one of the most exciting debut records in years - were always meant to be one of those special bands that can create a musical explosion from sweet nada. Today, at Latitude, with 'My Love Is Cool' finally out in the world, it feels like the moment that all that hard work comes to well-earned fruition.

After being tipped by Latitude organiser Melvin Benn to headline in the future, Wolf Alice gave credit to the festival's ability to take risks on new bill-toppers.

Speaking backstage ahead of their set, last month's DIY cover stars spoke about "young headliners" being given a leg up. "Alt-J did it last night. Was it Foals' first UK headline a couple of years ago? And Ellie [Rowsell] just pointed out that Portishead aren't your average headline act. It's an interesting mix," said bassist Theo Ellis. "Younger bands - they can get given a platform at Latitude and I think that reaches out to other festivals. Or it should."

Guitarist Joff Oddie added: "The 'young' headline band has so much more to prove by headlining something like this. Instead of it being a band that'll headline things all summer."

Asked if they'd be happy to step up and headline in the future, Ellis joked: "We need to talk about the fee first. Nah, we'll do it for free."



MARIKA HACKMAN

IS QUIETLY CAPTIVATING

Marika Hackman is back at Latitude for a second year, this time at the iArena. Quietly greeting the packed tent with the odd murmured remark, her eerie, saturated take on folk does the talking for itself. Despite the odd stumble - she notes she hasn't had a chance to rehearse in months due to a rammed schedule - she tames any hint of shambles as soon as it emerges. Instead, her set comes across as a genuine, intimate affair; mini-mistakes, and all.



Marika Hackman's wrapped up a captivating set at the iArena, and now she's decided to pitch up a tent, and stick about for the entire weekend. It's been something of an old pals reunion, too. Alt-J - who featured Marika on 'Warm Foothills' - headlined the festival on Friday, and Laura Marling's there too. "I'm seeing Laura tonight," she says, "I think she's staying so we'll have some drinks for old times, run round the woods, and go wild." Marika looks back on her set earlier in the festival. "It was an interesting one," she begins, "because I hadn't had a rehearsal with my band for like, four months, and we had a different band member as well. It was a bit shambolic," she laughs. "But I think that's what it's all about when you get on stage - you have no idea what's going to happen. It's a festival - everything's a bit haywire."



ON DIYMAG.COM:
WATCH MARACA HACKMAN
(Marika. With a maraca.)

WARPAINT

BRING HEADY, SPACED-OUT JAMS

Dark and haunting, erratic and soaring, Warpaint are suited to darkened venues with low ceilings and rammed crowds. Today in broad daylight with a dispersed audience, at times, they don't quite connect. Yet, when Jenny Lee Lindberg and Stella Mogwaza lock together in goosebumpy, electrical madness and 'Disco/Very' kicks in, they hit that sweet-sour spot they're truly capable of.



MIRRORS

RHYE
NADINE SHAH
THE THURSTON MOORE BAND
THE WYTCHES
AQUILO
OCEAÁN
PIXX
ALEX BUREY
DREAM WIFE
DECLAN MCKENNA
CAMERON A G
DUCK HOUSE
& LOTS MORE

ST JOHN AT HACKNEY
HACKNEY ROUND CHAPEL
OSLO HACKNEY

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SAT 31/10/15

THOM YORKE

PLAYS LAST MINUTE, SOLO-CENTRIC SET

Just after midnight on Saturday, Thom Yorke plays a last-minute set at the iArena, announced just hours before. Joined by Nigel Godrich - who broke the news of Yorke's appearance - he showcases material from his two solo albums, 'The Eraser' and last year's 'Tomorrow's Modern Boxes'. Technical difficulties lead to a muted start and glitches are nearly a constant, but the show soon develops into an all-consuming, showcase of Yorke's solo work. "Let the machines speak to you," he declares in the opening seconds, and what follows is a swarm of heady electronics. Ditching the gadgets at various times for a bass and an acoustic guitar, Yorke's best moments arrived somewhat surprisingly with 'Tomorrow's Modern Boxes' more subtle cuts.



DRENGE

TURN UP THE VOLUME

Latitude. A nice family festival, full of wood chipped forest floors, glimmering lakes and green fields. Children happily skip along, parents push buggies, people have a jolly good time. There must be a few bunny rabbits bounding around somewhere. They can probably talk, too. Henham Park is nothing short of idyllic.

And then, in an immediate wave of feedback, along come Drenge. No respect for a chilled out vibe, their bulldozer riffs clear all before them. Resist, and find yourself flattened like a young sap in the path of a hurricane force wind. Like it or not, for the next 40 minutes, Latitude is a rock festival, and it's brilliant.



"WHEN YOU'RE IN THE BARREL, YOU'RE PRETTY MUCH FUCKED UNLESS YOU PRESS TRIANGLE LOADS."

Drenge are never shy of quote gold, but backstage following their set, they cover everything, from comparing playing live to "surfing" and why they can't play with Wolf Alice every night. Following an early-afternoon set on the BBC 6 Music stage, the brothers Loveless went into very detailed specifics about what it's like to play live when everything's almost going wrong. They compared it to Kelly Slater's Pro Surfer games.

"It was the closest I've come to surfing," says Eoin, of the perils they faced during their set. "There was a level of danger. I could have fallen off the board at any time. My voice was going, the guitar was going. But there was just a bit where I could get through it. You know when you're in the wave. You're in the barrel. Have you played Kelly Slater Pro Surfer? When you're in the barrel, you're pretty much fucked unless you press triangle loads."

SAVAGES'

NEW MATERIAL SHINES

Debut album 'Silence Yourself' rarely finds a festival tent capable of containing its complex, mashing sonics, but the BBC 6 Music stage withstands the battering, and Savages' post-punk sounds alive and writhing. Leaving Latitude in a strange, heady mix of euphoria and dance-rage, Savages are true to name.

JAMES BLAKE

AND BAND SMILE THROUGHOUT THEIR RETURN

"It's really nice to be with you as the sun goes down. It's always my favourite time to play," smiles James Blake halfway through his Latitude sub-headlining spot. With a set like this, he didn't need to tell us as much. The crowd's enjoyment is never in question, their enraptured cheers later creeping into the opening loops of 'Retrograde'.

THE VACCINES

BRING COWBOY SHIRTS AND CONFETTI

When The Vaccines burst onto the stage for their Saturday night closing set, the crowd is spilling out of the tent's sides, with the canvas walls threatening to burst at any minute. Huge guitar anthems aren't all the band have up their sleeve: as Justin Young dives into the crowd, and their set draws to a close in a flurry of confetti, their hour on stage is enough to cause a frenzy.

Thom prepares to revive his beloved 'Lotus Flower' jig.

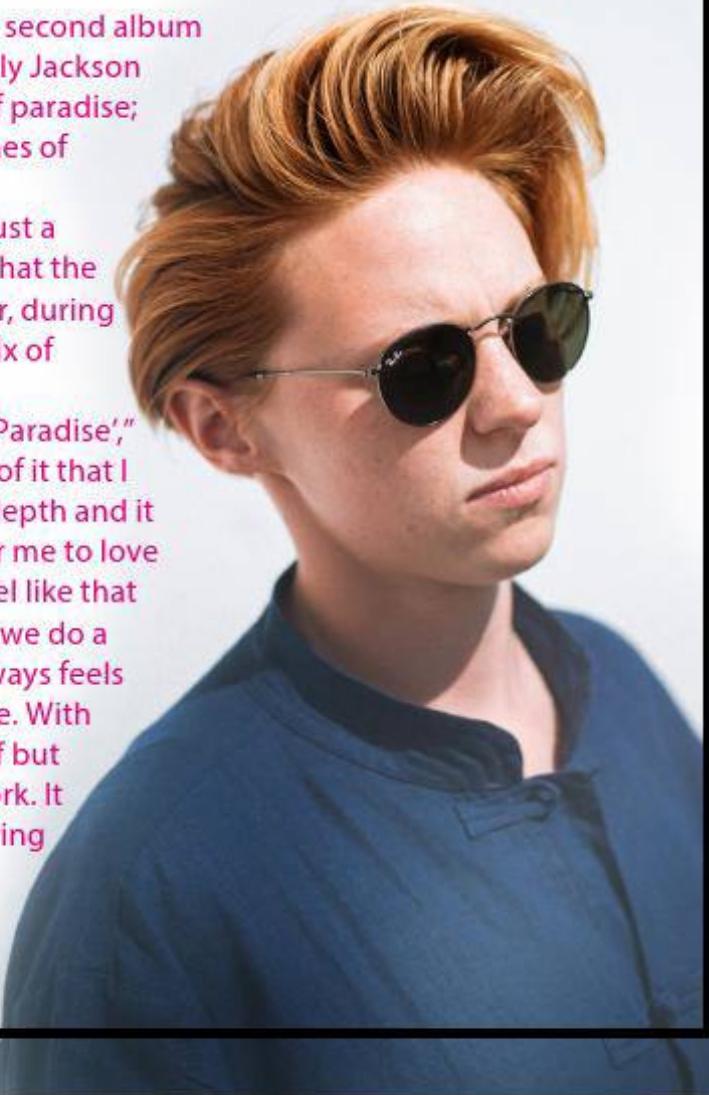
LA ROUX GIVES ELECTROPOP A STRIKING EDGE

La Roux gets her set off to an incredibly strong start. As Elly Jackson and co. take over the BBC 6 Music stage this evening, there's something incredibly potent about her and her bandmates. Whether it be the band's striking look, or the way she moves around the stage, feinting and jolting with the beat of each track, they're a band who you can't quite tear your eyes from. Potent, powerful, yet still undeniably pop, La Roux's set is as affecting as it is fun, and that's all you can really hope for on a weekend like this.

A year on from the release of her second album 'Trouble In Paradise', La Roux's Elly Jackson finds herself in a different kind of paradise; sat in the idyllic behind-the-scenes of Latitude 2015.

Her set today marks another of just a handful of UK fest appearances that the band will be making this summer, during which they'll be showcasing a mix of Jackson's previous two works.

"With the new record 'Trouble In Paradise,'" admits Jackson, "there's no part of it that I don't love. Because it has more depth and it is more intricate, there's more for me to love as its maker and as a listener. I feel like that every night on stage. Every time we do a soundcheck, or a rehearsal, it always feels like there's something to be done. With the old songs, we always try stuff but it just never seems to want to work. It just wants to be what it is, so having this record to mix with it live has been a real joy and so much more creatively fun."



YOUNG FATHERS

GIVE A LESSON IN COMMAND

Speaking to DIY earlier this year, Mercury Prize-winning Scots Young Fathers emphasised the power of performance. This looks to be the Edinburgh group's mantra. Hold the attention of a crowd, do something different, and you'll win them over. Even if it's a slight mannerism, it works; with menace at their side, they bring everything to a bold, politicised burst of energy.

YEARS & YEARS

LIVE UP TO THE HYPE

It's not really surprising to discover that, by the time Years & Years burst onto the BBC 6 Music stage in the early Sunday evening, people are spilling out of the tent. Undeniably infectious and ridiculously dancable, Years & Years may be the band du jour right now, but today proves that it's more than well deserved.

PORTISHEAD

BRING ON THOM YORKE DURING IMMACULATE HEADLINE SET

It's a special skill for a band without new material in nearly eight years to still be such a fresh, innovative concept live, and while nothing remotely new makes the set, tonight feels anything but rehearsed and tired. Playing only the shows they want to most and not a thing else, Portishead have kept their draw and their mystique.

EAST INDIA YOUTH

APPEARS POSSESSED

The Other Voices stage is the perfect setting for East India Youth – tucked away off the beaten path, and yet housing an enormous queue within minutes of William Doyle taking to the stage amid floods of colour. By the end of his set, Doyle is unrecognisable, egging on the crowd like a football hooligan and thrashing at every instrument unfortunate enough to be in his path.

RAT BOY

SIGNS ON TO SUCCESS

Online hype can often outweigh reality, and there's every chance that Rat Boy's constant buzz could be a red herring for what's to come. On paper, he has a huge career ahead of him. Kids love the cheek and delivery of this Essex newcomer, and they follow his every move when he's only really existed for half a year.

Proof, if ever it was further needed, arrives on DIY's The Alcove stage. It's as packed as it's been all weekend, with crowds huddling way outside the actual tent. That's the hype question sorted, then. But within the space of a half-hour set, he looks capable of penning anthems for thousands. Never missing a beat, delivering every line with perfect timing and pitch, behind all the gusto and tongue-in-cheek laddishness is a fiercely talented songwriter.

Rumour has it Rat Boy hasn't left his treehouse, to this day.



SHURA LOSES ALL RESTRAINT

When the sound desk makes a painful crunch, and the music cuts out during Shura's afternoon set at the iArena, it's a tough act to recover. She and her band, however, work it to their favour. They carry on like they're cheerily oblivious, before welcoming the volume back with a gleeful cackle. "The sound just fucked up, I won't get pissed off, cos I wish I was somebody else," grins Shura, working unfolding events into her chorus in a quick-smart millisecond. "I think we just lost," she sings, unleashing a scream into the microphone and attacking the stage with new aplomb. "That was a special version," Shura quips. "A Latitude version." From then on, there's no stopping her.



BADLY DRAWN NEU

SHURA ISN'T VERY GOOD AT DRAWING BADLY - THIS IS GOOD



ARE YOU SHURA?

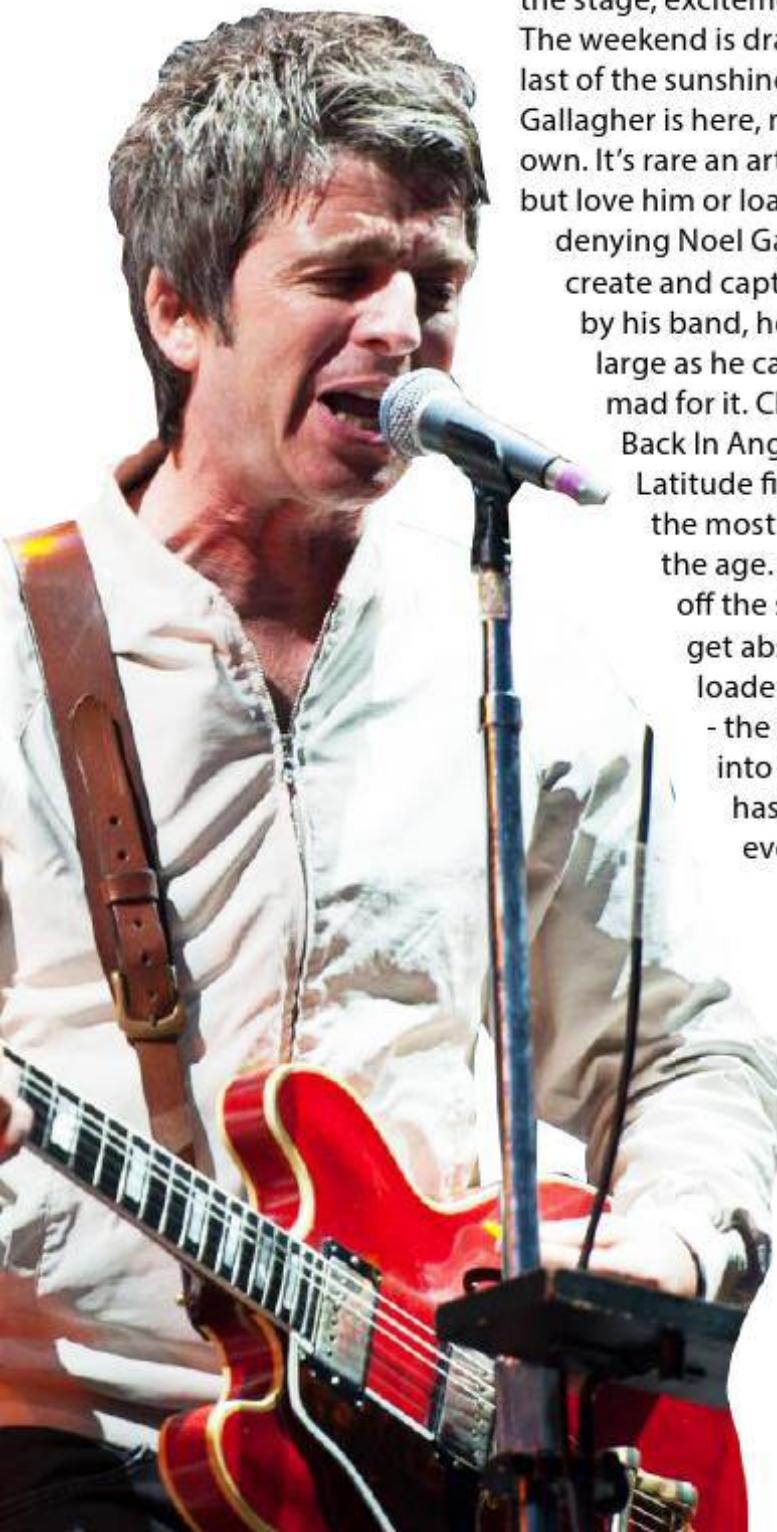
WE CHALLENGED SHURA - WHO'S A LONG-TIME FAN OF MAYBE-MADE-UP BAND CHICKEN LIZARD AND THE ANTLED CREATURES - TO SORT THE REAL BANDS FROM THE NONSENSE NAMES WE MADE UP ON THE COACH TO LATITUDE.

NOEL GALLAGHER

BRINGS LATITUDE 2015 TO A SPELLEBLINDING CLOSE

As the opening refrains emanate from the stage, excitement hits fever pitch. The weekend is drawing to a close, the last of the sunshine is fading, and Noel Gallagher is here, making Latitude his own. It's rare an artist has such gravitas, but love him or loathe him, there's no denying Noel Gallagher's ability to create and captivate. Accompanied by his band, he's here to live it up as large as he can, and the festival is mad for it. Closing on 'Don't Look Back In Anger', Noel shows the Latitude fields why he is one of the most heralded musicians of the age. As he makes his way off the stage - "we're gonna get absolutely fucking loaded to acid house music" - the singing continues into the night. The spell has been cast, and everyone's enchanted.

Words: El Hunt,
Jamie Milton,
Jessica Goodman,
Sarah Jamieson,
Stephen Ackroyd,
Tom Connick, Will
Richards. **Photos:**
Emma Swann,
Mike Massaro,
Sarah Louise
Bennett, Carolina
Faruolo.



So first up, Shitwife.

Are you Shura it's a real band, though?

That's such a good name.

That's fake though!

WRONG - They're a bonkers punk band from London.

Next up, a Shura doo-wop tribute act. Shoop-Sho-Wah.

Definitely real. Amazing.

WRONG - But someone needs to form this band right now.

One Direction

[Looks hesitant] That's real. That's a band!

Good.

SHURA THING - Even without Zayn Malik, 1D is a band.

Nutella Pirate

Real! Damn, I hope so! They could be Chicken Lizard and The Antlered Creatures' support act!

WRONG - We made it up on the bus. Sorry.

Talking of which... Chicken Lizard and The Antlered Creatures. Are you Shura they're not made up?

They keep a low profile,

but I guess that's a luxury, isn't it? They wear antlered masks, and then one of them is a chicken lizard - essentially a tyrannosaurus rex.

SHURA THING - We'll give Shu the benefit of the doubt here. She goes on about them so much that they must be real.

Crywank

Real. Of course it is. Some boys definitely thought that up when they were stoned.

SHURA THING - they're an anti-folk band from Manchester

Beaver Sneeze

That's the best! Give me that paper. I'm writing that down. That should be the title of an album. Maybe my album? I haven't got a title yet, but now 'Beaver Sneeze' is up there. Along with 'Welcome to my Shu-niverse' and other options.

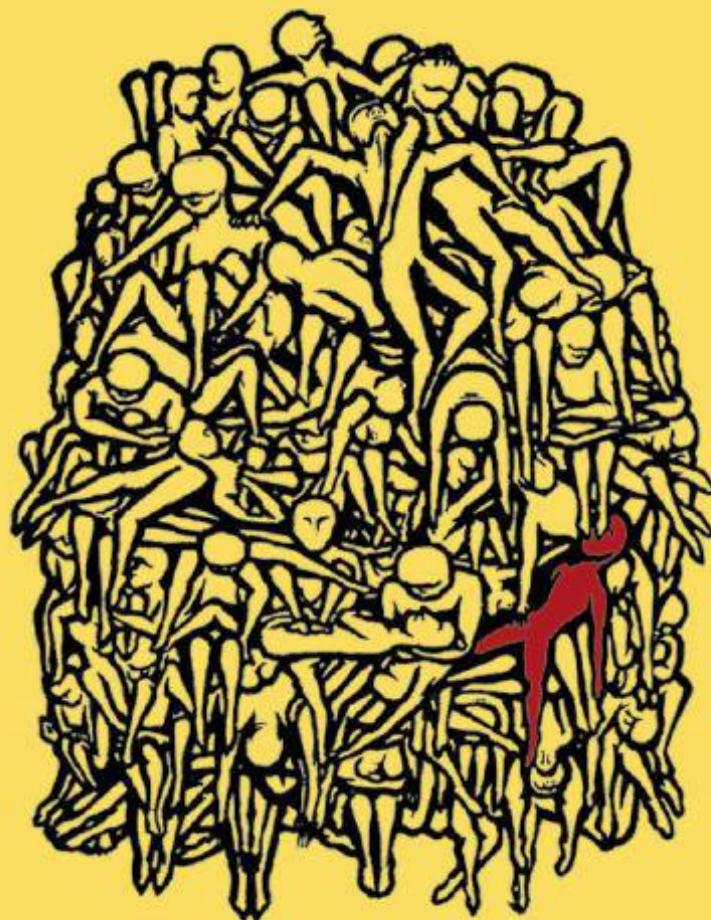
WRONG - We made that one up too. Feel free to nick it as an album title though.

"A perfect blend of melody and brutality."

NME

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(Swim Palace Remix)"

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& SIGNING DATES

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RISE RECORDS,
BRISTOL

THURSDAY 13TH AUGUST
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NOTTINGHAM

FRIDAY 21ST AUGUST
ROUGH TRADE EAST,
LONDON

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ONE GREAT SONG...



Swim Deep talk transformation as they gear up to release their second album, 'Mothers'.

One listen to 'One Great Song and I Could Change The World' and it's clear this is not the same Swim Deep. Having already promised DIY a "bigger, ballsier" second album, if the tracks they've unveiled so far are anything to go by, they're sticking to their guns.

"One important thing is that we want people to hear as much of the new stuff as possible now," enthuses keyboardist James Balmont, after the band's set at Glastonbury last month. "Because I don't think the big step is obvious until you've heard lots of it. Maybe you think we've just done a weird one, when you hear one song."

"And seeing the album artwork," chimes in guitarist Higgy, "it brings a lot of the story to it. It reflects the album."

When it came to the follow-up to their 2013 debut 'Where The Heaven Are We', it was

about making sure that all the pieces fit perfectly. To do that, they had to love each and every track on there.

"We all said we don't want anything on this album that hasn't been one of our favourite songs at some point," agrees James. "From our perspective, there's absolutely no filler. We're proud of every single song from this album. We didn't record some of the songs thinking 'it might be really good'. We love all of them."

"There's eleven on the album, but we recorded loads," Higgy takes over his thought process. "All the ones we picked are all amazing. There's not one where we're like, 'We'll just put them on'. And there's a couple that we really wanted to put on, but we didn't want to make the record too long."

As it turns out, the story of 'Mothers' actually began sooner than anyone

"IT'S TAKEN US TIME TO DEVELOP THIS MUSICIANSHIP; WE'VE BEEN BUYING INSTRUMENTS WE NEVER KNEW EXISTED."

- JAMES BALMONT

would believe. "Straight after the first album came out," reveals James, "we went away to a cottage and did loads of writing there. The roots of 'To My Brother' and 'Hotel California' were written there. We wrote loads more, but we left all of them."

"We ended up writing more and more, and we found a new place. This was the music we wanted to be making. It was building and building on top of things. We could have easily gone from those sessions and recorded some good songs, but it wouldn't sound like it does now. It's taken us time to develop this musicianship. We've got way more wider influences, we've been buying instruments we never knew existed." And thus, their minds have opened to veering in new directions, and approaching things with fresh ideas.

"'Fuelho Boogie' was just a jam," James thinks back to the track's origin. "We were all in our rehearsal space and we had this riff going round and then we got a drum beat, and I put some chords on it. Me and Ozzy [vocalist Austin Williams] went to do a demo of it, and we thought we'd see what happens. The demo ended up being six minutes long because we were putting things on top of each other. It got longer and longer after that.

"It was more verse-chorus on the first record," he goes on, touching upon another difference between this and their debut. "But we're trying different approaches now, rather than standard pop songs. That's why it feels like such a good album - there's a real variation in the songs. We've got pop singles, spacey Pink Floyd shit, big climaxes, singalong round the fire songs."

Swim Deep's new album 'Mothers' will be released on 18th September via Chess Club / RCA. DIY

Hey Elena! You're currently on the other side of the Atlantic working on a new album, how's it going?

It's going well, I think we're all excited about how things are sounding. We've nearly finished tracking. We're headed back home to London in a couple of weeks time. We will be pretty sad to leave this neighbourhood behind.

What drew you guys to the other side of the pond?

We're over here working with Nicolas Vernhes in his studio in Greenpoint. He's super wonderful, and the studio is a treasure trove! We had spent a long time in London writing and demoing the new songs; we initially rented a room at Cable Street Studios and put everything we had gear-wise and all our instruments into that room so that we could write and record whatever we wanted at whatever time of day or night - which was really great, but it's actually been really refreshing for us to go into the master recordings in a completely new city.

After the success of 'If You Leave', how were you feeling going into the writing and recording of its follow-up?

Surprisingly, I think we were feeling pretty free going into the new album! From our first EPs into 'If You Leave' and now from that into the new record, we've always tried to see the next thing we're working on as a blank canvas. I think we tried to

forget about the first album as much as possible. Obviously it's hard to do that, but going into something as a completely new body of work without restricting yourself by thinking, "Is this too different or not different enough?" is the kind of over thinking that gets in the way of feeling complete freedom creatively. There are definitely similarities, but we really felt good going into this record, that we could make whatever we wanted to, and I think we really are.

What sort of ground are you finding yourselves covering?

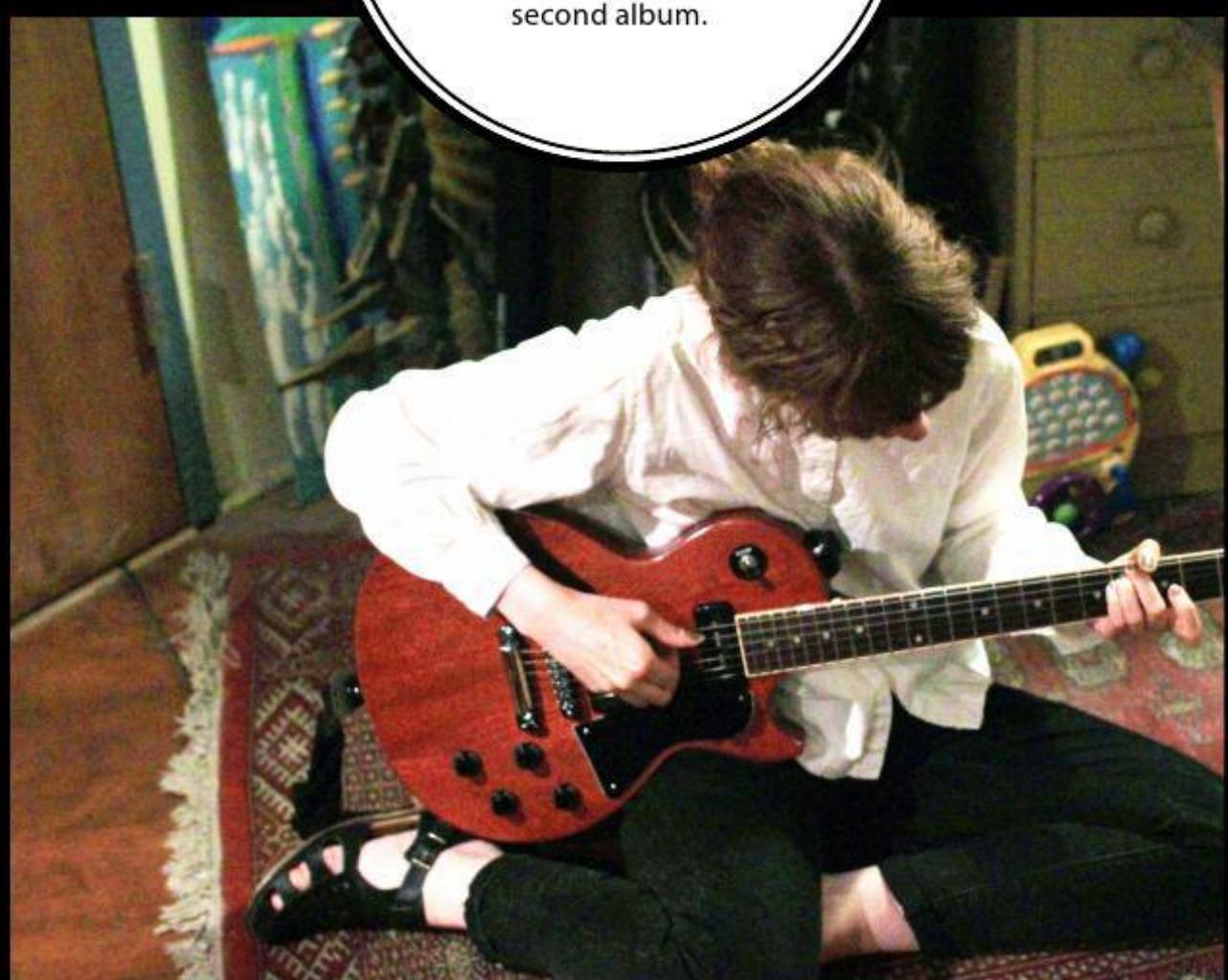
There has been a stronger sense of capturing our first instincts, a lot of the lyrics were written as they were being recorded and we recorded a lot of our jams together at Cable Street. I would just sing whatever came into my head, and because we had all our recording equipment up and running we could listen back to everything after. It was good to be able to get those instinctive thoughts documented - and they have pretty much all been used. I also think both musically and lyrically we are being more direct in our writing and sound, there's not a lot of hiding places in the new songs.

What else have you got coming up?

Album making / finishing / mixing, rehearsing and the dates supporting Ben Howard. Then hopefully we'll play a few of our own shows.

WHAT'S GOING ON WITH... DAUGHTER

Elena Tonra updates us from New York, where the trio are working on their second album.





#SFSTOUR15

MORE ACTS ANNOUNCED FOR THIS YEAR'S

STAND FOR SOMETHING TOUR 2015

Last month, DIY and Dr. Martens announced that the annual Stand For Something Tour will soon be back with a vengeance, and now we're able to reveal more names. Alongside the likes of Dutch Uncles, Palma Violets and Lonely The Brave – the three bands already confirmed to perform at various dates nationwide this winter – will be scuzzy Brighton boys The Wytches, and Southampton-based metallers Bury Tomorrow.

"We toured almost all of last year so we didn't want to over do it," admits The Wytches' Kristian Bell, on the subject of the band's year so far. "We have been working on an album as well as some other songs where it's more of a fun thing rather than something with expectations."

The trio, who released debut album 'Annabel Dream Reader' in 2014, will be joining the tour in Sheffield, where they play at Corporation. "We last played the Harley with Razoreater and Kagoule last autumn," remembers Bell, "and it was shreddin'!"

As for the tour's visit to the capital, Bury Tomorrow plan on ripping Camden's tiny Our Black Heart to pieces, when they appear at the final date of the run. "It's going to be crazy!" enthuses frontman Dan Winter-Bates. "Camden in general was one of



THE DATES

26.09.15
DUTCH UNCLES
GLASGOW
NICE 'N' SLEAZY

10.10.15
PALMA VIOLETS
NORWICH
THE OWL SANCTUARY

24.10.15
TBA
LEEDS
BRUDENELL SOCIAL CLUB

07.11.15
LONELY THE BRAVE
BELFAST
THE LIMELIGHT

21.11.15
THE WYTCHES
SHEFFIELD
CORPORATION

28.11.15
BURY TOMORROW
CAMDEN
OUR BLACK HEART

the first out-of-town places that Bury Tomorrow played. We've gradually been rising up the ranks in venue size, starting at Barfly, Underworld, Garage to now having sold out KOKO. The whole place is a hub of art, entertainment and individuality I love it there."

"We pride ourselves on being close with our fans," he continues, on performing in such intimate confines. "No matter how large the venue is we try to interact and make them feel more like friends than fans. Playing smaller shows makes that whole process and message a lot easier to get across. It also gets pretty crazy!"

As you may have noticed, that's not all: five of the six headliners have now been confirmed, but the final act – who will be performing at Leeds' Brudenell Club is still top secret. Not for long though... Keep an eye on [diymag.com](#) and [drmartens.com/standforsomethingtour](#) for details and ticket information. **DIY**



NEWS IN BRIEF

INTO THE WOODS...

DIY favourite **George Ezra** has unveiled a brand new video for his track, 'Barcelona', as directed by Ben Reed. The clip, which was filmed in the depths of Cornwell's The Eden Project, sees good ol' Geoff lurking in the woods and hiding behind trees. Watch it over at [diymag.com](#) now.

C'EST MAGIQUE!

Robyn & La Bagatelle Magique have confirmed an official release date for their upcoming mini-album. Titled 'Love Is Free,' the new project's debut will come out on via Robyn's Konichiwa Records, Cherrytree, and Interscope on 7th August.

TWO FOR THE PRICE OF ONE

The Cribs have announced two huge shows, scheduled to take place later this year. The 'For All My Sisters' trio will take on Glasgow's Barrowlands and London's Roundhouse on 20th and 28th October respectively. Tickets are on sale now.

SWIPE RIGHT ON WINDER

Weezer and Best Coast's Bethany Cosentino all star in the newly-unveiled, hilarious video for their track, 'Go Away', which explores what life would be like if dating apps took over the world. Check out the video – which introduces a handy alternative to Tinder – on [diymag.com](#) now.



WHAT DO YOU STAND FOR, BURY TOMORROW?

"Equality, on a grand scale through race, religion, gender, sexuality. On a smaller scale, tearing down the boundaries and barriers of being in a band and our relationship with our fans: nobody in a position of fame is better than anyone else. We are just lucky."



Beach House are staying in the shadows with their new LP.

“IT’S ONE OF THE MOST BEAUTIFUL MOMENTS WHEN SOMETHING FLIES OUT OF NOWHERE.”
– VICTORIA LEGRAND

PERFECT MOMENTS

BEACH HOUSE DISCUSS THEIR NEW ALBUM ‘DEPRESSION CHERRY’, AND THE MAGIC OF IDEAS.
WORDS: DANNY WRIGHT.

Beach House’s Victoria Legrand is midway through talking about the genesis of the songs on new album ‘Depression Cherry’. Suddenly, Sigur Rós comes blaring through the speakers.

It takes Alex Scally, the other half of the Baltimore band, by surprise. “That was just so intense. I feel like we’re in this moment in an epic movie,” he lifts his arms up dramatically. “And it’s like ‘When the song was born’ and there’s a baby coming out, with light shining through the window.” Victoria looks at him and laughs, “I’m glad we had that moment together.”

The idea of ‘moments’ is something that both keep referring to. Not big, dramatic moments, but natural, smaller moments of clarity which guide their music. Just take the title of the new album. “It was a crazy moment – these two words just worked next to other immediately,” Victoria explains. “I feel literally saying ‘depression cherry’ just makes sense for the record.”

It’s been three years since their last album ‘Bloom’ and something in the beating heart and beautiful simplicity of ‘Depression Cherry’ suggests a band re-invigorated. This can partly be explained by the six-month break they took after touring. “I think it was the first breath we’d taken since Beach House started,” says Alex. Victoria nods: “I just needed a couple of months of not doing anything.”

The chance to take stock saw them push against ‘Bloom’, an album which, in retrospect, didn’t come as naturally to them. “When we played the ‘Bloom’ songs on the road... there was a transparent feeling, they didn’t feel as nuanced.” Alex pauses. “I don’t know... anything I say is going to sound stupid.”

Victoria steps in. “I just think those songs are what they were – they happened for a reason and we can never regret that reason. We wouldn’t have ‘Depression Cherry’ if we didn’t go as far as we did with certain things on ‘Bloom’.” And so they return to this idea of moments. “We have a respectful, awestruck relationship with how an idea comes about – it’s one of the most beautiful moments when something flies out of nowhere,” explains Victoria.

What goes hand in hand with that is a rejection of everything that isn’t connected to the creative process – the press release talks about ‘ignoring the commercial context in which we exist’. “With bands now there’s so much stuff to think about which has nothing to do with artistic creation at all, like social media presence... And all of those things are terrible for creativity.”

Beach House’s new album ‘Depression Cherry’ will be released on 28th August via Bella Union. DIY

"Which do you reckon? The ivory white, or the light cream?"



DIY HALL OF FAME

A monthly place to celebrate the very best albums released during DIY's lifetime; the latest inductee into our Hall of Fame is

LCD SOUNDSYSTEM SOUND OF SILVER

There are opinions, and then there are facts. Everyone has their favourite songs - the tracks that bring back amazing memories, raise the pulse or fire emotions. But then there are those rare gems that go beyond mere personal tastes. Songs which operate on a scale so huge, so panoramic, that they defy anything so petty as subjectivity.

Over the past decade and a half, there's one track which - maybe more than any other - deserves that kind of lofty perch. Seven minutes and forty two seconds of transcendent genius, 'All My Friends' is not just a modern classic, but a song that belongs in the highest echelons of alternative music of any era. It's that great.

And yet, at the heart of 'Sound of Silver', it doesn't feel to sit apart. There's no great divide. Hell, it almost feels like part of a natural flow. It's this that marks out LCD Soundsystem's second full-length. As integral to the fabric of NYC's musical history as any number of revered garage punk bands, this isn't just a great album, it's a defining one.

From the building neon claustrophobia of 'Get Innocuous!' to the immediacy of killer single and zeitgeist chasing, post 9/11 zinger 'North American Scum'; it's hard to find a single

track which doesn't pull its weight. 'Someone Great', the lead in act to 'All My Friends', is almost its equal. 'Watch the Tapes' and its electro-punk thrash; a shot of adrenaline before the title track's deep grooves. Each has its place, sequenced perfectly to the point where its excellence becomes no big deal - effortless.

But the thing that really sets 'Sound of Silver' apart? Its mastermind, James Murphy. Already responsible for countless scene-starting records as part of DFA, this is undoubtedly his masterpiece. A record full of bleeps, bleeps, sequencers and beats, it would be easy for LCD Soundsystem to sound cold - smart, appreciated but unmoving. The truth couldn't be any more different. From euphoric tears to whisky tinged sadness, it's an album with the heart of a lion.

When touring the record, it was easy to see why. Murphy, stood between a gang of phenomenally talented musicians - Nancy Whang, Pat Mahoney, Hot Chip's Al Doyle and more - was a conductor. A modern day Brian Wilson, passing each of their individual brilliance through his own organic circuits. As the final, bitter sweet bars of 'New York, I Love You But You're Bringing Me Down' fade, there's no doubt about it. Time will not weary them. 'Sound of Silver' is the perfect album by the perfect band. (Stephen Ackroyd)

POPSTAR POSTBAG

MOLLY RANKIN, ALVVAYS

We know what you're like, dear readers. We know you're just as nosy as we are when it comes to our favourite pop stars: that's why we're putting the power back into your hands. Every month, we're going to ask you to pull out your best questions and aim them at those unsuspecting artists. You don't even need to pay for postage! This month, Alvvays' Molly Rankin is poised with the Qs.

✉ If you could meet any musician, alive or dead, who would it be?

Gemma, Manchester

Brian Eno has a brain worth picking. What a disparate but consistent career, no one else touches him for that. We loved that Coldplay record he did. And Devo. And his Oblique Strategies cards.

✉ What's the one thing that you have to make sure you pack on tour? Emily, Norwich

Black pants are a valuable sensible item. We usually burn them when we get home. Headphones are important in creating your own universe. A diffuser can be very useful for the unkempt venues. British bathrooms leave a lot to be desired, maybe we should start bringing a bar of Ivory along.

✉ When are you coming to Sweden?

@hipstervinkel

Oh, we wish we were there now, we're so sweet on Sweden. I've heard people rave about Swedish summers. Scandinavian socialism is the subject of wistful sighs around our kitchen table and our band is just one big Jens Lekman fan club. You're what Canada should be.

✉ What's your favourite sandwich filling? James, Fife

Smoked fish is the most exciting thing to find between breads though it's often accompanied by a side of guilt. We are usually content with the English Ploughman's, even though it's glorified cheese and pickles. It's a blue-collar Sammy, but it's still miles better than North American rest stop grub.

✉ Where's been the best place to play in the world so far? Matthew, Durham

Glasgow was great fun for us. Mainly, anywhere sans barrier because our fans are pretty harmless. Crowds in the UK are particularly cooperative and vocal. Actually, Stockholm was amazing now that I think about it, such a great crowd of pop people. I'm not just pandering. The DJ was great too. That was the only time I've seen the Magnetic Fields light up a dance floor.

✉ What's your favourite conspiracy theory? Nina, Carlisle

We're not the tinfoil hat types but I want to know what happened that week after the Greek referendum. That whole thing reeked of anti-democratic back-channeling. One pop conspiracy podcast we loved was Serial. It made the judicial process seem flimsy and was this subtle something to look forward to in the van every week.

✉ Who are the best band to come out of Toronto in recent years? Robin, Peterbrough

Kiwi Jr. They haven't really come out yet but they will. They must.

✉ What was it that made you realise you wanted to be in a band? Pete, Peckham

The lack of a viable alternative. Deferral of adulthood. Total fear.



NEXT MONTH: FRANK IERO

Want to send a question to DIY's Popstar Postbag? Tweet us at @diymagazine with the hashtag #postbag, or drop us an email at popstarpostbag@diymag.com. Easy!

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steve cradock Band

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EMNIBIS, BEST WISHES,
CRIMSON TIES,
THE DAMNED & THEDIARY

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CALLING CURTIS, MOSES

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ALINA WECKSTROM

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Hinds – Chili Town

Most of Hinds' songs - despite the grinning garage veneer - are about heartbreak, unease, and one-way affection streets. As Hinds themselves point out, it's high time they released a "winner song": a winner song is 'Chili Town' all over. "All your friends are sharks," they goad with menace, slightly sloppy, dragging their feet lazily through the track without a single shit to give. With a debut album coming together, Hinds have every reason to be triumphant. (*El Hunt*)



HAVE YOU HEARD

The best new tracks from the last month.

Bring Me The Horizon – Throne

The journey of Bring Me The Horizon has been a remarkable one, and now - with news of their fifth album finally out in the open - it's beginning to become clear: there's absolutely no stopping this band. Far from a niche concern, 'Throne' builds upon the massive sound of 'Happy Song' and takes it to new dizzying electro-hyped levels. Harking back to the stadium-sized anthemics of Linkin Park, if this is the direction the Sheffield band are heading in, they're wearing their ambitions on their sleeves for all the world to see. (*Sarah Jamieson*)

Charli XCX – Mow That Lawn

Charli XCX's new outtake 'Mow That Lawn' presumably comes from her Swedish punk sessions, and it's a song about "chilling the fuck out" and moving to the middle of nowhere for a well behaved new start. "Baby, mow that lawn, it really turns me on, we got no mobile phone, cos the signal's gone" she drawls for no apparent reason, shouting nonchalantly over muddy, scrapping bass. This isn't a radio anthem to put it very mildly, but there's not a lot better than Charli at her bratty, un-fussed lyrically ludicrous best. (*El Hunt*)

Disclosure - Moving Mountains (ft. Brendan Reilly)

All the talk for Disclosure's 'Caracal' album centres around the big names (Lorde, Sam Smith), overshadowing the newer talent - in this case, Brendan Reilly. Given his chance to steal the show, Reilly lends himself to a smoothed-out, finger-clicking cut, far removed from Disclosure's default mode of pumping house. It's not going to change the world or remove Lorde from her throne, but it's likely to be a calm outlier in an otherwise guest-crammed, berserk LP. (*Jamie Milton*)

FIDLAR - West Coast

Nothing sums up the breathless, boozy perfection of FIDLAR like 'West Coast'. Like the band's best moments, it still comes with an emotional counterweight. Frontman Zac Carper goes on about being "sick of this stupid place" and how dull suburbia offers nothing new. He's out of options. Shunning the 9-to-5 life, he packs a suitcase and seeks an instant way out. That's the brilliance of FIDLAR - they find their convictions and run with it. (*Jamie Milton*)

Kurt Vile – Pretty Pimpin'

Through his prolific creativity, Kurt Vile has consistently attempted to find himself, using music to document his day-to-day life in such a way that belies his young age. With 'Pretty Pimpin', the Philadelphia native continues in his now familiarly clear style, with a once again sharper, more focused outlook. The track embodies a feeling of transition, in Vile himself and his surroundings. (*Ross Jones*)



Angel Haze - Impossible

Angel Haze has always had an innate talent for storytelling but now they seem to be hitting a new stride. With 'Impossible,' add empowerment to their emotional roster: quick-smart Angel Haze declares themselves "a junkie for fucking semantics," over tinny, thudding trills. "I got my middle finger up to white America," they spit, "but tryin' to whitewash my blackness, fuck you, you could never break me." The potent tools were always at their disposal before, but here, they're used to vicious, unstoppable effect. (*El Hunt*)

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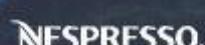
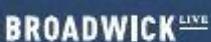


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*Music is his
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READING & LEEDS

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Weekend is
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mean only one
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Jam-packed
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are just a few
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already can't
wait to hit the
stage...



FRANK CARTER: “THIS IS A WHOLE NEW VERSION OF ME”

The life and career of Frank Carter has been one hell of a journey so far. Having emerged as the iconic, larger-than-life frontman of Gallows over a decade ago now, the vocalist-slash-tattooist soon traded it all in to explore a different direction entirely in the form of Pure Love. Yet, after roadblocks were thrown up all along the way, Carter soon found himself falling out of love with music altogether, and decided it was time to concentrate on treading a different path in his life.

Now, in 2015, Carter has found that flame rekindled. Embarking upon his first true solo foray, he'll release debut full-length 'Blossom' this August and in turn, he returns to his old stomping grounds of Reading and Leeds. Right now, he's feeling ready to take on just about anything.

"I can't wait," he admits. "I really can't wait. I grew up going to that festival and so, I still remember how exciting it was to see the line-up and know I had tickets already. I remember seeing Slipknot, Rage Against The Machine, At The Drive-In, Deftones, fucking every band that I loved, I saw there. I've played it six times - this is my seventh year - which is so fucking cool. You get lost in it when you're in a band and this is the first time in my life that I really feel like I've been able to take the time to appreciate what I have. As a kid, you just expect and you get a bit big for your boots and suddenly you think the world owes you everything. It's easy to get lost in the ego of it all, and then one day you don't have it. I feel really lucky that I was able to realise that before I lost it all."

With the release of that first album on the horizon, Carter knows the game and he's ready to play, but is under no

illusions this is going to be an easy ride. "Now, I'm in this position where I still feel like I have to earn it," he says, "which makes me really, really dangerous because I'm so fucking hungry for it and I want it more than the young bands that have just got it because they're young. They should all be considering me as their worst fucking nightmare right now," he laughs. "I've been doing this for ten years so I've got a decade of experience; now I'm doing it for myself. I've got my own team and our own record label and I don't answer to anyone but myself, and myself is my harshest critic."

"This is a whole new version of me who genuinely cares about every step of the way. Like I said before, I don't feel like I deserve this. I feel like I've got something to say, and I'm gonna go out and say it the best I can, but I want to earn it. I want to convince people. There is 0% fucking entitlement here and you're only as good as your last performance. I don't want to be known for something I've done ten years ago, or five years ago. I want to be known for what I'm doing today. I feel really lucky that I've got the opportunity, so now I've just got to go and fucking do it. I'm constantly pushing myself to do more and that show specifically is gonna be a big thing."

That's not the only reason his set is going to be somewhat of a milestone. It's also going to be the first time his daughter – who isn't even a year old yet – will get to see him play. That's something Carter wasn't sure would ever happen. "My daughter's coming," he enthuses, "which is really exciting and a bit emotional. When I quit Pure Love, I knew we were pregnant but I never thought... I thought she'd just get to see this younger version of her dad in videos, prancing on stage like a clown. She won't remember it probably, but it's just exciting to know that she'll be there."

PALMA VIOLETS

“WILL SLAY THE MAIN STAGE”

If there's one thing to know about Palma Violets, it's that they're not really ones to beat about the bush. “We will slay the Main Stage at Reading and Leeds,” Sam Fryer boldly claims in the lead up to the event, as if just to prove that point.

Having already played at a handful of festivals so far this summer, their slots on the Main Stage are set to be big ones for the band, as they gear up to give new album, ‘Danger in the Club’ its biggest live outing yet. “The new songs will be well routined for the summer,” Fryer assures. By the time they hit the stage – sandwiched between Drenge and Panic! At The Disco – they'll have completed lengthy tours in both the US and Australia too. “I fear for the old songs!” he laughs, before highlighting the fans' reaction to the record so far. “All in all, the reaction has been stellar,” he goes on. “People singing along and dancing, and it's easy to see from talking to people that they understand the album and the direction we've taken.”

Claiming their favourite part of the weekender to be “the atmosphere and grass”, their slot at Reading & Leeds Festival will also double as one of the band's final festival slots before they return to the normalcy of life on the road in October. “There will be a bit of that,” he says, referencing their upcoming stint supporting The Vaccines on their forthcoming UK headline tour, “but we're also gonna try and release something before the year ends. We've got a couple of songs saved up and got a few in the works now.”



MARMOZETS:

“IT'S SOMETHING WE'VE ALL DREAMT ABOUT FOR YEARS”

Still riding high off the success of debut album ‘The Weird and Wonderful Marmozets’, the Bingley quintet have found themselves in demand this festival season. Fresh from performing across Europe earlier this year, the band have also only just returned from a visit to Australia and now, their focus is turning back to the UK.

“This year has been great for us,” Marmozets’ Becca Macintyre assures, as the band land back in Blighty. “We've done a hell of a lot of shows and had some big opportunities at festivals around the world in countries we'd never played before. It's been nice to do small club shows too around the festivals in new countries, and see people showing up and singing along. It's wild.”

“It's always an amazing festival,” she goes on, thinking ahead to the band's slot at Reading & Leeds Festival. “It's the one we get most excited about. I think being on the Main Stage will be a huge moment for us. It's something we've all dreamt about for years or spoken about hypothetically, so to actually get the gig is amazing.”

As for who they'll be watching when their live duties are complete... “We always get into trouble and cause havoc with our friends in Royal Blood,” she laughs. “It's always a pleasure watching them play.”



NECK DEEP:

“READING AND LEEDS IS A WHOLE OTHER STORY!”

Rewind the clock back twelve months and Neck Deep were in a similar position to now. In the middle of their second Warped Tour – having made their debut last year – the Wrexham five-piece are also looking ahead to their Reading & Leeds Festival set.

There is one distinct difference though: they've got a new album under their belt and they can't wait to get it out in the open. “We really just want to big it up,” frontman Ben Barlow says, ahead of the release of ‘Life's Not Out To Get You’ later this month, “so at the end of summer, when things settle down a bit and festival season is coming to an end, you've got

FESTIVAL NO. 6

3RD-6TH SEPTEMBER

It's been an interesting month for Spring King. From being the first band played on Apple Music's brand new Beats 1, to getting themselves nominated for a Billboard Teen Choice Award, it's been a little surreal in their camp recently, and nobody knows this more than Tarek Musa.

"According to many theories, for information to be processed in the brain, it must be stored firstly..." he begins, while on a break from time in the studio, "and I definitely haven't even gotten round to storing it yet. It's all quite crazy for us. We didn't expect it. The Teen Choice Award was also an unexpected surprise - I guess you lot at DIY may have been onto something with my Indie Dreamboat of the Month?"

Alongside the more bizarre side of being in a band, rest assured, the quartet have been putting the hours in this festival season. "So far the shows have been great fun to play," Tarek offers, on their recent slew of live sets. "This is our first proper summer of festivals, and visiting so many festivals has really been inspiring for me. There's a lot of thought and creative input put into each festival. Not just the music, but the spaces that designers create for fans to enjoy their weekend. Lots of good food trucks so far. Lots of smiling faces. A touch of rain, but we're all used to that."

The band are also due to appear at this year's Festival No. 6, but ahead of their slot, there's a few mixed emotions for the band. "I've heard so many positive things about Festival No. 6," he admits. "I've never been personally, but from what I gather, it's a great place to experience music. I'm a bit nervous actually... I want to play the best shows we can for new ears and for our current fans who come to watch. That's part of the rush for me, just playing the best we can every single time and hope a couple new faces enjoy what we do. I'm also looking forward to camping with my friends and seeing new bands and pals from other bands."



a new Neck Deep record to listen to. I know it's worth the wait. We could've gone, 'Let's be dickheads and make people wait another year for this,' he laughs, "but we know how solid it is and we know that it doesn't really matter when we put it out.

"When we were recording," he continues, "from the first day that we went into the studio with Jeremy [McKinnon] and [Andrew] Wade, there were always good vibes surrounding what was going on. Even before we went into the studio and we were just showing Jeremy our demos, he was like, 'I've got goosebumps!'"

Once the album's out in the open, the real fun is set to begin. After several months on the road over in the US, the band will be returning to our shores to grace the Main Stage at Reading & Leeds Festival. "Reading and Leeds is a whole other story!" Ben enthuses. "When we played Reading and Leeds last year, I felt like we were still slick. We had just come off Warped and we were tight after playing forty eight shows, so walking into [it] was great, and I think it's gonna be the same this year for us."



UNDERGROUND FESTIVAL

26TH - 27TH SEPTEMBER

Tall Ships have been confirmed as the Saturday headliner for Underground Festival, which takes place on 26th and 27th September in Gloucester.

DIY is teaming up with this year's festival, which spans across three different stages at Gloucester Guildhall and hosts an exciting batch of new bands.

Demob Happy are also on the bill, following the release of their 'Young & Numb' EP while the fast-rising **Black Peaks** will also make an appearance. Other acts include pop newcomer **Robyn Sherwell**, **Crows** and **Brawlers**, who have all been confirmed in the first wave of acts.

Tickets for the two-day event are on sale now at £10 each.

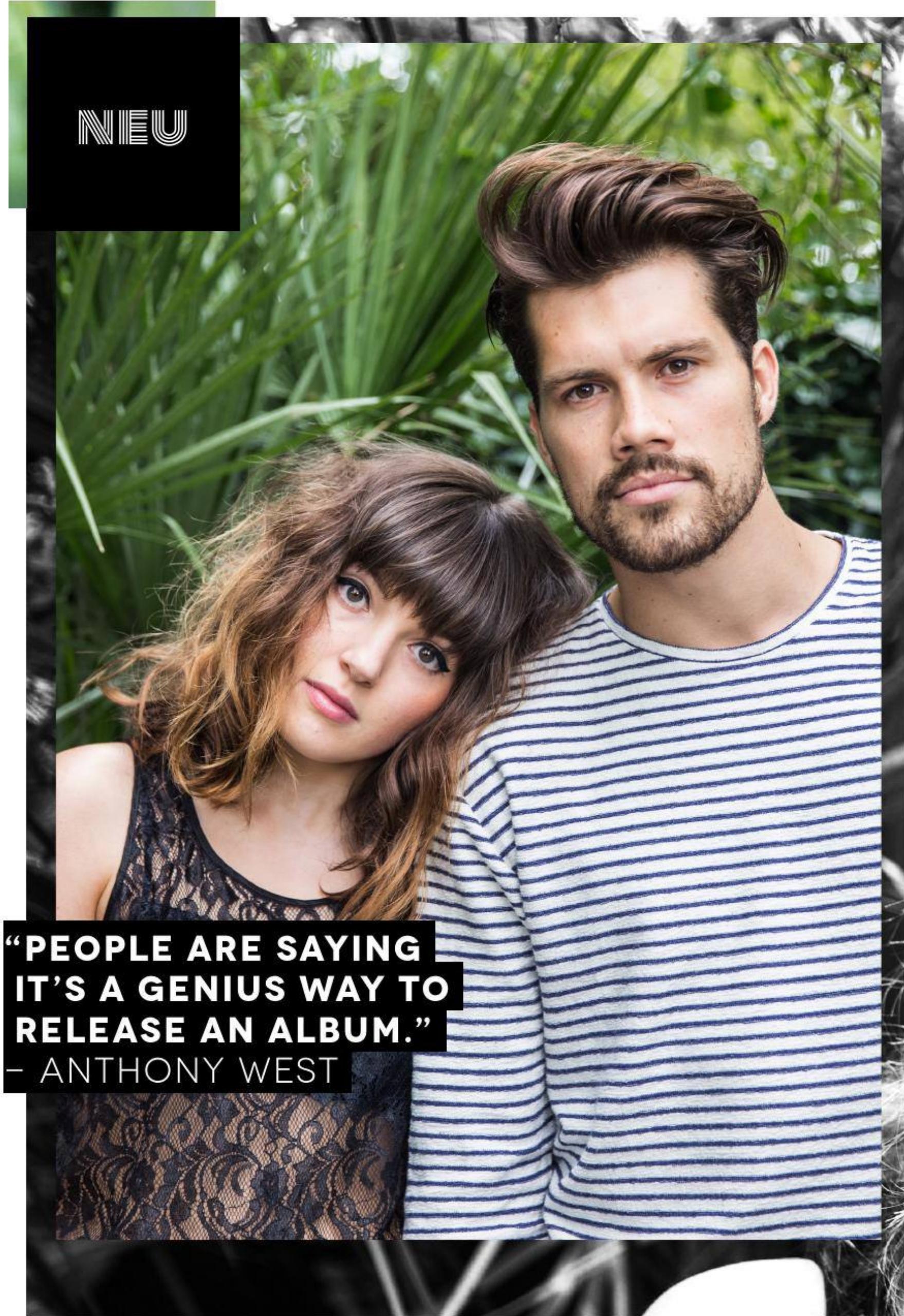
MIRRORS

31ST OCTOBER

The Wytches, Nadine Shah and The Thurston Moore Band are just three of the names confirmed for the inaugural edition of MIRRORS festival, which takes place across East London this Halloween. Hosted in three venues – Oslo, St John at Hackney and Hackney Round Chapel – on 31st October, the event is also set to play host to **Rhye**, **Aquilo**, **Oceaan**, **Pixx**, **Alex Burey**, **Dream Wife**, **Declan McKenna**, **Cameron A G** and **Duckhouse**.

DIY is joining in the fun too – we're the festival's official media partner, and will take over Oslo on the night. Tickets go on sale on Friday 14th August.

NEU



**“PEOPLE ARE SAYING
IT’S A GENIUS WAY TO
RELEASE AN ALBUM.”**

- ANTHONY WEST

OH WONDER

There's been no rulebook and no great masterplan - so why are these two being lauded as discovering a "genius" way to release albums? It's all in the timing. Words: Jamie Milton. Photos: Emma Swann.

Last September, London duo Oh Wonder began to spread the message that they'd be releasing one song on the first day of every month. It started with 'Body Gold', and the promise that a second track would follow in exactly thirty days.

There was every chance that this monthly ritual could fall into the void, nothing but a self-serving exercise in routine. But people flocked - quickly, too - subscribing to the alt-pop pair's post-payday treats.

Almost twelve months later, Josephine Vander Gucht and Anthony West are being hailed as having a stroke of genius. They find themselves with a record deal and a world tour in the pipeline, with some serious demand for their self-titled first work.

"People are saying it's a genius way to release an album," says West. "But we didn't think of it as a great idea."

"It's either great or really stupid, because everyone's going to have heard the album. But at the moment it's working in our favour," adds Gucht.

With Oh Wonder, both members share vocals and production duties, giving a 50/50 split to every aspect that rinses their head-turning pop. Both had their own projects to deal with when this monthly exercise started, but it soon became clear that they'd have to put those on the backburner. "It was never intended to be a physical, tangible album where we could say, 'Here, go buy our record,'" Gucht says. These were Soundcloud uploads that could either be embraced or ignored - they'd simply stay online. "But as the months went on, it became obvious that it would do the album a disservice to not do this properly. We grew really attached to these songs, and we want it to last forever."

"I used to just sit around in a room for a year without putting something out," she remembers. "Now, it's so fresh and it's such a privilege." Both remain confused about why their

simple but stirring electronic pop's been embraced by millions, but they think it might have something to do with the routine they've stuck to. "I remember when I was a kid, I'd have this CD player, and there's something really powerful about playing it for the first time and not really knowing what was the best song, the biggest song or what had the most plays," Gucht says. "You just made your own mind up about what you enjoyed. You end up having your own favourite song from an album."

"People like to know that a song's coming," adds West, who admits that it's going to be a strange feeling, post-album, not to have another song lined up. "I think we'll be getting withdrawal symptoms," he jokes. "Taking to the bottle and watching episodes of Friends!" adds Gucht.



Studio-heads Oh Wonder reveal their tricks.

They're talking from a South London studio that's been their hub since 2012, way before Oh Wonder took off. What was once a basic space is now lined with instruments and mementos from trips abroad and even merch from previous bands. Placed above a piano is a handwritten bucket list, of sorts. A "little list of goals," it contains a series of aims that Gucht and West set out to achieve as a career. One aims to be "in-demand songwriters, respected for our art." And that's how Oh Wonder started - as an exercise in songwriting.

It's since spiralled, throwing these two into the foreground. "The best thing for me, in a totally selfish way, is to be able to write a song, record it and release it the next day. People record songs and then they go round the labels, delay it and then three months later your song comes out," says Gucht. They won't have that privilege for much longer - things are looking much more official with this album business - but there's a magic in their early material that they're determined not to lose sight of, even if monthly deadlines become a thing of the past.

Oh Wonder's self-titled debut will be released on 4th September via Caroline International. DIY



DIY PRESENTS **NEU** TOUR 2015

THREE OF THE COUNTRY'S BEST NEW BANDS ARE TREADING THEIR OWN SEPARATE COURSES AND TAKING BRIGHT BABY-STEPS. THIS OCTOBER, HOWEVER, THEY'RE JOINING FORCES FOR A TRIPLE-HEADLINER EXTRAVAGANZA ACROSS THE COUNTRY. IT'S THE DIY PRESENTS THE NEU TOUR 2015, AND IT'S GOING TO BE INSANE. HERE'S A GUIDE TO THE BANDS ON THE BILL.



VANT

Mattie Vant speaks his mind about the big topics, and he's only going to get louder.

Raised in the North-East and with a quick detour to Brighton, Mattie Vant has led a musically-obsessed life that's only just coming to fruition. After years strumming away at acoustic guitars and struggling to find a specific sound, Vant found its voice when taking on politics. "It's a taboo these days - unfortunately," he says, of music's relationship with big world topics. Still, that hasn't stopped him from speaking out. With relentlessly charged rock 'n roll his tool, Mattie leads the charge. "A lot of the discussions we had with various labels before we signed, they said a lot of people might copy us. But I'd love that. I want a lot of bands to come out and have something to say, rather than going on about popping pills and dancing in a fucking club. That would be amazing," he says.

Where did it all begin with VANT?

It turned into a band when I moved to London. I lived in Brighton a few years before that and spent that time working out what genre I wanted to do. I realised all the music I was making at sixteen

was still what I wanted to make now. When I wrote a couple of songs in that style, it really clicked again. And then it was a case of, 'I need to find a band now'. Birthdays, where I was working, became the creative hub I needed at the time.

When you were writing on your own, did you envisage it having a full-band mentality?

It was a conscious effort to make it into a band format. I'd been writing a lot of acoustic stuff and I just think the meaning behind the music works better in a louder environment. Rock music has that power and that aggression, regardless of if you're singing about a girl or politics. My new stuff is down the political line and it made sense to make it brash.

Does the political aspect of your music stem from the shit call centre jobs, or is it broader?

When I use the word 'politics', it's a strange one. I don't speak in an Arctic Monkeys or Mike Skinner 'working class' way, even though I do come from that background.



THE BIG

Snack-obsessed, these four Londoners

"I had to turn off my emails because I was freaking out a bit, having a little bit of a panic attack," The Big Moon's Juliette Jackson told DIY back in May, speaking about the bonkers reaction her band received when they started out. The fever hasn't shown any signs of slowing down since then. They've toured the country with Yak, picking up hundreds of new fans in the process. And things have barely begun. Debut single 'Sucker' was a vicious statement of intent, but by the time October rolls round, they're going to be one of the most talked-about new bands in the country. Prepare to freak out even more, Juliette. We had a quick catch-up with the frontwoman to talk tour life, healthy snacks and making best friends on the road.

All three bands on the bill seem to be in a similar position, ready for greatness - it's exciting! We're all like these tiny dinosaurs hatching out of eggs. We're all at the same stage, riding on this surprising wave of 'Oh wow, this is really

NEU



MOON

are also suckers for a good hook.

happening! We're being musicians and doing tours'. It'll be good to go on tour with these guys, experiencing all this weird new shit together.

How's it been so far, the touring life?
The Yak tour was amazing. That was just so much fun. Before that, we'd only done a couple of shows here and there. And then to go on tour for two weeks with another amazing band - that was special. It was really good to watch them every night, I learnt a lot about how to have fun on stage. We were all sleeping on people's floors and sharing beds. We all feel like sisters now.

Is that reflected on stage? You all seem to bounce off each other, playing live.

We're playing and it's kind of funny. We're on stage and there's all these people looking at us. We look into each other's eyes and we laugh. We've got these in-jokes and it's hard to explain. It's magical. All these lights are shining on you and you think, 'Isn't it crazy that all these people have come to see us and they're standing in the same room, looking at us'.



INHEAVEN

After months in the shadows, this shoegaze-inclined group are stepping to the fore.

At this stage, INHEAVEN are the most mysterious act on the Neu Tour triple-bill. That's not out of intention. Led by James and Chloe, this South London group are looking to bring back the magic of falling in love with a new band, obsessing over their every move, guitar strap and sentiment. The bold, shoegaze-nodding lift of debut single 'Regeneration' warrants that kind of reaction. And it's had fans from both sides of the Atlantic flocking forwards in excitement - one of these is none other than Julian Casablancas.

What happened when you put your first track out - a rush of attention?

James: A mass of emails. It is quite scary, but I think we feel more confident about it now. When you put a song out, there's a big chance that nobody's going to like it. But it takes you back, and then it spirals out of control. The next minute you're on this big tour.

When putting out 'Regeneration', did you know what you'd do next?

J: We hid away for about a year,

rehearsing and getting everything ready. We wanted to be really solid. Originally, we were going to release one song a week, self-released. And we'd do a limited cassette tape. We were keen on doing it all ourselves.

Chloe: I think you've got to have that mentality. Nobody's going to do it for you.

J: A few months after starting, Cult Records got in contact. For us, that was such a big deal. The fact that we've made waves in the States was mind-blowing. They'd contacted Rory Attwell, and he forwarded their email on saying 'you should probably check this out'. We got told that Julian [Casablancas] liked the track. It was insane.

You've been making your own 'zines - what's actually inside them?

C: I've been making those. For the original 'Regeneration' single, I made a ten-second clip and I made all these flashing images. Imagery is really important for this band. So I had a lot of images, words and poems. It was a nice little thing to have on tour. We'll definitely make one for the next run of dates. It's a little memento.

HOOTON

TENNIS

CLUB

THINK THIS
WIRRAL LOT
WRITE BIZARRE
SONG TITLES?
WAIT UNTIL YOU
FIND OUT THE
STORIES BEHIND
THEM. WORDS:
TOM WALTERS.
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SMITHIES.

NEU

Some bands will tell you that they're the best of mates, but for Hooton Tennis Club, that's a sure thing. The Wirral four-piece have been pals for years, with the friendships stretching back as far as - in the case of bassist Callum McFadden and guitarist James Madden - the age of three. Drummer Harry Chalmers and vocalist / guitarist Ryan Murphy later joined the squad during a mundane graphics class, with the lot of them playing in and out of bands together ever since.

Their chemistry is kinetic. They recall times Ryan's mum would have a go at them for winding up the family dog; James remembers climbing trees with Callum more than he does picking up the guitar. Ryan and James remained tight during their university years in Manchester, with Hooton Tennis Club forming upon them all reuniting when they got back home. Song 'Barlow Terrace' for example is about one of the more memorable student parties they experienced, with the rest of 'Highest Point In Cliff Town' - their debut album - spewing lines that ring true in the most literal of senses.

The band's sound takes all the best ramshackle bits of US indie icons such as Pavement and Guided by Voices, and filters it through a distinct, eccentric British tone that tackles highly relatable subjects such as mundane train rides, deadbeat summers and rocky relationships. But apart from Ryan buying James 'Terror Twilight' for Christmas one year, and Callum being played 'Cut Your Hair' while working as a balloon boy at a zoo, none of them have really dug deep into those American classics they're often compared to. Ryan reckons they're more into contemporaries - Black Lips, Deerhunter, Ariel Pink - that

side of the US scene - and that they all originally bonded over a love for Supergrass and The Jesus and Mary Chain. "I remember thinking, oh, they seem like cheeky lads," he says. "And they live on a farm, or something. We could do that!"

**"THERE'S A SONG FOR
EVERYONE, HOPEFULLY." -
RYAN MURPHY**

'Highest Point
in Cliff Town' is a
lively soundtrack
for any season of
the year, covering
everything from the

sing-along indie pop prowess of 'P.O.W.E.R.F.U.L. P.I.E.R.R.E.', to the guitar-driven melancholy on 'Always Coming Back 2 You'. James and Ryan both share a mutual love for famous genre-hoppers Ween, which serves as a starting point for the Hooton's universal accessibility. However, James has a more broader idea of where their variation comes from. "I think it's just our generation has this ADHD thing," he says. "We can't stick with just doing one thing. We'd often swap our instruments, for example. I don't know - I can't sit down and just write a song. They just have to come along one way or the other." Ryan adds that in terms of their audience, people can find tragedy as well as comedy in their tunes. "Each song is a little bit different," he reckons. "There's a song for everyone, hopefully."

Hooton Tennis Club's debut album 'Highest Point In Cliff Town' will be released on 28th August via Heavenly Recordings. DIY

Hooton Tennis Club will play Festival No. 6.
See diymag.com for details.

RECOMMENDED

NEU

"Want to know my vocal warm-up secret? Ribena swimming pools."

MOSES SUMNEY

The talk of LA, and soon the rest of the world.

It's not always easy to pick out beneath the murky production which he tends to hide behind, but Moses Sumney has one hell of a voice. Not since Låpsley first emerged has a vocalist sounded so comfortable in their own zone. Sumney's remained an LA-rooted secret for some time, hanging out with Solange and playing shows alongside Karen O and Dirty Projectors. Word is spreading beyond Hollywood's hills, however. Song 'Seeds' - mixed and released by Grizzly Bear's Chris Taylor - is a simple, lonely effort drowned in its own signature, sodden production. It's the beginning of something special.

Listen: 'Seeds' is out now.

Similar to: Patrick Watson with his soul sapped out by dementors.



DECLAN MCKENNA

An anti-footy corruption, ridiculously hyped teen.

One massive song and a self-produced video did the trick - after that, Declan McKenna faced a gigantic label and industry scrum. Debut track 'Brazil' was penned during the World Cup, and it turned slightly prophetic - he even wound up talking on Sky News after Blatter and co. got their dues. Needless to say, all signs point towards a star.

Listen: 'Brazil'.

Similar to: This loop-pedal hugging newcomer does give hints of Sheeran-style hugeness, it has to be said.



CLEAN CUT KID

A vital dose of bonkers, chant-centric pop.

This bombastic, hook-obsessed Liverpool four-piece recently joined forces with Declan McKenna for some headline shows. Each tipped this month, both acts share a sunny-side-up but brutally raw take on pop. The early comparisons to Haim thanks to single 'Vitamin C' aren't far off, and a recent spot on DIY's stage at Latitude earned some serious stripes.

Listen: 'Vitamin C' is out now.

Similar to: Haim meets All We Are.



FRANCES

Had enough of emotional piano numbers? Let this talent change your mind.

21-year-old Londoner Frances' debut song is called 'Grow', but it's hard to imagine many newcomers arriving with this much wisdom and steel. In the school of Adele and Sam Smith-style sombre songwriters, there's a simple earnestness on the lead from an EP of the same name. Frances has managed to make something that stands out.

Listen: The 'Grow' EP is out now.

Similar to: Rae Morris and Tobias Jesso Jr..

THIS MONTH IN EPS



Fine Print - Fine Print

London duo Fine Print make pristine pop with a psychedelic edge, and it caught the attention of producer Dan Carey, who helped finalise a first work that pits itself in the centre of a moody club. It's out 28th August on B3SCI.



Oscar - Beautiful Words

If ever proof was required that Oscar could pen chart-stormers for life, 'Beautiful Words' is it. A positive, day-glo aesthetic defines this Wichita release, but there's a deadly edge lurking within, like with all the best pop songs.

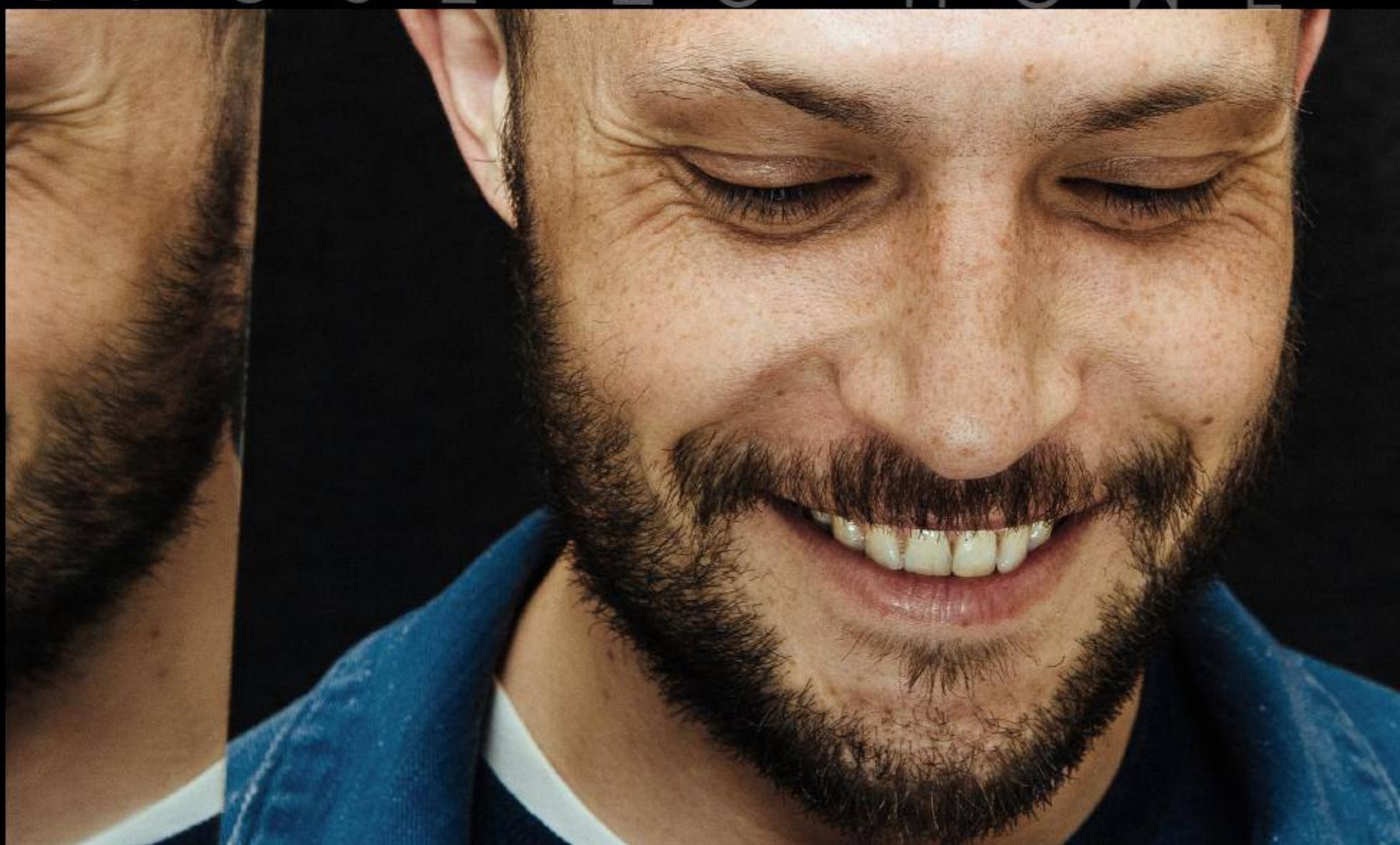


Pixx - Fall In

Signed to 4AD, 19-year-old Hannah Rodgers gives murky pop conviction. Guitar lines spiral, while each of her early songs are drenched in shuffling, glitchy production. Across debut EP 'Fall In', she already gives hints of being someone who can command across a whole album. It's out 28th August.



CLOSE IN HOME





PHOTOS: MIKE MASSARO

MUCH LIKE THE REST OF LONDON, ELEPHANT AND CASTLE IS AN AREA UNDERGOING A MASSIVE TRANSFORMATION; BUT BEYOND THE RIDICULOUSLY PRICED LUXURY ONE-BED FLATS, THERE'S STILL A CHARM THAT'S HELPED SHAPE THE MACABEE'S NEW RECORD.

СИГАРЫ С НЕГЕЛЬДОМ СНУБЕРЫ
СИГАРЫ С НЕГЕЛЬДОМ СНУБЕРЫ
СИГАРЫ С НЕГЕЛЬДОМ СНУБЕРЫ
СИГАРЫ С НЕГЕЛЬДОМ СНУБЕРЫ
СИГАРЫ С НЕГЕЛЬДОМ СНУБЕРЫ



F

ollowing 'Given To The Wild' The Maccabees found themselves stranded in something of a creative swamp. Returning back from tour to their permanent base in Elephant and Castle, South London, they excitedly sat down to pick up where they left off, and ended up with musical butter fingers. The luscious, magical layers that made their third record so gorgeously hyperreal suddenly became, summates frontman Orlando Weeks, "cheap tricks". The early stages of writing the follow-up didn't sound like anything tangible; the music wasn't saying anything. "For so long we were so lost with what the record was about," says Orlando. "We didn't want to churn out another record and not be sure why," agrees guitarist Felix White. Ironically, the lack of restrictions The Maccabees had placed on themselves became their most limiting factor. By accident, they'd got themselves stuck in a Faraday Cage.

In the end, though, the band found 'Marks To Prove It' right outside their studio. Lairy, fruit-filled East Street market, and the roundabout's hulking, tattered beast of a shopping centre - complete with a gaudy statue of an elephant and castle -

pushed The Maccabees towards the concrete aesthetic of 'Marks To Prove It'. It was - in a neat flick of coincidence - the Faraday memorial at the middle of The Elephant, that freed them from the stalemate. Now it's on the album cover.

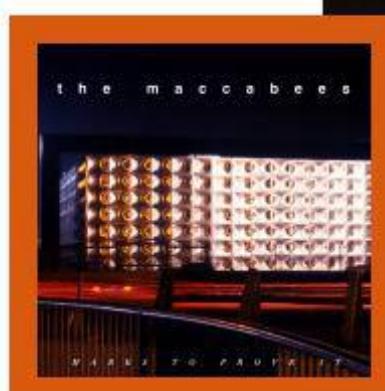
"Felix said to me it was everything we were looking for," says Orlando referring back to the roundabout's studded memorial. "It's been overlooked, and it is fantastic and wonderful, and right there on our doorstep. It was everything we would've tried to build, but for free. It made a good point that if you shine a light - excuse the pun - on something differently, you take it differently."

"The myth is that it's Aphex Twin's studio," grins Felix. "It's not," flatly interjects his brother Hugo.

A tiddlywink flick away from Maccabees' HQ, Orlando, Felix, and Hugo have holed up in a favourite cafe, leaving their other two bandmates, Sam Doyle and Rupert Jarvis, back at the studio to watch the cricket. Apparently well-acquainted with everyone in said establishment, Felix updates the owner, and least two other regular customers, on the progress of 'Marks To Prove It' before drawing up a seat. "It's slightly secret," says Orlando, attacking a gigantic slab of Victoria sponge with a fork. "Elephant and Castle has got an identity, it's not like other bits of London. It's not glamorous. None of it is eye-catching, tourist destination kind of stuff, but it knows what it is. It's comfortable in its own skin." "There's a sense of transience to it," adds Felix, referring to the swathes of city slickers and drunken home-goers that rush over the roundabout every day and night. "Once you're half-accidentally embedded

in the area you start seeing the layers within it," he says. "And that it's untouched."

The face of



"ELEPHANT
AND
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IN
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- ORLANDO
WEEKS

- ОБРАНДО
СКИН."

ОМН
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НИ
КОВЕАТАВІ
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*"Mate, I think your
iPhone torch is still on."*

**"P E R H A P S
I T ' S
F O R T U N A T E
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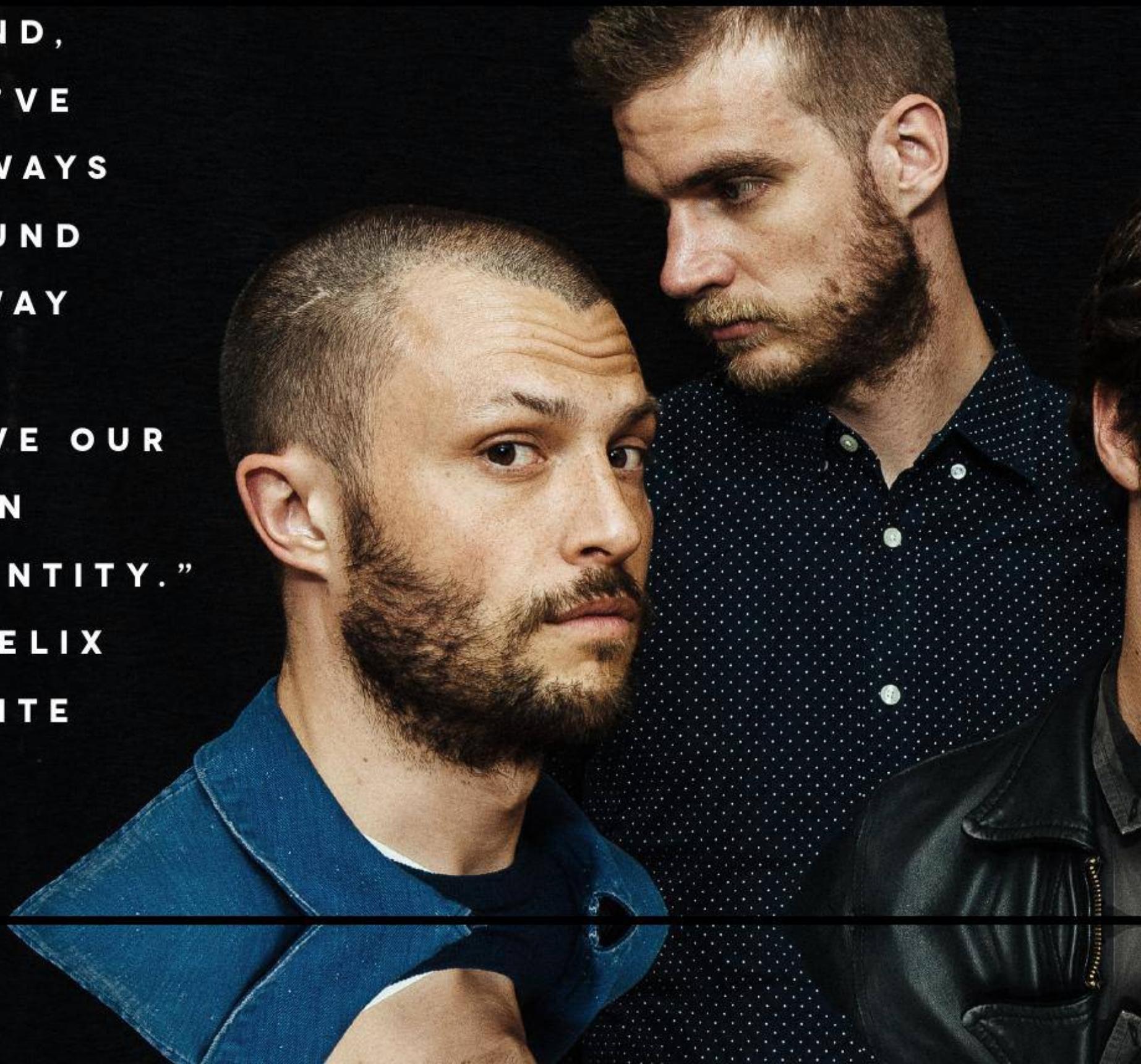
**- F E L I X
W H I T E**

Elephant and Castle is already changing: the disappearance of the Heygate Estate is only the tip of a gentrification iceberg. Snazzy, ostentatious complexes with roof-gardens and whimsical names like 'Elephant Park' are popping up all over the place, while yet more long-established housing estates remain on the firing line for demolition. "In this time period, it's starting to change," says Hugo. "Huge buildings are being knocked down, and there's regeneration kicking in. It's weird to be right in the middle of something that's happening to." "It's sort of emblematic for the rest of what's going on in London," chips in Orlando. While he emphasises that it's "dangerous to feel like the record is a document of the area," The Maccabees have also made a film about the making of 'Marks To Prove It' which is more explicitly about the location itself.

"When we started to make this record, we were thinking that we wanted the music to be a soundtrack for something," explains Felix. "It eventually came together that we could make our own film. We knew we wanted it to be about Elephant and Castle, and us making the record, amongst these other stories. They ended up being this basketball team down the road, the tailor opposite the studio, the gospel church, and Richard the guerrilla gardener - who opened a community garden in the knocked down Heygate Estate. You get an idea of the things happening in this area in a time of quite rapid change."

"It's already apparent that we've captured something that's not going to be here or the same," continues Orlando, "It feels special. The film title's going to be quite a good send-up," he says. "It's called 'Elephant Days,'" adds Felix.

'Marks To Prove It' might not be a concept album about South London roundabouts, but still, it frequently finds quiet patches of beauty in unlikely places. The band don't



name-check shops on the nearby Walworth road, or pen songs for now-demolished skyline fixtures, and the influence of Elephant and Castle is less specific than that. Really, this is an album about drawing from your immediate, local surroundings - wherever they may be - and laying down real marks. Sparse, reflective songs like 'Slow Sun' peal out while Orlando Weeks sings of ordinary glory, and the chorus of 'Something Like Happiness' revolves around simple, circular shouts of 'you just know when you know'. "I wanted to call the album 'Table Salt' at one point," Orlando laughs, "because I thought it was the most plain thing. If you call a record that, it sounds grand."

"I was definitely trying to write kitchen sink lyrics," Orlando continues. "So that the beautiful music, or the ugly music, came

from a different place. Felix had this really lush, slow, hopeful sounding thing, and I wanted to do the opposite and talk about the uglier side, tell that story. You can hear it all through the record. Some of it is angry, and violent. Some is incredibly sweet and thoughtful."

Similarly, 'Marks To Prove It' was written and recorded in an incredibly no-frills way compared to its techie predecessor 'Given To The Wild'. "We went back to using the studio how we used it when we first started the band; drums, guitar, bass and playing music like that," explains Hugo. "We put the restriction on ourselves to do it that way. It meant the continuity came together, and it became the record that we wanted to make. We wanted a record focused on the band, that translated live as we played it; that had a bit more of a human element."

You played four new songs from 'Marks To Prove It' at Glastonbury, and there was a man right at the front in a green suit, stripping to your music. That's a very enthusiastic review.

Felix: Yeah, he was throwing his clothes off!

Hugo: And standing on someone.

Felix: That's nice, innit?

Orlando: I didn't see him because I was convinced Jamie [T]’s sunglasses were going to fall off. I'm just trying to think, how could I have missed a man taking his clothes off? What could've been more important than looking at that?

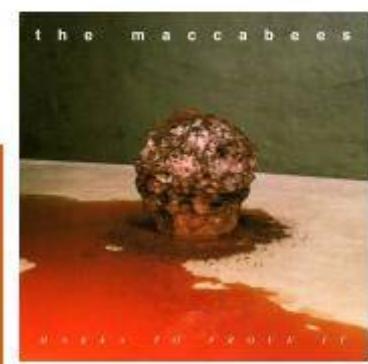
Felix: The thing about playing gigs like that is you always either spot the guy yawning, or someone you know really, really well. Your brain just finds them. That freaks me out.

Orlando: All the way through the Mumford tour I would just see the two guys who had been forced to come by their girlfriends, and they've just be sat there, angry at you for playing.



"I think that's one of the nice things about ['Marks To Prove It']," chimes in Felix, excitedly fiddling with a cricket ball he's pulled out his pocket with gusto. "It's tangible. You can feel the locality of the place, and this area. The music we can recreate exactly when you come to see us live. We streamlined it in that way, it feels like a success."

It's the chief reason behind why The Maccabees can't wait to take 'Marks To Prove It' onto the stage. It was written and recorded together live and plugged in, after all. They're also particularly looking forward to sharing



The snowball on the cover of single 'Marks To Prove It' is by Andy Goldsworthy...

H: He did the album artwork for 'Given To The Wild' too so it's a running theme.

O: We asked him to do an installation piece, but he's too busy, cos obviously he's an internationally renowned artist. But I did find these images he did, not terribly long ago, 2009? The idea was to save these snowballs that would then appear around London, and the city would wake up to the discovery of these enormous things. As they melted, they'd reveal things from the countryside. It felt like that was exactly the same thing we talked about with the Faraday [on the album cover], that reveal. Suddenly it appears because you've overlooked it however so long, and somebody's saying 'look at that, it's amazing'. It's the same concept, and it followed on from the last record. And I just get a buzz saying we've got Andy Goldsworthy's art on our record, I think it's really cool, and he really likes the music too. It's almost like the flip-side of the last record, not that it was intended to be.

the bill with Mumford & Sons at Reading & Leeds Festival, where an old score needs settling.

"There's a lot of sport involved with Mumford & Sons," Felix explains. "But I beat Marcus twice at FIFA! They'd just got off stage and he was like, right, you, we're playing FIFA. I beat him twice, and he wouldn't let it go. I saw all the energy from the gig drain out of his face, the state of him. I don't know if Marcus can live with that."

"We're playing with them again in August," says Orlando, ominously. "So we'll see if he's over it."

Yet more streamlining arrived in the way that The Maccabees structured the album. The idea of conceiving 'Marks To Prove It' as a complete, cohesive entity, Orlando says, "was an element we took from 'Given To The Wild'. I think it's important not to look a gift horse in the mouth with the thing that we did right there - we made a record. It had a heart." The follow-up, he explains, is also meant as a direct reaction.

"I think one of the things I thought was successful about 'Given To The Wild' was the continuity," Orlando reflects. "It created a bit of a world, and it felt consistent and broad, with landscapey, lush, grand-looking scenery. It was in the day time. Part of this was flipping that entirely on its head" Instead, 'Marks To Prove It' traces through one single night, snatching fragments of arguments, fuzzed tannoy, and dark, lingering piano melodies. "All the songs we were writing seemed to sound better at night, or we recorded them at night," nods Orlando. "The Elephant is a very different place at night as well."

The moonlit quality of 'Marks To Prove It' shines through most strongly in its surprisingly paired-back moments, and reflective, romantic peeks across the bulb-lit city appear in the quietest moments of 'Pioneering Systems' or 'Slow Sun'.

"That's another example of making the limitations work for you," starts Orlando. "When we found that studio," he says, pointing out the window across the road, "it was totally dilapidated and unhappy. There was nothing in there except rubbish, and a piano. That piano is now a character on the record." "They're some of my favourites, those down-tracks," nods Hugo. "It's something new for the band."

"To me, those things - and I don't mean

we're in the same league at all, but - they remind me of Van Morrison," Felix says. "We never thought we'd do it, but in hindsight looking back, that was the first music we ever listened to. I think there's something honest about those songs."

"Having listened back, it sounds so evolved compared to our first record 'Colour It In,'" continues Felix, who's been been mulling this over for some time. "Bizarrely so, I think. Perhaps it's fortunate that we've never been a huge band at any time, and we've always found a way to keep it going and have our own identity, slowly, and not be cornered. It just sounds like The Maccabees. Hand on heart, I don't think we've ever had that before. I think we have more ownership over what it is we sound like," he tails off. "Does that make sense?"

It makes perfect sense. As an entire record, 'Marks To Prove It' is The Maccabees' most cohesive yet. It's magical, and alive, but in a completely different way to 'Given To The Wild'. Since their formation in 2004, The Maccabees have quietly grown larger, and stronger, and now, with headliner potential bursting from every soaring melody, their moment has arrived.

The band are the first to point out previous comparisons to the likes of Arcade Fire and The Futureheads today; they're also the first to acknowledge those band's massive and direct influences on The Maccabees. 'Marks To Prove It,' though, seems to tie together their three previous records into something solid. Drawing a now-traceable line between the wonderful simplicity of 'Toothpaste Kisses', and the looming, anthemic 'Pelican', The Maccabees have become a point of comparison themselves.

"The singer in Gengahr, [Felix Bushe] came up to us and said he first saw us when he was 15," recalls The Maccabees' own Felix White with a slight shudder. "Meeting Wolf Alice, too, they were saying how young they were. 14!" "They're the next generation," points out Hugo.

"But we're not their dads!" protests Orlando from the end of the table. "The indie dads? No we're bloody not!"

The Maccabees' new album 'Marks To Prove It' is out now via Fiction. DIY

“WE’VE
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IT
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— ORLANDO
WEEKS



LIFE'S A

THA

BAN SAX

THA
DE



ZAC

From sneezing fits
in Nashville to anxiety
attacks in London, FIDLAR
are changing things up with
album two - because why
the hell not? Words: Sarah
Jamieson. Photos: Phil
Smithies.

Some bands might tell you that recording an album in Nashville is like visiting a musical Mecca; walking the same streets that so many influential stars once tread before them, working in a town on which so much musical history is built. FIDLAR, however, aren't just like some bands.

Zac Carper REALLY doesn't like surprise birthday parties.

"I'm, like, allergic to the air in Nashville or something!" the band's Zac Carper exclaims, as soon as the subject comes up. "Right when I landed, I sneezed about sixteen times in a row and I was like, 'Fuck!' I didn't have too many vocal takes..."

When they released their eponymous debut, FIDLAR declared themselves the champions of cheap beer and skate punk. Infectious, raucous, word of their on-stage antics spread fast. Their first full-length was only the tip of the iceberg.

It's with 'Too' that the band really come into their own. Sacking off expectations and pressures, this time around the band decided to, quite plainly, just do whatever they wanted. That's how they ended up in the middle of Nashville, working with Jay Joyce.

"He was really good at taking an idea and seeing all the possibilities for it," Zac explains. "He had this really amazing way of..." he trails off. "When we were doing vocals, he would tell me these crazy stories, I would tell him some crazy stories and it was like getting in the right headspace for a lot of things. It was really interesting. It was a very psychological game. It was pretty unique way of producing."

Going to work with Joyce – whose production credits cover everything from Emmylou Harris to The Wallflowers – may not have been the obvious choice for the band, but that was exactly what they loved about it. "The closest thing he's done to us is Cage The Elephant, which is not that close!" he laughs. "It was something that I was so for. He's kind of considered the 'weird' producer in the pop country world, so a lot of people go to him for the edgy sound because pop country is so slick-sounding. He's definitely a very interesting, eccentric dude."

Working on 'Too' was all about thinking outside the box. Whether that stemmed from leaving the comfort of their own homes ("It was like camp or something," laughs bassist Brandon Schwartzel. "We'd make lunches for the day and all have our backpacks and walk to the studio") or just messing around with different means of instrumentation, this record was all about trying what they hadn't been able to before.

"The experimental stuff," explains Zac, "came with stuff like adding a toy piano, or mellotron." Or the piercing realistic ring of a telephone, which signifies the frantic start of 'Sober'. "When we recorded it, one of the engineers was just like, 'Fuck that thing! That's my telephone ring!'"

"I think that's what was important about working with a producer," Zac offers. "We've never experienced that. The first record was about turning knobs and plugging shit in. This time, for me, I wanted to experience letting someone else produce us. It's kinda scary but it worked well. I mean, there are interviews with us early on where I've said, 'We will always record our own stuff, blah blah blah,' but sometimes you get caught in that world and you get trapped and don't wanna let anyone in. I respect people who do that but at the same time, there's no room for growth doing that."

One thing that hasn't changed all that much is the intense honesty held within their lyrics. In amongst the chaotic guitars and satisfying punkiness lurks a brutal honesty which Zac claims to be his own means of therapy. "This record is basically - for the songs that I've written on it - about how to deal with life without drugs and alcohol." Scan the tracklisting and it's not so much of a surprise; 'Sober', 'Overdose' and 'Bad Medicine' all lay the themes out bare. "Every song has its own story. It's almost like the first record is about being on drugs and alcohol," he starts to chuckle, "and the second one is trying to figure out life without those."

"For me, I write songs completely based on what I'm going through. It's personal and more of a therapeutic tool. It's a very emotional record. Even the first record, if you turn the guitars down and slow the songs, those songs are all really depressing. The chord progressions are very basic, three-chords, four-chords. [There are] these happy chord progressions with sad lyrics and you're listening like, 'What? Wait a minute...' I think that just explains our characters to a fucking tee!"

A means of both therapy and experimentation, 'Too' may have been a challenge - "it's the sophomore slump thing," says Zac, "where now a lot of people know who you are. You have all your life to make the first record and then you have a year to condense a record and make it" - but it seems to have been worth it.

"Well, it's like..." he continues, on what it is exactly that the band would hope their listeners take away from 'Too'. "It's just that really anybody can do this. I want to encourage kids to write music. It takes practice and you just gotta keep doing it and keep doing it. Mainly it's like, I always had this image in my head of some kid just in

his room, listening to music, being pissed off and trying to figure it out, except that I'm 27 years old doing that. Yesterday, before the show," he diverges, "I went on a little jog and went across the bridge and to the London Eye and then my iPhone died and I had to go through the crowd. I almost had a full-on anxiety attack which is crazy because if you have music and you do that, it doesn't fucking affect you at all. I kinda just believe in that whole therapy of music thing. It's important to people, it's important to kids. Also, we kinda went from a garage punk record to a weird, experimentally pop record, so it's also about not putting yourself in a box or a scene."

"It's about not being scared to try things and to not be okay being comfortable," adds Brandon. "It's a lot harder to be uncomfortable and make something different, but you're gonna grow from doing that. It goes with the whole 'Fuck It Dog, Life's A Risk' thing. If you wanna do something, it doesn't matter if it's not this or that, or what you did before. Just do whatever you want. If you wanna try it, fucking try it. Get weird, get experimental."

"I mean," finishes Zac, "you're always gonna be pissing somebody off and I think it wouldn't have been fair to the fans and to us to just make the first record again. I think it's important to have that change." He turns to his bassist. "As he was saying, it is our name..."

FIDLAR's new album 'Too' will be released on 4th September via Wichita Recordings. DIY

16



A N Y B O D Y
C A N D O
T H I S . I
W A N T T O
E N C O U R A G E
K I D S T O
W R I T E
M U S I C .

Z A C

C A R P E R

19

*Who's gonna tell Zac he
doesn't pull off the James Bay
impression?*

A close-up profile photograph of a woman with long, straight brown hair. She is looking upwards and slightly to her right with a gentle smile. Her eyes are closed or looking away from the camera. The background is bright and out of focus, suggesting an outdoor setting with sunlight.

WHO'S
PLAYING
THE
FOOL?

“



AFTER A TUMULTUOUS FEW YEARS, INCLUDING A MOVE TO CALIFORNIA, RYN WEAVER IS PUTTING HER PROBLEMS BEHIND HER.

WORDS: SARAH JAMIESON. PHOTOS: MIKE MASSARO.

HGOD,
SO..." Ryn Weaver re-adjusts herself

on the sofa, swinging her legs to stretch them out. Despite being eight hours ahead of her usual time zone and just a day into an international trip, she's talking enthusiastically about her debut album, when the conversation takes a philosophical turn.

"You know the Rorschach test? Where they show you an ink blot and based on your experiences, you shape it?" she asks, relaying this all back to the journey of her first full-length. "Well, to me, it's about me leaving this awful relationship, which was that guy, and making sense of that. In that sense, I guess it's a coming of age record."

The relationship she's referencing is the one that shaped her breakout hit 'OctaHate', which set the internet airwaves alight within mere hours back in 2014. A tale of twisting emotion and foot-stomping satisfaction, it worked as both the match that sparked Ryn's career and an intense outpouring of honesty that enabled her own healing process. As she sits, chattering away in a West London hotel suite, she's ready to start unveiling the bigger picture.

"The record is about me moving to California and being super irresponsible," she goes on, opening up to the themes of 'The Fool', "having all sorts of lovers and doing whatever I wanted. Then, from there, I started getting more serious with someone and realised it was because it wasn't an awful situation, I was being treated with the upmost respect. But, you know, you learn

bad habits from the bad relationships in a sense. By the end of the record, I'm kinda questioning myself, maybe I was an equal part of that problem because maybe I'm just too young and afraid of commitment myself. Maybe that's why I dated the assholes; because when you finally get given someone who's so wonderful to you, you don't know how to swallow that pill, but at the same time, I don't think that's bad. The album's called 'The Fool', but it's more about, 'Are you a fool? Would you be a fool to settle for what you always thought you wanted? Or would you be a fool to leave and maybe not find that again, but maybe maintain freedom?' It was kind of about me getting addicted to freedom, quite honestly, and realising I don't need to be co-dependent."

Bubbling with affection, Ryn darts from the subject of 'OctaHate's video star being one of her best friends - "I met her through that awful relationship so I thought it would be really fun if we included her as she was the one that helped me find out how shady that dude had been" - to her thoughts on the lack of "cred" female artists are offered in the music industry, proving that - whatever the subject matter - she's not one to hold anything back.

"I think it's really important to be honest," she confirms, returning to the lifeblood of 'The Fool', "and with this record, I kinda wanted to write a story in a way, while still making it feel like a really sound album and not sacrificing the quality of sound for that. I feel like I always want to be writing, for the most part, from my personal experiences. I wouldn't say it's confessional, but it's kinda my way of flushing out how I feel." That's something optimised by the idea behind her first single. "Half the time I don't even know how I feel because there's so many things going on, so when I actually write it down, it clears things for me."

'The Fool' isn't just eleven tracks of all-out empowering giddiness; within its forty minutes, Ryn journeys between both boisterous pop and more gentle sentiments. While some tracks are dedicated to the wilder instances of her life, there are also moments of sensitivity and introvertedness. It's an album that sees a young woman questioning her own self in the world around her, while all the time trying to make sense of the pressures and challenges she's being forced to face.

"The very last song on the record is called 'New Constellations,'" she explains, "and it speaks to the great explorers and the people who charted the stars. It's like, the day that they discovered the earth wasn't flat, they weren't like, 'My work is done!'" she laughs, wiping her hands clean in imitation. "They were like, 'Cool, I knew it, told you. Now I'm gonna keep looking for more'. So, for me, that was my struggle with that relationship. Just because I found what I wanted doesn't mean that's where I want to stop. It's a new benchmark and a new standard but I don't know... Especially in this business and career choice, it's very hard to maintain a relationship, or in general! Love is so confusing, but for me, I'm just at a free time in my life. I think this was about me growing into that and realising that I'm powerful on my own. I think for my whole life, I was looking for answers in relationships and always wanted to have that other person, my other half, and now I feel like I've come to this place where I don't need that."

She moves on to her love of Tarot and how it soon came to play a role within the album too. "I was super inspired. I don't think you have to be heavy into Tarot to understand the value of the metaphor that's presented in the cards. It's just beautiful art more than anything and I was super drawn to

the image of the fool because it was kind of how I felt. I feel like - at least in that relationship - I was this sad little clown. I felt like I was making all the wrong steps. I feel like there are fewer stigmas around women needing to settle down and lead that traditional life. I think a lot of us girls have been taught, 'Isn't that what you want? Don't you want to be happy and committed?' There was this part of me, a guilty part of me, saying 'Isn't this what you've been looking for?' and then the opposite side kept saying, 'Don't you love the life you have?' I just felt like I was going crazy!"

Whether drawing the attention of millions of listeners, or simply trying to work out her place in the world, Ryn Weaver is certain of one thing: that she's only at the start of what she hopes to be a long career, and she's going to be doing it completely on her own terms.

"I've been growing a lot in front of people," she concludes. Since 'OctaHate' first went online almost a year ago now, all eyes really have been on her. "I mean, I had a bit of a plan but I wasn't some developed artist, thrown into this four years after my project had been created. I am pretty much just me and this is what I write and I like these things and they don't have to align! I don't have to be a poster child for a specific thing. You're allowed to wear what you want and be what you want. You're allowed to be an artist who's got your own fashion sense, and do what you want to do. It doesn't have to be so thought out. I'm just doing it my way and if people don't like it, I'm like," she flips the bird and smiles sweetly, "'Mmhmm, bye!'"

Ryn Weaver's debut album 'The Fool' will be released on 4th September via Mad Love/ Virgin EMI. DIY

**"I'M AT A FREE
TIME IN MY LIFE;
I'M POWERFUL ON
MY OWN." – RYN
WEAVER**



payne

"YOU
EITHER
MAKE
**TWO
GREAT
RECORDS
AND
YOU'RE
DEAD,**
OR
SOMETHING
CRAZY
HAPPENS"
– JAKE
DUZSIK

YMCA? More like YMC-YAY.
HEALTH are back!



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When HEALTH committed to making a game soundtrack, they didn't think it would take over their lives. A few anxiety-ridden years later and they're back with a new album that's been in the pipeline for half a decade, even if it nearly killed them. Words: Jamie Milton. Photos: Emma Swann.

The record that HEALTH are about to put out has been in the back of their heads for just shy of half a dozen years. Whether fully-formed or fragmented, it's been

sitting there waiting to be completed. Beneath the deathly noise that they produce, it's sometimes hard to pinpoint, but these four are perfectionists of the highest order. And they've been haunted by an album that they've been wanting to finish for what feels like forever.

"I'm just so relaxed now," says John Famiglietti. "I've almost forgotten that I was mildly anxious for the past five fucking years."

"I'd be going on this road trip with my girlfriend or trying to have dinner, but it'd be like 'What the fuck am I doing?'" remembers Jake Duzsik of his waves of anxiety. "It's like having nightmares about having huge term papers due in tomorrow that you didn't even realise existed," chimes in Jupiter Keyes.

"I still have those dreams," says Jake, remaining frazzled by the experience of having this colossal weight on his mind. "To be honest, it's still not done. You guys can listen to the record, you can like it or you can dislike it, it's just like whatever."

Being fair on HEALTH, for an LA outfit who make vicious stampedes of apocalyptic noise their trade, completing a record is never going to be a 'that'll do' affair. You can't mimic the sound of a futuristic death march by tapping a few buttons and seeing what'll happen. And for third album 'Death Magic', they had big standards to follow. 2007's self-titled debut was an ugly statement of intent. The follow-up, 2009's 'Get Color', married gruesome production with an aesthetic that to this day hasn't been matched. No other band sounds like HEALTH, and that's probably because they'd die trying.

From day one, these four set themselves a bar of doing something completely different - "and it kind of screws you," says Jake. The frontman spent his teens being obsessed with classic "punk rock," but with his own music, he never wanted to replicate. "What's the point in just being an old punk band? Why do you want to reproduce?" he says. "So we'd go to these noise shows. Free noise - trying to make music that's as aggressive as possible. I think the first time we played shows, we'd play for nine minutes, the most bombastic thing. You'd want people to have an



'Max Payne 3'

If they time travelled back a few years and were given the choice, would HEALTH have taken the 'Max Payne 3' soundtrack job if they knew how long it would take?

"I don't think we could have said no. It was just so exciting," claims John, but his bandmates aren't in agreement. "At that point in time, there would have been so much resistance to the idea of our record taking longer than it already was, so maybe we wouldn't have. If they'd said 'it's going to take you a little over a year', we might have said no," says Keyes.

"There's another big elephant in the room though. After that came out, we still fucked around with putting the record out," admits Jake. "Especially after making two DIY records and just touring - a big company coming in and saying 'we need you to work on this, it'll take a year', we wouldn't have been able to do that. But it was a really positive experience."



experience." They've since spent the whole of their musical lives trying to replicate that fear factor, the idea of reshaping someone's tastes through one eureka moment. 'Get Color' "didn't sound the way we wanted it to sound," he claims. "And we really didn't want to put out a third record like that. You either make two great records and you're dead, or something crazy happens. Or you get there and you want your third record to be a definitive realisation of that sound. It's not like we're a band like Interpol who had their first record and their entire aesthetic was realised. It's taken us a while."

'Death Magic' leads the intensity of 'Get Color' astray into different territory. The force and aggressiveness is still there, but instead of being the big draw, these aspects are mere tools that shape huge, melodic songs. 'LIFE', the album's centrepiece, could be a U2 song if it lost power and needed recharging. "For me at least, I'd want us to keep writing good songs," says Jake, a thousand miles away from the notorious, art-house noise shows his band would frequent in their early days.

Two years back, 'Death Magic' looked imminent. Jake told DIY his band were working on more "gratifying" music that does indeed feature heavily on the final LP. They toured the UK and Europe, previewing new material at a handful of intimate venues. Everything looked ready to go. What followed was radio silence. Jake puts it down to not sounding "the way we wanted it to sound. This one had to be physically arresting. And we didn't feel like it was done until we got as close to it as we could." What could have been an even bigger factor, however, is that HEALTH had just finished recording the soundtrack for Rockstar Games production 'Max Payne 3'. What began as a "three month job", says John, soon became a "thirteen month" slog. They worked twelve hour days, seven days a week. It was a challenge that completely consumed them.

"That was the most unhealthy period of my life," remembers Keyes. "Our lifestyle changed. We stopped socialising. We kept really fucking weird hours," says Jake. Under the will of a gigantic gaming company, their sense of reality became skewed. "Video games

have so much power and you can patch games whenever you want, so deadlines don't mean shit to them. You can do anything at any time," says John.

"With music, our label could be like, 'Hey guys, if you don't get this album artwork to us tonight, the record will be delayed,'" says Jake. "Games can get the red telephone and go 'Print ten million copies!' When you're printing on that scale, it's like 'Everybody stop what they're doing'. It definitely turned into a monster project. The music supervision department is so small at Rockstar Games. The whole company is generating this game, so you don't have to pander to anyone. It's not like 'We have this eccentric musician guy, so we have to cater to him' - nope, it's 'You're gonna do what we want. Fuck you.' Still, they remain on good terms with the Grand Theft Auto-creating big wigs, and without hesitation, all four are in agreement that 'Death Magic' was a bigger strain. "Emotionally," says Jake. "There's always something. It's sequenced, it's mastered, the label goes: 'Guys, let's go have a drink! Also - we need a music video in a week and a half'. That actually happened."

The chances of getting HEALTH to go back and listen to their completed, "abandoned" (in their words) third album are slim. They'd probably prefer to make a 'Max Payne 4' soundtrack, if given the choice. But beyond the emotional effect and years of life lost to stress, 'Death Magic' does sound as close to what they'd imagined making in the first place. Years have gone by. Music itself has been radically transformed. Electronic acts have incorporated the venomous steel that HEALTH made their name on. But make no mistake - this is still their distinct calling. And despite everything, Jake sees the record for what it is - the most complete realisation of their strange imaginations. "The future's fucked up," he says, imagining the kind of scene 'Death Magic' could exist in. "There's technology, space travel and cyborgs, but everything is grimy and there's soot and condensation on your computer screen. People don't get to go outside anymore. It's underground somewhere, or there's only artificial light. That's us." They've lost their sanity, their social lives and their sense of reality, but HEALTH haven't lost their magic.

HEALTH's new album 'Death Magic' will be released on 7th August via Fiction. DIY

MAC's



APPRO

AFTER GRAPPLING WITH FAME AND BEING A "LITTLE BRAT" ABOUT IT, MAC DEMARCO IS FINALLY COMING TO TERMS WITH HIS CULT STATUS. WORDS: JAMIE MILTON.

Mac DeMarco could sneeze into a handkerchief and some lunatic would sleep with the thing under their pillow. When he tags one of his Instagram posts with something like #smallpenis, followers lap it up like Jesus has just reincarnated to perform stand-up. In the past two years, this Canadian cult favourite has started wrestling with a superstar status. By the time third album 'Salad Days' rolled around, sad songs about being exhausted were being chanted back by thousands, night-after-night. The irony wasn't lost on this New York-residing musician who's doing everything in his power to stay rooted. "I don't buy new clothes. I don't buy nice food. I don't buy nice shampoo," he lists off. "I have more money now, though. Because we're not doing this for free, right?"

What started as a casual hobby has since spiralled into a world tour that never looks like ending. Breakthrough release '2' saw this gap-toothed eccentric being lapped up by a new audience. Its follow-up, 'Salad Days', was the story of Mac being overwhelmed and at times fed up by his status. "I was pretty grumpy," he admits. "Back then, I'd get blackout drunk every single night, sometimes when we were still on stage. I've reeled it in a little bit, but not that much." Mac's the first to claim, however, that the touring lifestyle is "nothing really that you should be complaining about."

"'Salad Days' was a mix between 'Oh maaaan, I hate this' and 'Wait a minute, you little brat - you're so lucky. You get to travel and

you're doing something you wanna do. You're an idiot for being a little bitch about it.' It helped me come to terms with that. Ever since then, I've felt pretty good."

Follow-up 'Another One' - a mini-album or EP, depending on who you ask. Mac refers to both in the space of thirty minutes - still nods to '2's touchstones, but it's immune to the buzz or pitfalls of fame. It's a loved-up but introverted release, recorded in DeMarco's Queens space. That's another thing about the success - "I have a bigger bedroom now," he boasts.

If there was ever a marker for his barmy, adore-everything fanbase, it was when he decided to auction off a destroyed pair of trainers on eBay. With proceeds going to the Willie Mae Rock Camp for Girls, this once humble listing took off. Maybe it was the time of year - post-Christmas, kids had cash to spend. But not \$21,000. That's how much the shoes raised, although the winning bidder didn't pay up. Mac split the fee and made sure the charity of his choice got its funds. "It's a shame but if you think about it, who would have actually paid that amount of money for a pair of shoes?" he asks, still slightly unaware of the measures his fans would take to get a little piece of Mac. "I let it stay a secret for a while, and I still got the press where it's like 'MAC'S SHOES HAVE GONE FOR 21K'. It's funny enough - that's all I really needed. And now a lot of people know more about Willie Mae too. It's a funny Christmas prank, in a way."

'Another One' was put together

BUY IT NOW

Mac's eBay addiction doesn't stop at old shoes. Here's what else he's bid and sold:

NEW INSTRUMENTS: "Pretty much all I spend my money on is nice new toys to work with for when I get home," he says. "I've got new keyboards, but for the most part it's still just me at home, using a tape machine and doing my thing."

COLE FROM DIIV'S SLEEPING MASK:

"Yeah I sold that years ago. I've known those guys for a long time. They stayed at my house in Montreal once. Cole just had one of those sleeping masks you get on a flight. He slept on my couch and left it there. I thought it would be funny to put it on the internet. Some kid in Japan bought it for like fifty bucks, and everyone thought that was crazy. So this year, I thought it'd be funny to just put my shoes on the internet. It was a progression from the sleeping mask. And then it got so stupidly out of hand."





**“I’VE
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BIT, BUT
NOT
THAT
MUCH.”**

— MAC
DEMARCO

in three weeks, hence why DeMarco is slightly hesitant in labelling it an actual record. Once downtime stretches beyond a two-week pocket where he gets just enough time to rest up and write more songs, he'll turn his attention to a proper full-length. "Eventually I'll sit down and do some funky new flavour album," he says. "Everybody's assuming 'Mac's gonna make a synth album.' Here it comes." But for me, I'm not a keyboard player, I can play a little bit. It's not like I'll be able to come up with this fucking crazy album. I'm not using it in the way Tame Impala uses it as the fucking lead guitar track. I don't have a grand piano, so I'm trying to make the most piano sound on my rolling synthesisers. I've gotta hold myself back though."

No grand pianos (yet), no champagne-drinking signs of wealthy excess - is this the first sign that he's trying to rein it in? Is Mac finally at peace with the world, ready to take a proper break? Not quite. "Next year will be... Probably just as fucking crazy, who am I kidding? I used to do a couple of albums a year because I had nothing to do. But now I'm on tour all the time. It's not as much as I'd like to be doing, but it makes sense. I'm still having fun doing it, so it's good."

Mac DeMarco's new mini-album 'Another One' will be released on 7th August via Captured Tracks. **DIY**

A RUSH OF MAC TO THE HEAD

For the last year, Mac and his band have been playing impromptu Coldplay covers, usually when someone breaks a string. 'Yellow' is a staple. And they're not just taking the piss - Mac's a big fan of Chris Martin and co. "'A Rush of Blood to the Head' and 'Parachutes'. I really liked those albums, my sister gave me the CDs," he says. "People are always like 'We know your guilty pleasure - it's Coldplay', but it's not a fucking guilty pleasure. It's just a fucking pleasure."





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L O S T B O Y S

TAS SPECTOR RETURN WITH THEIR SECOND ALBUM, THEY'RE MORE SURE OF THEIR PLACE IN THE WORLD THAN EVER. WORDS: SARAH JAMIESON. PHOTOS: PHIL SMITHIES.

Witty, self-deprecating, cynical. Three years ago, there were all manner of opinions floating around about Spector and their debut album 'Enjoy It While It Lasts'. While the band flirted with the boundaries of fist-pumping, sparkling indie rock'n'roll, injecting it with a sense of sarcastic pomp, needless to say some naysayers just didn't get the joke.

Fast forward a bit and it wasn't just the cynics who weren't sure about the band anymore. With a second album staring them in the face, Spector realised it was time for a change. It was time to figure out what they were really all about.

"We weren't a consistent band before," says always-recognisable frontman Fred Macpherson. "We weren't very good at understanding our own preferences or who we were really. We were just a set of disparate ideas and a desire to be whatever. I think now, having taken some time, we make more sense."

By most standards, the time it's taken for Spector to present the world with 'Moth Boys' isn't exactly monumental, but these two years were crucial for the group. It gave them the chance to reassess their position in the world, and work out exactly what they

"WE WEREN'T A
CONSISTENT BAND
BEFORE. NOW,
HAVING TAKEN SOME
TIME, WE MAKE
MORE SENSE."

FRED

MACPHERSON



*Spector, waving for
taxis in the
pre-Uber days.*

were all about.

"I think the main thing," begins keyboardist Danny Blandy, as the pair sit outside DIY HQ on a scorching summer day, "is you have to know what you are and what your fans like you for. If you try and get too many ideas too far from your station, it doesn't quite work that way. It's good to stay grounded."

"We didn't know what Spector was before," Fred confirms. "We'd have a meeting about it and as a band we were like, 'Does this mean we've got to write songs about cars? Do we need to pump your fists in the air?' At the time we made 'Enjoy It While It Lasts', I was pretty much only listening to The Killers' 'Sam's Town' and The Walkmen's 'You & Me'. It was the lyrics and sentiment of The Walkmen meets the fist-pumping Bruce Springsteen-with-a-bit-of-synth of 'Sam's Town', with some Gaslight Anthem on top of that! That's not what Spector is; it's the heart and soul behind that, it's not the sound or the production."

laugh."

With the departure of Chris, the four-piece found themselves soon reorganising: Danny moved from drums to keyboards, they remained one guitar down and decided to all take responsibility for writing drum tracks. Turns out, it was exactly what they needed.

"Our relationship with synths changed," Fred goes on. "We started to engage with keyboards and synths and pianos as a writing tool, not just as a production tool." They also found themselves wanting to use their songs to offer up more than just self-aware jokes. "I think we got bored of... We do love laughing and making jokes and stuff, but it became more important for us to actually see the good in our music rather than just see the bad in ourselves. We've been so critical in the past that it might've looked like we didn't care," Danny speaks aloud at the same time, "but it was actually that we cared too much."

are having fun, but there's all of these dark moments. That's how, you know... Dark things don't always happen at the end of some dark alleyway and that's what I think this album is about. The music gives this feel of driving or hanging out or partying, in amongst which you have the realisations of whatever."

Granted, the irony and self-awareness of their old work still has its place on 'Moth Boys', but it's less concerned with preservation; more a commentary on modern life for the twenty-something to relate to. The four-piece are no longer having to look over their shoulders now they've found their sure-footing. They're ready to start singing more than just those songs about cars.

"We had to go away and regroup and ask, 'Who are we?' and 'Is this what we want to be doing?'" Fred says in conclusion. "Those of us who didn't have walked away, but those of us for who it is the right thing, we're still here. I think we'd only ever make albums if it felt like they had worth. I'm not saying this album is a ten out of ten but I do think that, with at least half the songs on it, I'm glad they exist. A song like 'All The Sad Young Men', I've never felt that way about a song before. I think it warrants its own existence and I think that's all you can hope for from a song. There are so many songs in the world, you can hear everything, and some stuff just passes you by."

"That's not to say that this will be for everyone but I think there are people - I know there are people, I've already met them - who a song like this can mean quite a lot to and can have a positive effect on its life. That has to be what music is there for, not only to entertain but also to help us understand elements of our own life. To soundtrack experiences and to help us make sense of them all and enrich them."

"We did take a while," he admits. "We could've put an album out much sooner, and it wouldn't quite have been Spector 2.0, but now that we've achieved that, I feel like we can now start writing knowing that it's coming from an honest place, that we're not trying to play a trick on ourselves."

Spector's new album 'Moth Boys' will be released on 21st August via Fiction Records. DIY

"WE HAD TO GO AWAY AND REGROUP AND ASK, 'WHO ARE WE?'" FRED

MACPHERSON

"This album sounds different but it's still very much the same," he says, returning to the subject of their forthcoming effort. "It's sort of when you begin to trust yourself and say, 'Oh, maybe you can allow yourself to have a little bit of yourself. It's not gonna be about you, but that you trust it in terms of having yourself at the forefront and that's what'll make you unique'. I think we spent the time and I think our visions began to unite. We actually started to have a bit of clarity. Before, especially with Chris [Burman, the band's former guitarist and synth player], there were a lot of agendas - not in terms of just musically, but more in that we had different ideas of what we wanted to achieve as a group. Not all of them were completely wholesome. There was more irony and more self-awareness and a keenness to second-guess ourselves so that no one, other than us, would have the last

Their newfound outlook seems to suit the band well. Not only does their music flow with a confidence that was perhaps hidden on their debut, it seems to perfectly soundtrack the lyrical vignettes created by Fred with each track. There's more of an atmosphere to the record, which shimmers with brightness and masquerades the certain seediness and sadness of the stories he tells. Songs like 'Don't Make Me Try' and 'Decade Of Decay' may sound breezy on first listen, but they bear a much more sordid edge.

"I think that's the way growing up that you experience things," he says, reasoning the darkness' place within the record. "You have experiences of things that are seedy in bright and breezy circumstances. I remember going to music festivals aged 17, and experiencing odd things for the first time. All around it's sunny and people

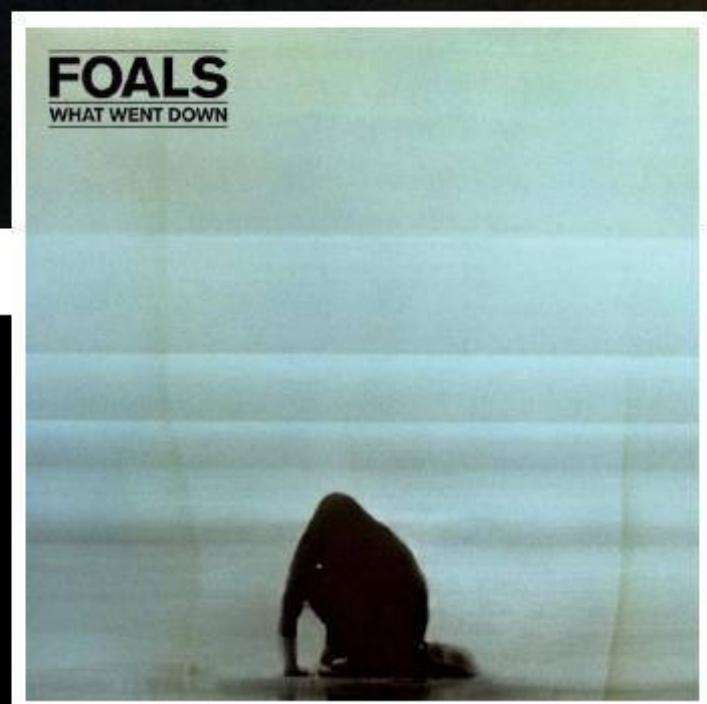
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REV



★★★★★
FOALS
WHAT WENT DOWN

(WARNER MUSIC)



FOALS EMBRACE THEIR CALLING.

Some bands shoot to the top, achieving headliner status before they've even had a chance to take stock. Others struggle for years before finally getting their breakthrough. With Foals, they've seen it coming from a mile off.

Every record an affirmation of their big-time potential, they've only taken steps in the right direction. 2013's 'Holy Fire' was a fire-breathing monster in full form, but it was mostly defined by the biggest beasts within: 'Inhaler' and 'My Number', two songs raising the bar to a ridiculous height. Turns out, they're not one trick ponies in that regard. 'What Went Down' - recorded in a 19th-century mill in the South of France - thinks bigger and hits harder than its predecessors. But it's still defined by two gut-wrenching opening moves; its title-track and the ravenous 'Mountain At My Gates'. Across the record, they again strike a confident balance between open-ended, 'Spanish

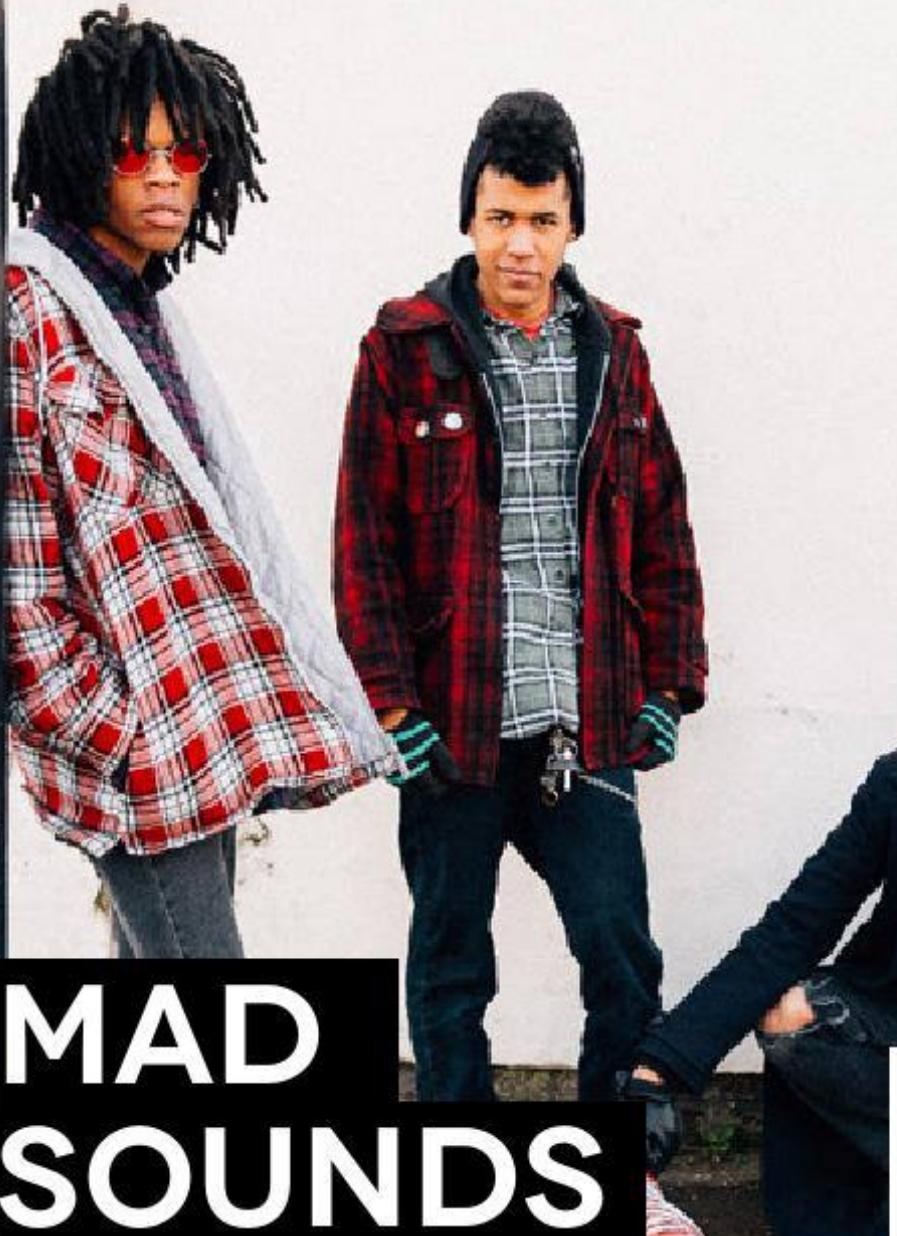
FOALS



Sahara'-style melancholy and deathly juggernauts. And there's a familiarity running through 'What Went Down' s system that could result in *déjà vu*.

The difference is in frontman Yannis Philippakis. He's the bridge between big intention and actual superstardom, and on 'What Went Down' he shifts into another gear. Put it down to the fancy mill's wine cellar or the breathtaking mountainous scenery Foals kept for company, but Philippakis is more than a fire-starting frontman this time round. Possessed would be an understatement. "You're the apple of my eye," he barks on the opening track - whoever's in the firing line better watch out.

With Philippakis going from angry to rabid, his bandmates follow suit. 'Mountain At My Gates' is remarkable in how it begins in standard Foals form before taking to an unprompted stampede, galloping into the distance. 'Albatross' is a pensive storm, while closer 'A Knife In the Ocean' sets off the final, destructive cannons. There's a constant feeling that instead of edging towards going one bigger, this band have embraced their calling. And if Foals didn't already have enough songs in their arsenal to top festival bills, they've just added ten more. (*Jamie Milton*) **Listen:** 'Mountain At My Gates'



MAD SOUNDS

RADKEY SHARE THEIR RECENT LISTENING HABITS



Faith No More - Sol Invictus

Keeping it weird: just how we like it. We have a lot of respect for bands who can come up with weird and catchy songs like this. There are a lot of really impressive songs on this record. Well played.



Local H - Hey Killer

These guys have always been a major influence in the band. They consistently put out quality rock records and that can't be easy. Great hooks and really badass riffs. That's just about everything that we could ask for.



Drenge - Undertow

Really love this album. It's heavy, catchy and groovy as fuck. These guys made the perfect transition from a two piece to a three piece band, and really nailed it on this record. It goes to a lot of different places, and you can really feel it.



Blur - The Magic Whip

We love weird music. And this is the perfect album if that is what you're looking for. We really love some of the surprises on this one. It's like, you really don't know what's coming next. Sometimes bands try that shit, and it just comes out sounding really forced. Blur pull it off.



Publicist UK - Levitate The Pentagon

Members of two of our favourite Brooklyn bands, (Freshkills and Goes Cube) started a killer new band that kicks ass. The first single off of their upcoming debut rules just as much as we'd expect it to. Do yourself a favor and check Goes Cube and Freshkills out.



RADKEY

DARK BLACK MAKEUP (STRANGE LOOP RECORDS)

Radkey are pretty damn sure of themselves: there's no messing around here. Their debut full-length, 'Dark Black Makeup' may look like an ambitious effort on the outside, but it's as sure-footed and solid an effort as any young band could wish for. Having taken the rough-and-ready sound of their earlier work, their thirteen-track record manages to boast both a sense of ruggedness and grandeur. Less scrappy punk and more slick guitars, there's an air of the Queens of the Stone Age about their debut, and it's a sound they wear well. (*Sarah Jamieson*) **Listen:** 'Best Friends'



HOOTON TENNIS CLUB

HIGHEST POINT IN CLIFF TOWN

(HEAVENLY RECORDINGS)

Hooton Tennis Club have produced a debut that's utterly irresistible: a summer soundtrack that makes staring out of the train window significantly less mundane; an album that restores positivity in the type of Mondays that Courtney Barnett knows oh so well. It's a record stuffed with American indie familiarities, but most importantly, Hooton Tennis Club sport a distinct British eccentricity that'll undoubtedly launch them to the masses. (*Tom Walters*) **Listen:** 'Kathleen Sat On The Arm Of Her Favourite Chair'

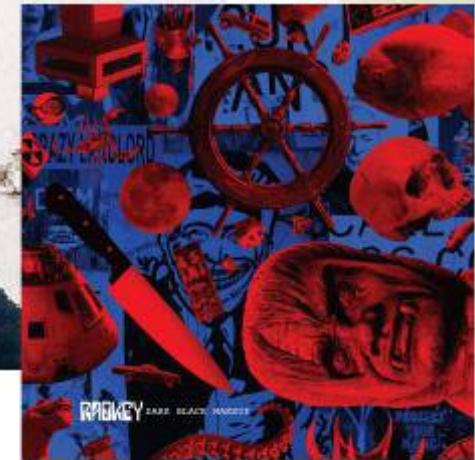


BEACH HOUSE

DEPRESSION CHERRY

(BELLA UNION)

With 'Depression Cherry', Beach House say they've written an album "while fully ignoring the commercial context in which we exist." In playing the avoiding game, however, they begin to lose their grip, winding up in strange territory. They've taken the strengths of 'Teen Dream' and 'Bloom' - reaching pop highs with ease - before being deceptive like it's some kind of game. It's not unfamiliar in the good sense, and it's an odd outlier in an otherwise brilliant back catalogue. (*Jamie Milton*) **Listen:** 'Sparks'

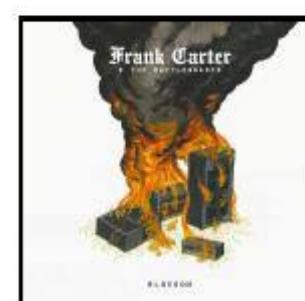
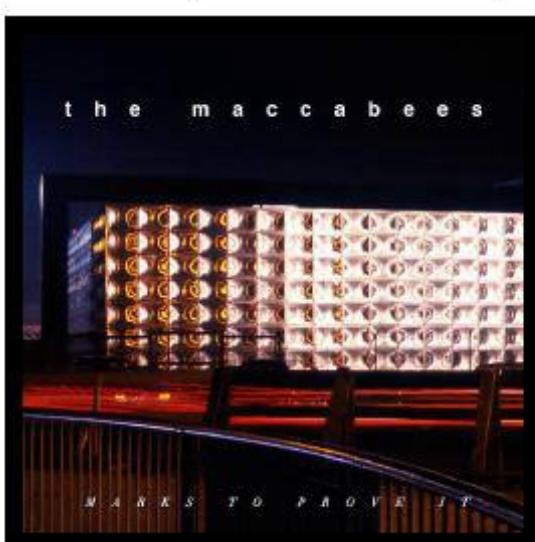


★★★ **THE MACCABEES**

MARKS TO PROVE IT (FICTION)

On last record 'Given To The Wild', The Maccabees let themselves run amok like bushfire over a huge, red-earthed expanse. Brushing aside the loved-up rose-tint of debut 'Colour It In' and building dramatically on the teetering complexity of 'Wall of Arms', it was a hyper-real album in every way, with lacquered vocal takes piled tightly, and supernatural electronic orchestras at every turn. Setting sail towards their fourth album, with all the limitation-walls kicked in, they had an unexpected predicament. After all that crazy, hallucinogenic sound craft... well, they'd sort of forgotten what The Maccabees sounded like to start with. 'Marks To Prove It' is 'Given To The Wild's antithesis in almost every way. Far from dashing off into the land of the surreal, this album's title is all about leaving physical traces, and tangible dents. That idea is also at the centre of 'Marks To Prove It's sound. They're reverting back to their original set-up, five band members recording together in one room. Trading out falsetto doubling and re-doubling for

a female vocalist, and chucking the computers out of the window, The Maccabees have made an album that sounds touchable. This is not a perfectly crafted album; instead, it's an incredibly human one. (El Hunt) **Listen:** 'Spit It Out'



★★★★★ **FRANK CARTER**

BLOSSOM (INTERNATIONAL DEATH CULT)

Having carved a reputation for inciting chaos, the debut solo effort to come from Frank Carter sees the infamous frontman make a satisfying return to all things loud. With the potent sentiment of "Even on my own, you can't stop me" dominating album opener 'Juggernaut', there's little subtlety in his message: Carter's back and he's after blood. Embodying the hardcore-laced carnage that made his former outfit Gallows so great, and tying it together with the control and skill nurtured during Pure Love, Frank Carter & The Rattlesnakes may be a new entity, but they come equipped with a lethal arsenal. The unhinged taunt of 'Fangs', the foreboding swagger of 'Devil Inside Me', the desperate screams of 'Loss'; this is a collection that see the icon return to the forefront of British punk. There's never been a better time for it. (Sarah Jamieson) **Listen:** 'Rotten Blossom'



★★★★ DEATH MAGIC

VICTIM • STONEFIST • HIGH TODAY • FLESH WORLD (EP) • VOLUNTEER • DARK ENOUGH • LIFE • RAINBOW • NEW COM ILA LOGO • HONEY YOURSELF • GINGERBEAT

HEALTH
DEATH MAGIC (FICTION)

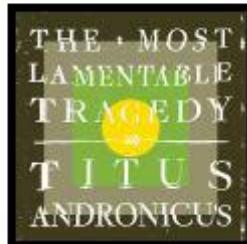
HEALTH have always found themselves resisting a relatable vocal, denying the listener meaning and certainty, or sometimes just plain old security. 'Death Magic' sees the band relax that philosophy in favour of an artfully inclusive exhibition of pure songcraft.

With a history of pulling absolute chaos from disorder, this reversal sees the Californians actually instilling structure and purpose and they prove surprisingly adept at it.

Standout track 'Life' is the greatest focal point of a new era of clarity, as the toned down synthesisers submit to dominant vocals.

'Stonefist' and 'Dark Enough' represent deceptively simple, but exciting excursions while HEALTH can still boast the labyrinthine terrors found in 'Salvia' and 'Men Today'. They prove they can write a genuinely satisfying half-conventional song just as competently as they can tear them apart from the inside out.

Even in this newest incarnation HEALTH are still a shark ready to take a bite out of anything. The teeth still gleam, the jaws still gnash and they're never more than a drop of blood away from an unhinged feeding frenzy. How the listener takes 'Death Magic' defines everything, but once again, even at their most open and exposed HEALTH completely defy definition. The more HEALTH change, the more HEALTH stay the same. (Matt Davies) Listen: 'Life'



★★ TITUS ANDRONICUS

THE MOST LAMENTABLE TRAGEDY

(MERGE RECORDS)

Titus Andronicus are staunch in their ability to set the agenda. They've made a rock opera. 93 minutes long. Titus Andronicus? More like Titus Andronandonandonicus. Ultra-conceptualised, it follows the journey of a 'hero' in a brutally cruel city, spanning across five 'acts'. It's deep, it's twisted and it's a big fucking job to consume. Rock operas have their place, but this isn't the pick of the bunch. (Jamie Milton) Listen: 'Come On Siobhán'



★★★★ DESTROYER

POISON SEASON

(DEAD OCEANS)

"Poison Season" is certainly different to 'Kaputt', but it maintains Dan Bejar's unique voice, mixing gloom and grandeur to great effect. There's a smart structure here too, as he creates a world that envelops you, a world made up of four characters — Jesus, Jacob, Judy, Jack — suffering in a shadowy city. The gloomy grandeur that Bejar has imagined is all encompassing. It's novelistic. It's smart. Of course it is, it's a Destroyer album. (Danny Wright) Listen: 'Times Square'

I don't know what lyrical turns I take anymore – I just kind of write one way that sounds like me for the most part. This time more than anything else I was just trying to sing in a certain way. I mean I've always suffered from delusions of grandeur. And this time I was trying to sing in a way that would suit an orchestra. - Dan Bejar



A simple,
loved-up
work.



MAC DEMARCO

ANOTHER ONE (CAPTURED TRACKS)

On last year's 'Salad Days', Mac DeMarco felt like he had a lot to prove. It's an album he needed to get out of his system, because new release 'Another One' feels free from constraints and totally unaware of any momentum behind Mac's sails. It's a simple, loved-up work that benefits from its own sense of ease; it's Mac at his most earnest. On the one hand, it's a relief to find DeMarco peering out the other side of fame and settling into his sought-after skin. On the other, he's not fully testing himself. Comfort zones can be a killer, although Mac's not anywhere near those pitfalls. (Jamie Milton) Listen: 'Just To Put Me Down'



THE BOHICAS

THE MAKING OF (DOMINO RECORDS)

The Bohicas mix post break-up misery with a sleazy aesthetic like a health-conscious drunkard mixes whiskey with green tea. When you factor out the bolshy, liquor-drenched look and feel, there's a lack of logic or coherence running through this self-titled debut. Led by Dominic McGuinness and steeped in the punchy, sex-ravaged tones of Arctic Monkeys on a mad one, The Bohicas like to think they're keeping things simple. They've studied rock'n'roll, but haven't considered actual application. (Jamie Milton) Listen: 'Swarm'



FRANK TURNER

POSITIVE SONGS FOR NEGATIVE PEOPLE (POLYPRO)

While it may be consistent in tone with his back catalogue, 'Positive Songs for Negative People' fails to live up to the standard Frank Turner set on 'Sleep is for the Week' and 'Love, Ire and Song'. At his best Turner can turn a personal story into a shared experience that can address the political or social climate of the time. While this album covers many of the same themes, it lacks the intimacy and laid-bare personality that so many people identified with. (Stuart Knapman) Listen: 'Get Better'



ULTIMATE PAINTING

GREEN LANES (TROUBLE IN MIND)

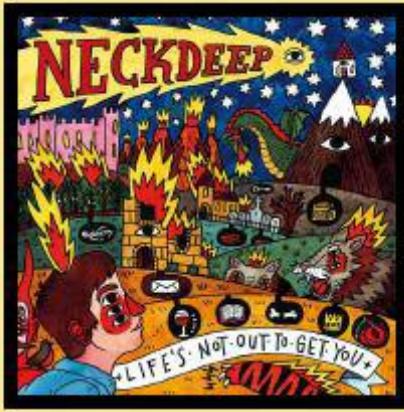
With debut 'Ultimate Painting', James Hoare and Jack Cooper created timeless, off-beat pop that enveloped itself in rich melodies as much as it did angular progressions. On 'Green Lanes', the duo have successfully developed their songwriting while retaining all the elements that made their first such a subtle pleasure. It's in their deft ability to construct a pop song that the duo provide their most impressive qualities. (Ross Jones) Listen: 'I Was Lost'



DON BROCO

AUTOMATIC (EPIC RECORDS)

It's been three years since Don Broco's first album 'Priorities'; and its follow up, 'Automatic', is like a more polished, less rough-around-the-edges version of that debut. While in comparison it feels slightly more grown-up, the band haven't lost their rugged charm. Highlight 'Superlove' will transport you to summer festivals, while 'What You Do To Me' and 'Fire' revel in their anthemic choruses. (Natasha West) Listen: 'Superlove'



★★★★★

NECK DEEP

LIFE'S NOT OUT TO GET YOU (HOPELESS)

Like strawberries and cream or Batman and Robin, pop punk and summer go together hand-in-hand as one of those perfect couples: right now is the

perfect time for Neck Deep to offer up their new record. Following on in the footsteps of the likes of New Found Glory and A Day To Remember, the newest album to come from the Wrexham five-piece is as guiltily satisfying as you'd expect any feel-good, buoyant pop punk effort to be. The hooks are glorious, the bounce is addictive and it's a little rough around the edges for good measure. Granted, Neck Deep won't be converting many naysayers any time soon, but who cares? They're more concerned with having a good time. (Sarah Jamieson) Listen: 'Can't Kick Up The Roots'

RECOMMENDED

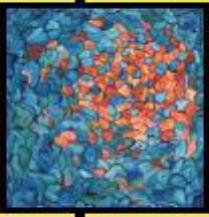
from the past few months



★★★★★

Shamir - Ratchet

"One of the year's most accomplished, left-field pop albums." (Tom Connick)



★★★★★

Gengahr - A Dream Outside

"A first step that never compromises: it's a remarkable debut." (Jamie Milton)



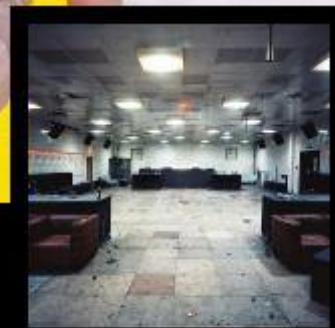
★★★★★

Jamie xx - In Colour

"A showcase of Jamie xx's ability, and the things he loves most." (Jamie Milton)



Spector
redefine
themselves.



★★★★★

SPECTOR Moth Boys (Fiction)

Since the release of their debut 'Enjoy It While It Lasts', some things have changed for Spector. Having used their first record to declare themselves the self-aware champions of bombastic indie rock and roll, they soon realised that perhaps that wasn't the path they were set to tread. 2013 saw the departure of their guitarist Christopher Burman and their instrumentation priorities began to shift. Then, they decided to take their time finding their feet. The results speak for themselves. A series of vignettes showcasing modern life and all of its ironies and idiosyncrasies, there's an air of breezy tragicness to their newest record. There's still those moments of bombast – the delicious funky rhythm of 'Cocktail Party' or the soaring chorus of 'Bad Boyfriend' – but they come matched with intricate moments of detail. Glorious 80s-style synth hooks laced with an exquisite seediness, the band set poignant scenes and transform them into technicolour pop anthems. The wit of their first album's still present – with a frontman like Fred Macpherson it could never not be – but it feels to be part of a bigger picture this time around. Perfectly pop yet delicately dark, Spector really have redefined themselves. (Sarah Jamieson) Listen: 'Don't Make Me Try'



Lianne La Havas talks about 'Blood'. Words: Larry Bartleet.

What was it like working with Aqualung's Matt Hales?

It's almost like you've got this precious thing that you don't want to spoil, because I'm a songwriter in my own right. But we're such close friends now, me and the whole family actually. It has always felt easy with Matt, never unnatural.

And you worked with Disclosure's Howard Lawrence on 'Wonderful'?

It was a really nice, equal collaboration. We were all finding melodies and we ate some cereal all together. I had Weetabix, Howard had Cheerios and Matt had a mixture of Cheerios and Crunchy Nut Cornflakes. We bought one of those eight packs.

How much are you looking forward to playing this live with a bigger band?

We're going to be getting to know each other in a different way all over again. And I'm different. I'm older now, a bit more mature, looking after myself a bit better these days. It's going to be a different experience. I'm raring to go.



LIANNE LA HAVAS

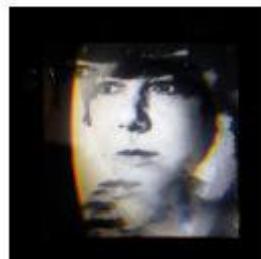
BLOOD (WARNER BROS)

From Paloma Faith backing singer to Prince's protégé, Lianne La Havas sheds herself of the stale 'English singer-songwriter' tag with second record 'Blood' and emerges as something much bigger – a star. Lead single 'Unstoppable' foreheads the album; a lifting veil of shimmering neo-soul that floats delicately in front of real force. The most striking thing about 'Blood' is the versatility of La Havas' ambidextrous pop. The real gem lies in 'Ghost'. A bare-boned, skeletal track that sees La Havas tail velvet guitar in elliptical call-and-response. There's two sides to 'Blood', that much is certain, and it's the juxtaposition of these cradling tracks with the gut punchers that really leaves you breathless for more. (Chris Rickett) Listen: 'Ghost'



★★★
**RYN
WEAVER**
THE FOOL (MAD
LOVE / VIRGIN EMI)
Ryn Weaver

doesn't conform to your genre based expectations. That's the thread that ties 'The Fool' together. Yes, it's home to five star blog pop masterpiece 'OctaHate', but if you're expecting ten attempts at replicating its brilliance, you're in for a shock. One moment 'Runaway' sees Weaver channelling Kate Bush style artistry and atmospherics, all shone through a prism of dry ice and primal beats. The next we're in a realm of musical theatre, grown up balladry, country tinged MOR or acoustic led folk. It doesn't always hit the heights of the aforementioned standout, but this is an artist following her own muse. Those peaks make it worth the ride. (Stephen Ackroyd) Listen: 'OctaHate'



★★★
**SWEET
BABOO**
**THE BOOMBOX
BALLADS** (MOSHI MOSHI)
(MOSHI MOSHI)

A romp of merry, pomp-filled trumpet puffs, and string-jaunts about walking in the pouring rain, Sweet Baboo's 'The Boombox Ballads' is deliberately twee. Crashing the romantic balladry of 1950s American Tin Pan Alley headlong into rural North Wales makes for a bizarre concoction. This is a record about chasing a specific kind of pop aesthetic, which largely comes at the detriment of any kind of real connection. In moments like the brush-snare melodies 'I Just Want To Be Good', and the decadent string arrangements of 'Over & Out', Sweet Baboo hits on something touching. For the most part, though, 'The Boombox Ballads' is downright strange. (El Hunt) Listen: 'Over & Out'



★★★
**WILLIS
EARL BEAL**
NOCTUNES (TENDER LOVING EMPIRE)

Both Willis Earl Beal and his morphing, hypnotic brand of lo-fi blues are truly indefinable. To say that Beal's life has been turbulent is clearly an understatement; and it is clear that his musical career has been characterised by constant reinvention. Whereas 'Nobody Knows' had pop-flecked soul tunes with big choruses and radio-searching hooks, 'Noctunes' is almost the complete polar opposite. The album flirts with ambience to create a – once again, impossible to define – concoction of sombre synths and truly haunting vocals. Perhaps there is one thing that defines Beal's sound; the fact that it is indefinable. (Kyle MacNeill) Listen: 'Say the Words'

LIVE

GLASTONBURY

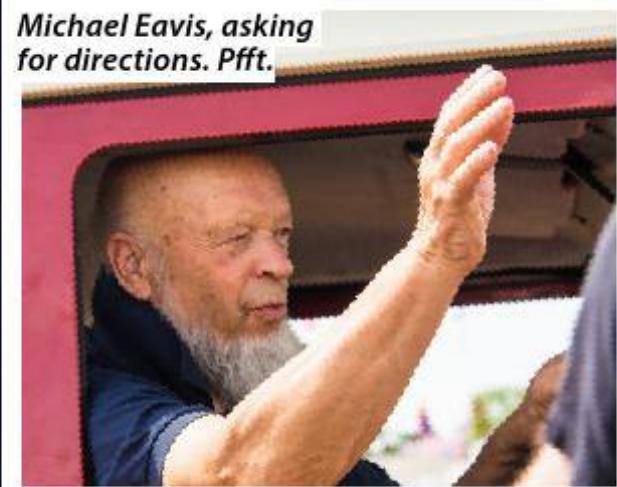
WORTHY FARM, PILTON. PHOTOS: EMMA SWANN



COURTNEY BARNETT



Michael Eavis, asking for directions. Pfft.



FLORENCE + THE MACHINE



Wether it's a legend slot or a new headliner, Glastonbury is never short on talking points. This year, things go into overdrive. Petitions, broken legs and Pyramid Stage deputising define a hectic couple of months that precede the festival. By the time it rolls round, the gossip and the back-and-forth debates don't slow up. It's left to secret sets and triumphant headline slots to define the June weekend, no matter how much your mate in the Healing Fields says "it's not about the music, mate."

On the Saturday night, the "greatest living rockstar" shows his hand. Gift of the gab has always been **Kanye West**'s game, but when it comes to living up to the talk, nobody comes close. Yes, his first Glastonbury headline slot has hiccups. Stage invaders (Lee Nelson no less, for crying out loud), brief intermissions, sudden bouts of silence that break up an otherwise seamless set. But there's no doubt about it - this is a Glasto performance that will never be forgotten.

Florence + The Machine doesn't mess around with stepping up to the challenge, either. From the second she starts, she looks like she was practically born on Glastonbury's prized hills. 'Rabbit Hole' transforms into an impromptu ode to Worthy Farm, and when she reaches out to members of the front row, they look like they're in the presence of their hero. Within the space of a short bill-topping set, she proves her headliner credentials and then some.

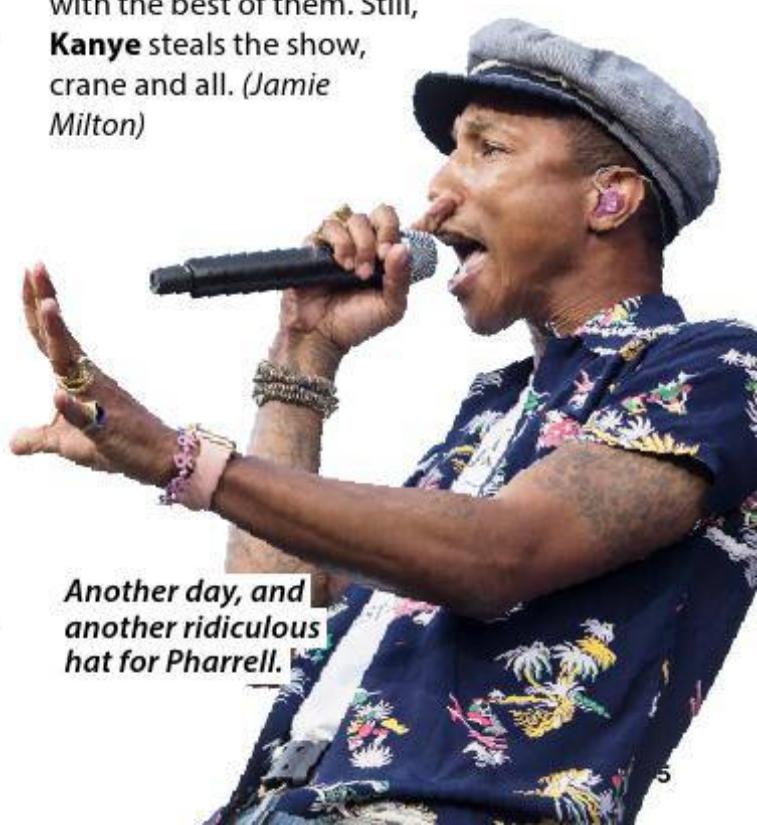
Like Kanye and Florence, Glastonbury's best moments arrive when acts topple tough conditions. Scheduling conflicts and waves of rain aren't exactly the equivalent of a petition, but even on the week of their lives, **Wolf Alice** don't have it easy. The official programme says Benjamin Booker is playing the 5pm slot, so it's only midway through their early evening set that loyal fans turn up in their disoriented droves. Things change when the storm sets in. 'Lisbon' is the perfect soundtrack to drenched ponchos, and it actually takes a wave of rain to wake up an otherwise sleepy audience. By this point, things get into a stride. What looked to be an impossible task gets transformed into a bizarre triumph. If anyone can do it, it's this lot.

Back at the Pyramid, **The Libertines** have the task of converting confused punters. Arriving unannounced, despite their appearance being confirmed online, those watching on think they're about to

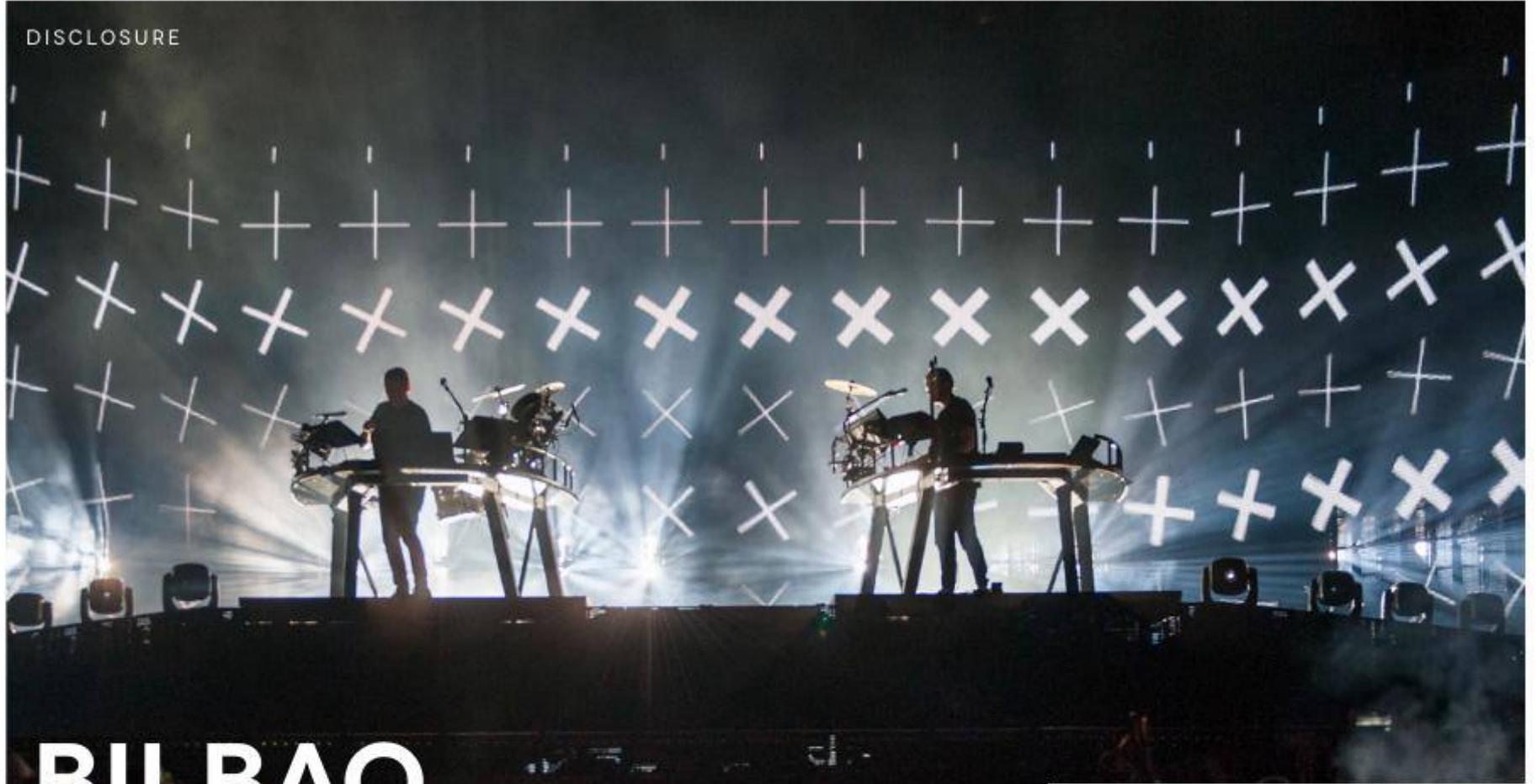
see a secret David Bowie or Elton John set. There's been enough hurrah about Florence's potential to headline, but are The Libs truly prepared for a comeback on this scale? Their rapturous welcome is one thing - stretching the fandom across a whole hour is another altogether. It isn't a struggle, but it's an experience that's hampered in part by odd hiccups. Thailand's fresh sea air has had some kind of an effect - at times, it's clear they've lost their zing.

"There's so many flags," says **Courtney Barnett**, searching out one of the biggest crowds she's ever played to. "That one's Australia. We're from there - Melbourne, Australia." As if the Down Under entrance song and her AC/DC guitar strap didn't give it away already. Or the tales about sunken suburbia, double garages and roadkill. Chances are, anyone here knows exactly who Courtney Barnett is, and they're waiting for the rest of the world to catch up.

The Other Stage remains a magnet for some of Glastonbury's most raucous moments. With his return to Worthy Farm, Londoner **Jamie T** is given the kind of welcome that outdoes the hysteria of his initial comeback. It recalls his return to the festival circuit last year at Reading & Leeds, only the scale's been upped tenfold. More than a comeback, this is the start of a new chapter. With a little help from their friends, **The Maccabees** a pendulum swing of a set, flying from cutting, loyalist anthems to softly-softly new material. Expanded to a seven-piece on stage with pianos and added percussion, they're also joined by (who else?) Jamie T for 'Marks to Prove It', his role being to add a balmier, more storming mentality. It's not sorely required - beginning with 'Wall of Arms', they run back through previous LPs with relentless pace, but it's the newbies that steal the show. Glastonbury is known for defining moments, and this is up there with the best of them. Still, **Kanye** steals the show, crane and all. (Jamie Milton)



Another day, and another ridiculous hat for Pharrell.



BILBAO BBK LIVE

KOBETAMENDI, BILBAO PHOTOS: SARAH LOUISE BENNETT

Is this the beginning of your festival?" Rebecca Macintyre asks a frenzied crowd. "Have the fucking best time of your lives!" she yells. Three years of gradually levelling up to bigger festival stages have served **Marmozets** very well, and watching Macintyre at the helm is something quite special. At one point she hoofs a beach ball back into the crowd without even missing a beat.

Across the site on Bilbao BBK Live's main stage is another exceptional frontperson, **Future Islands'** Samuel T. Herring. Marvelling at the sunshine, and crouching down to reach out to his front row with a meaningful clenched fist, there's no limit to the connection that he's able to form with his audience.

Despite having a name that sounds like a furniture removal firm, **Mumford & Sons** step up effortlessly from a decent band, to a headliner. Ted Dwane's double-bass face - gurning and frowning - is something to behold, and Marcus Mumford looks visibly taken aback at the crowds. There's a stark, clear divide between material from their tweed waistcoat-banjo era and newer stadium-ready songs like 'The Wolf,' but Mumfords pull off both.

It's left to **Disclosure** to wind things down. They're plagued by sound problems, and the stage is plunged into

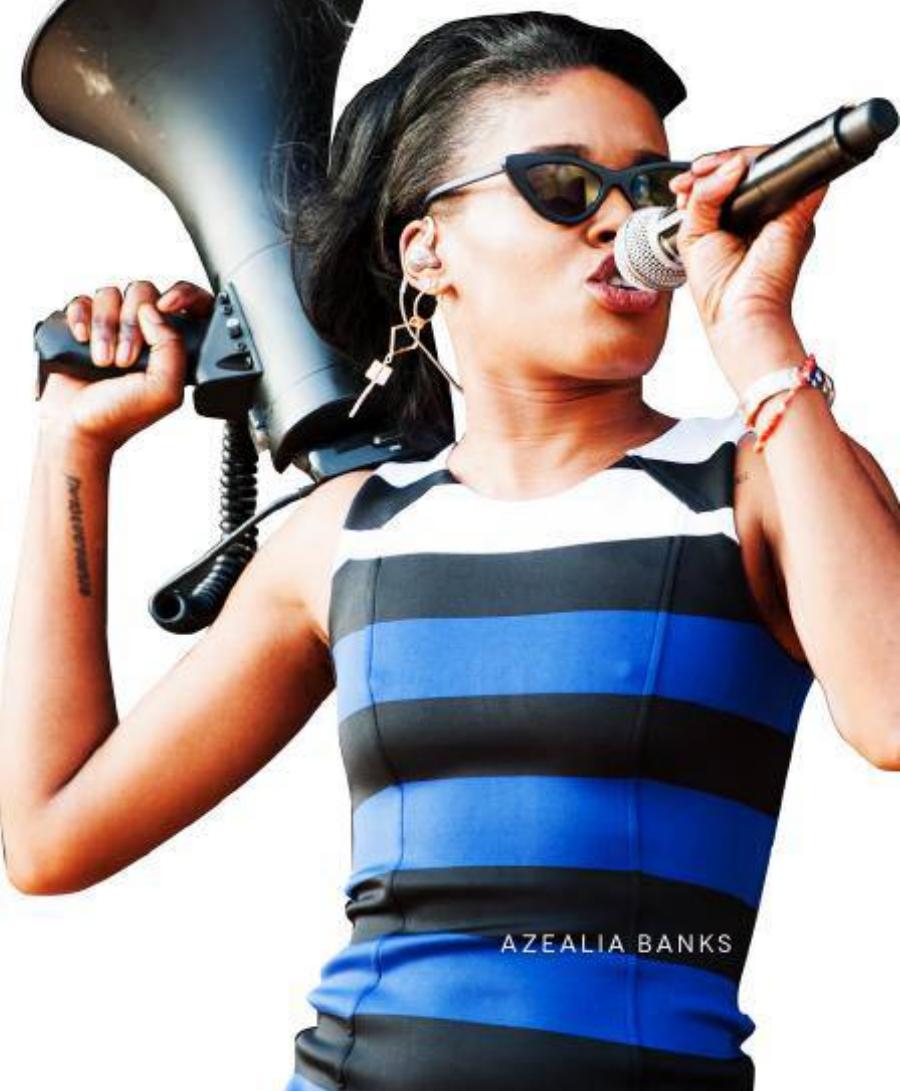
eerie silence several times. New album cuts sound promising enough; but a fair chunk of the crowd wanders off halfway through to drink kalimotxo instead.

The second night of Bilbao BBK Live begins with a minor miracle - **Azealia Banks** has actually turned up for her set, vaguely on time and everything. She patrols the stage in a queenly fashion, switching it up effortlessly. Some people tend to peg Banks as a '212'-hit wonder, but cuts like 'Liquorice' prove otherwise.

Just a few years ago, **Alt-J** were one of the first bands on at Bilbao. Look at them now. Joe Newman's bizarre, gnarled vocal inspires valiant impressions across the mountain tonight, coupled with Thom Green's wonky, compact beats. The arch playfulness of Alt-J's second record 'This Is All Yours' comes through crystal clear on the gigantic pop beast 'Hunger of the Pine,' and the swaggering, cock-sure 'Left Hand Free'. Elsewhere, debut album cuts have the whole field making triangle signs. It's like a scene from an informal illuminati conference.

On the final night of Bilbao BBK Live, Nanna Bryndís

MUMFORD & SONS



AZEALIA BANKS

Hilmarsdóttir is swooping about in an impressive cape with joint-vocalist Ragnar Þórhallsson. **Of Monsters And Men**'s set is a whistle-stop tour, but it's 'Little Talks' that really wreaks mayhem.

The largest crowds of the weekend - many of them in **Muse** t-shirts - have all packed eagerly in front of the stage for tonight's headliners. Bursting out in a glammmy, wonderfully over the top fanfare, Matt Bellamy and co. are all fuzzed out guitars, robot vocals, and falsetto. The only thing missing as the rain comes pouring down and 'Time Is Running Out' reaches its manic pinnacle is an army of buzzing drones whizzing overhead. Whining and swooping, 'Uprising' brings a shit-tonne of confetti with it, and just like that, it's all over. Muse have melodrama pouring out of every pore, and at Bilbao, it connects slap-bang-wallop with a crowd having frenzied levels of fun.

By now **SBTRKT** is a festival veteran, and decked out in his standard mask get-up, he keeps Bilbao up at fever pitch. The set goes down like free chocolate fudge cake being handed out on the street, and by 'Temporary View,' it's a task to duck people's flailing limbs. The tenth year of Bilbao BBK Live ends on a euphoric high. (*El Hunt*)



TWIN ATLANTIC

T IN THE PARK

STRATHALLAN CASTLE PHOTO: SINÉAD GRAINGER

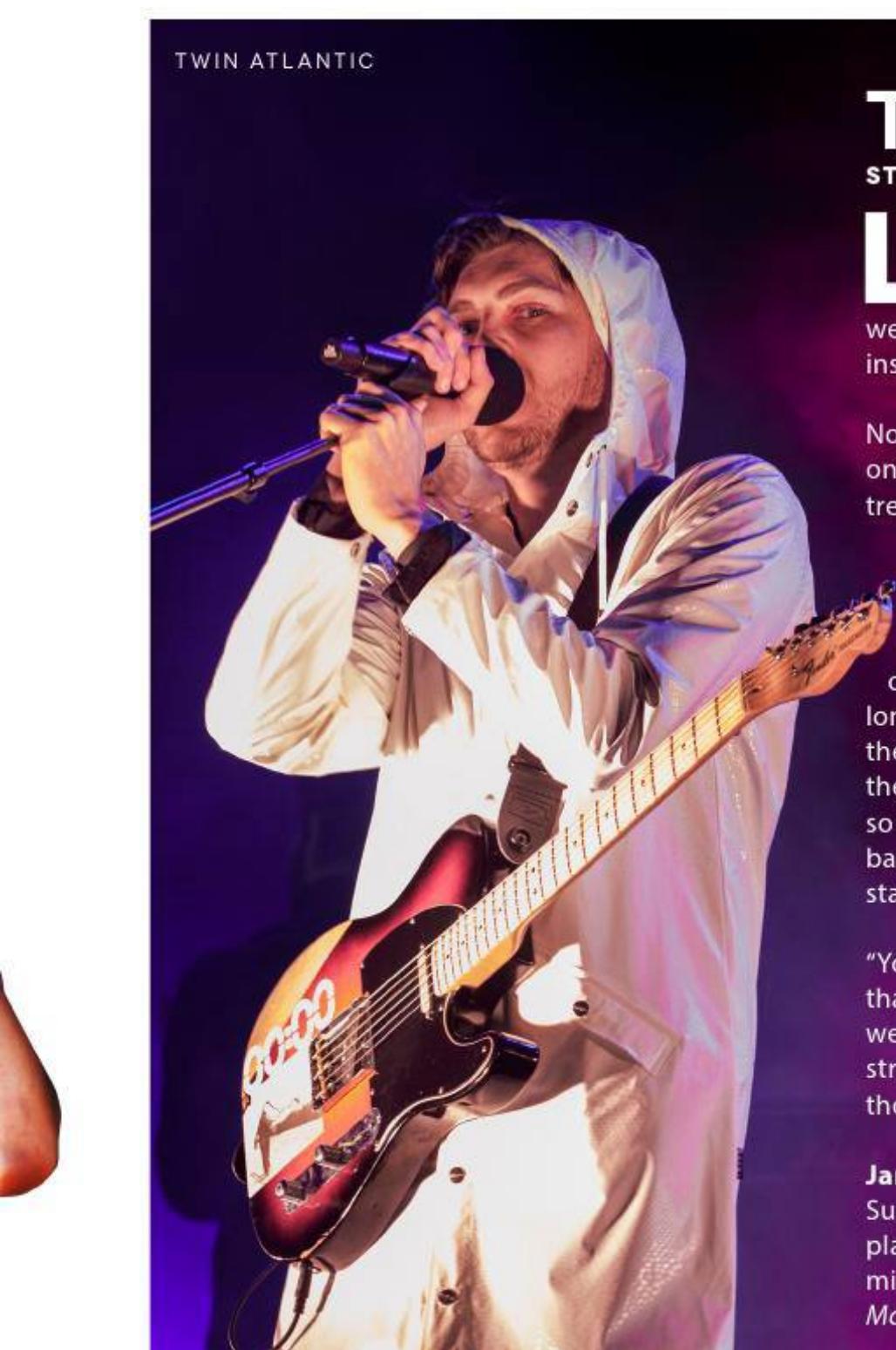
Last year, T in the Park was forced to say #ByeByeBalado. Smaller, in a more rural area, there were questions raised beforehand about the new site at Strathallan Castle, and the weekend is ravaged by teething problems - from the bottlenecks inside, to queues to leave lasting through until dawn.

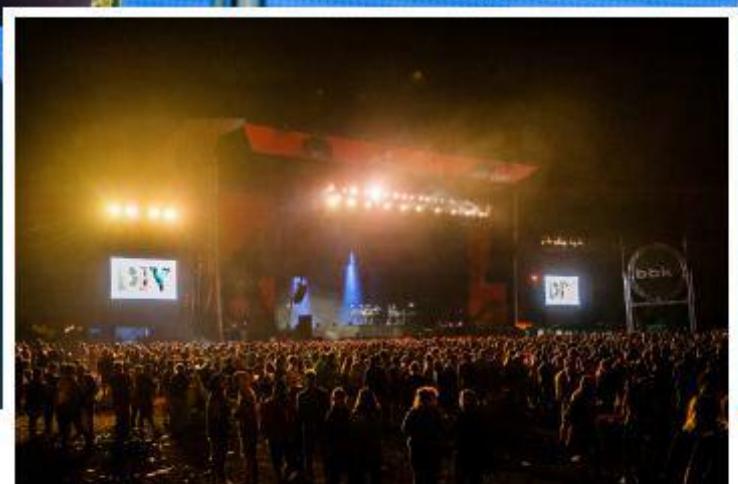
Not that any of it reaches **Prides'** opening set on the Main Stage on Friday. Today's set is their album release show, they say, and so treat it like one massive party. Their excitement is infectious.

Charli XCX and her band are meanwhile quick to take the title of T in the Park's best set of the weekend thus far on the Radio One stage on Saturday afternoon. Upbeat, so full of hits - no one in the vicinity stands idly by. **The Vaccines** don't really do long songs, so each is a condensed burst of energy that allows the crowd to go a bit mental, take a moment's reprise to breathe, then get straight back at it in a full throttle. **St. Vincent** isn't quite so brash; her robotic movements and synchronised actions with bandmates make for an unusual but interesting twist on a set that stands out.

"You're already wet," beams Sam McTrusty through the downpour that continues throughout **Twin Atlantic**'s set, "so you might as well get muddy too." Through confetti explosion and rainbow streamers, not even the weather can dampen the spirits of the thousands who lap up their Saturday closing slot.

Jamie T is one of the weekend's biggest draws crowd-wise on Sunday, and his set doesn't disappoint. **The Xcerts** meanwhile play to a humble audience, but it's a dedicated one. Their forty-minute set is met with excitement and solid singalongs. (*Heather McDaid*)





CITADEL

VICTORIA PARK, LONDON, PHOTOS: MATT RICHARDSON

Mass yoga sessions, roller disco and sports day events are all passed upon arrival, to give an indicator of the diversion that Citadel are taking. With time to visit 'Sunday Papers Live' too – dipping into discussions on the banking sector, democracy and combatting extremism – punters could happily mill around Victoria Park's various attractions for much of the day. It takes the unapologetic appearance of **Honeyblood** on the DIY x Communion stage to interrupt the early afternoon pleasantries.

With their sun-kissed melodies embellished by the glorious weather it's the sweeter side of their performance that leaves the greatest mark this afternoon. 'Super Rat' and the new 'Love Is A Disease' might invoke a more dismal outlook than the surroundings, but it's the crunching yet undeniably endearing presentation that sweetens their bitter lyricism.

With Citadel promising to hold a mirror up to London's rich musical pulse, it's over on the Soundcrash stage where the line up's most bona fide London icon appears. "I love this park... I used to rollerblade in this park", announces **Roots Manuva** – moments later embarking on the ever-potent 'Witness'.

There's something rather spellbinding – be it the meandering 'Wakin on a Pretty Day' or the more expressive 'Freak Train' – to each side of **Kurt Vile**'s work, and while it's tentatively received you feel the reaction is more anticipation for the familiarity of what's to follow than a rejection of Vile himself.

For **Bombay Bicycle Club**, there's no such uncertainty. From the moment the whispering introduction of 'Overdone' can be made out, their suitability for this crowd and environment is never in question. Their records are each archetypal summer-in-the-park affairs.

Meanwhile **Ben Howard**'s closing headline set feels a little one-track at times – even the breakout 'Keep Your Head Up' struggles to reach the more upbeat appeal of its recorded version. Still, he and his band are at the peak of their powers when their folky progressions reach climax. Some of the quieter intricacies may be lost among the chatter of an evening, outdoor crowd, but with the engrossing 'End of the Affair' proving a fierce set highlight, he shows why he's one of the more captivating artists to emerge from his field. (*Liam McNeilly*)

DOWNLOAD

DONINGTON PARK PHOTOS: SARAH LOUISE BENNETT

Muse know their slot at the head of Download Festival's bill was their chance to prove they could step outside of their comfort zone and still deliver the same stadium-sized marvel that their reputation promises. And while the video screens lock crosshairs onto the band, the return of 'Dead Star', a rejuvenated 'New Born' and the undeniable yet ridiculous catch of 'Psycho' mean that Muse's Donington debut is welcomed with open arms.

It's also **Creeper**'s first time at Download but from the opening drama of 'We Had A Pact' through the urgent sway of 'VCR' and 'Lie Awake', the soundtrack of their signing to Roadrunner Records, the Southampton band march with glorious assurance and the crowd follows every considered step. There's no less ceremony over on the Zippo Encore stage as the recently reunited **L7** take a second chance to inspire.



Eagles of Death Metal are on equally sparkling terms as their garage rock, led by Jesse 'Boots Electric' Hughes, playfully delights. **Gnarwolves** have fast become a staple of the festival circuit but that doesn't stop them discovering new ways to make their scruffy punk anthems soar. Download probably isn't the easiest of festivals for **FIDLAR**'s frayed punk to flourish, meanwhile, but their party anthems find a rag-tag perfection on the Sunday evening. (Ali Shutler)



BEST KEPT SECRET

HILVARENBEEK, THE NETHERLANDS, PHOTOS: CAROLINA FARUOLO

What was the first chord? Let me work out the middle eight," jokes Carl Barat as **The Libertines** - headlining the first night of Best Kept Secret - tease at airing a new track. As the song plays out it becomes clear rather quickly that he wasn't joking at all. It's a shame really; prior to the mishap, the band were far more together than many would have hoped for, physically, technically and in spirit.

It's a fairly reserved showing from **Noel Gallagher's High Flying Birds** on Saturday, with the most memorable moments of latest album 'Chasing Yesterday' shared out between his band. But when you've a catalogue as decorated as Noel it doesn't seem to matter to the crowd how it's being presented.

If Noel's set had left a sense of nostalgia hanging, it's washed from the air as Sunday gets under way with a more youthful outlook. It's a non-stop back-to-back trio of some of the most exciting young bangs around right now, with **Wolf Alice**, **Gengahr**, and **Alvvays** starting the journey through the festival's final day.

For headliners **Alt-J**, there are times this Sunday evening where they already seem right at home - 'Fitzpleasure', 'Matilda', 'Taro' and 'Every Other Freckle' pulsate through the watching crowd and make this headline billing seem like a logical conclusion to the band's journey. (Liam McNeilly)

*Matt Bellamy,
always on the
lookout for drones.*

MUSE

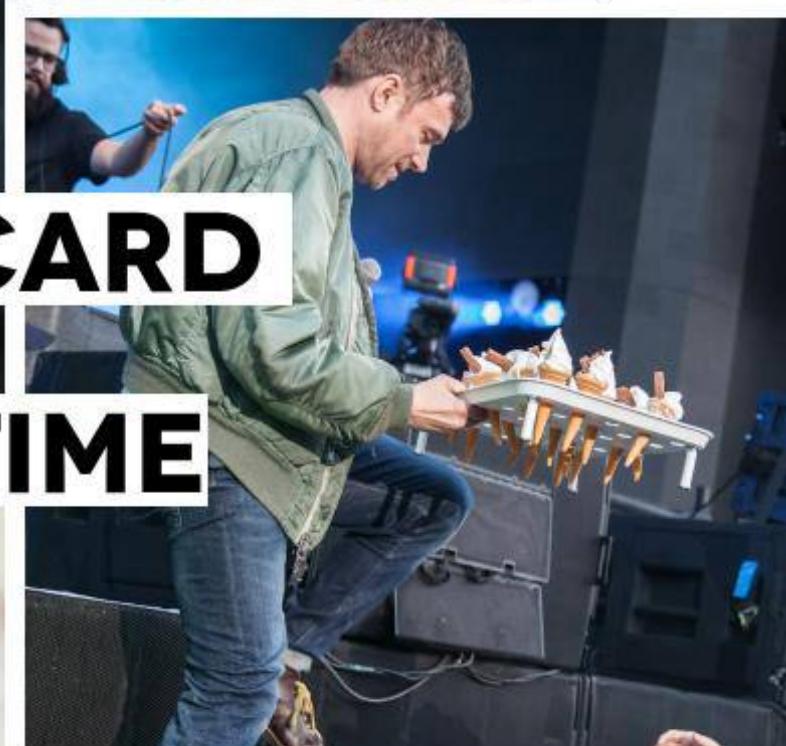


*Julian Casablancas
won't get his money
back from the
hairdressers, even
after begging.*



BARCLAYCARD BRITISH SUMMER TIME

HYDE PARK, LONDON
PHOTOS: CAROLINA FARUOLO,
EMMA SWANN



THE STROKES

Julian Casablancas grins, ear-to-ear, as The Strokes take to the stage in an unusually sunny Hyde Park. It's in stark contrast to the last time the New Yorkers were in the UK. Yet tonight, as at last month's Primavera set, from the opening sounds of 'Is This It' to the closing notes of 'Take It Or Leave It', they're a joy to behold. Touching on material from throughout their fifteen-year existence – 'One Way Trigger' and 'Macchu Picchu' standing tall alongside 'Reptilia', 'Juicebox' and, naturally 'Last Nite' – their set a celebration of all things Strokes; a welcome reminder of just how they reached iconic status. (Emma Swann)

BLUR

'The Magic Whip' may focus on dissociation, loneliness and estrangement in crowded places, but Blur have always been a band who have a magical power to create spine-tingling communal moments. And it's the classics which predictably make those happen tonight. From the cartoonish tomfoolery of 'Parklife', through to the brazenly dumb stomp of 'Song 2', they sound like a band having fun. 'Tender' remains the starlit hymn to love that it always has been as the entire park sings along, yet it's 'This Is A Low' which reaches the highest of high points. And tonight it feels truly life-affirming. (Danny Wright)

THE WHO

The Who are currently rolling the 'The Who Hits 50!' anniversary tour into its second year, and tonight is as triumphant as ever. In an inevitably lengthy, two-hour greatest hits set that sees colourful, kaleidoscopic visuals light up the stage, we get 'Pictures of Lily', 'Baba O'Riley', 'My Generation', 'I Can't Explain', and all the rest. Pete Townshend, dressed in a blazer, handles his axe with just as much control and precision as ever. Magnificently, his clattering, fiddly riffs and the cooing refrain of 'Who Are You' echo around Hyde Park in a brilliantly intense moment of nostalgia. (Huw Oliver)

POSITIVUS

SALACGRIVA, LATVIA

Taking the short walk from beach to bleachers via a smattering of forest, there's a sense that Positivus isn't just a name born of cartoon simplicity.

Before the safety of **Placebo**'s career-spanning set brings the Friday night to a close, there's discovery to be had with **East India Youth**. Flipping between buttons, keys and an exhausted grin, William Doyle's textured electronic canvas gives the fairytale setting of Positivus a magical soundtrack.

On Saturday **Peace** put in a faultless performance but there's a nagging sense that their usual spark is lost in translation. Meanwhile **Charli XCX** headlines the second stage - and she means business. With a packed-out crowd entertaining her every whim and the one-two punk snarl of the brand new 'Mow That Lawn' and her cover of Snuffed by the Yakuza's 'Allergic To Love', this is Charli XCX at her most powerful. After countless years on the road, main stage headliners **Kasabian** retain an impressive pull that's more than matched by their enthusiasm. As the closing shots of 'L.S.F.' ring out, the band leave the stage except for Serge Pizzorno, who sits on the edge basking in the atmosphere.

A glorious Sunday afternoon set from **Basement Jaxx** seems an odd precursor to **St. Vincent**'s sunset slot on the main stage, but from the slanted opener of 'Birth in Reverse', Annie Clark is mesmerising. Stylised and automated choreography sit next to the rich, decadent range of her music. Tonight St. Vincent holds a mirror up to Positivus and highlights the sheer magic of the event. (Ali Shutler)



OPEN'ER

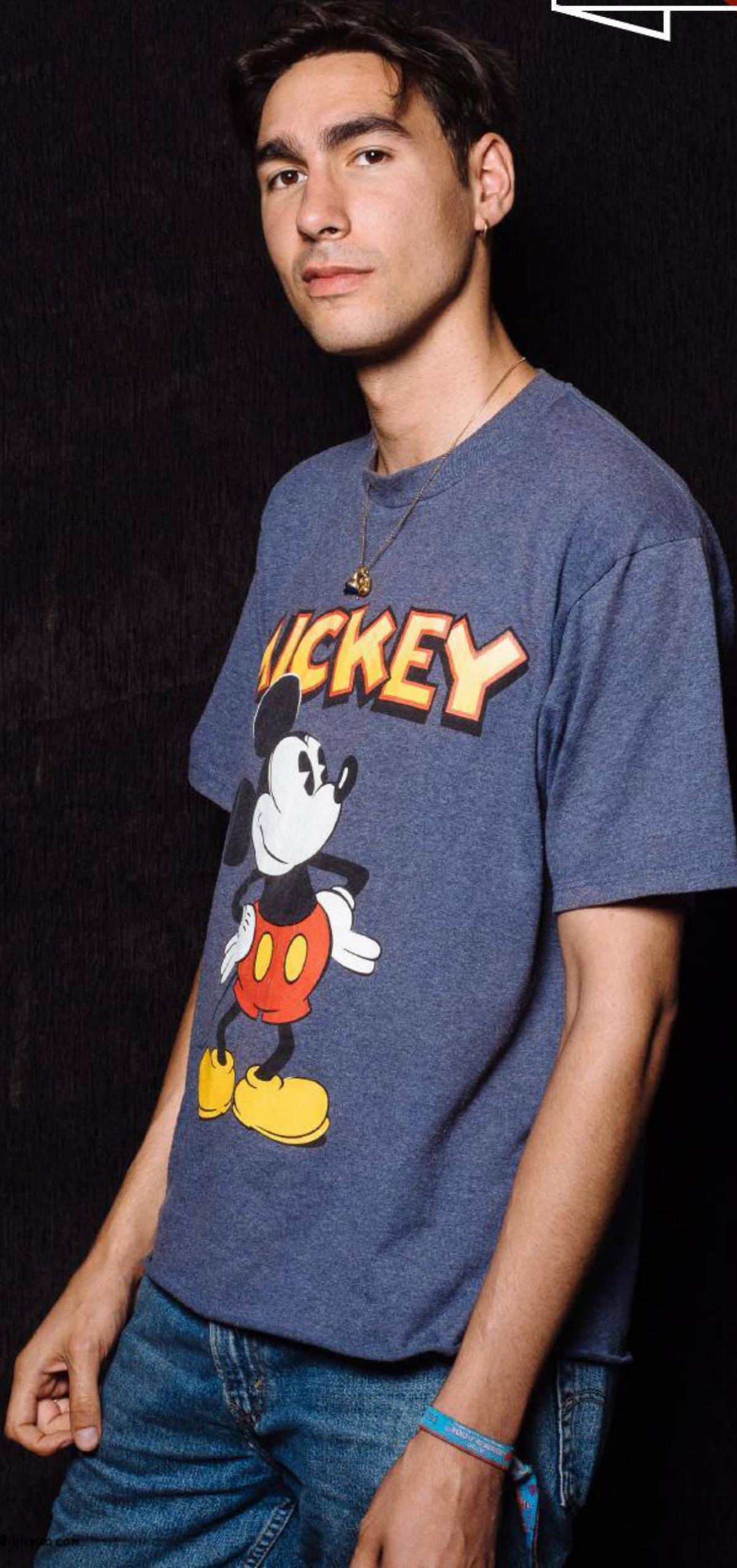
GDYNIA, POLAND PHOTO: CAROLINA FARUOLO

Sound travels in the great, wide space of Open'er's former military base site. The festival's name stems mostly from a previous beer sponsorship, but it's since taken on a new meaning, Polish locals explain, to become a play on words for "open air". A gentle, late afternoon DJ set could filter from one side of the site to the other - there are no giant buildings or obstacles to block the sound. But when forces **Swans**, **Thurston Moore** or **The Prodigy** arrive, this four-day event is guaranteed its most decibel-boosting moments.

Things reach an intense peak with **St. Vincent**. Showy solos pierce through confident dance routines, every move in sync with the upscaling guitar work. From the Fifth Element-style catsuits to the between-song thankyous, everything has been orchestrated to perfection. It's more unhinged for **Mumford & Sons**. The former banjo-dwellers are joined by **The Vaccines**' Justin Young and Freddie Cowan for 'Snake Eyes', and fresh cuts segue in with trusty old favourites. The classics still stand out, mind you.

Open'er is placed in the middle of a giant airfield where the nearest property is tens of miles away, so this thing can go as loud as it pleases. And **Alt-J** are the band who benefit most from this decibel-boosting option. Polite and unthreatening they might be, but these three are a different entity when given this kind of platform. Day in day out, this festival proves itself capable of bringing something new out of every act. (Jamie Milton)





INDIE DREAMBOAT OF THE MONTH



OSCAR

Full Name: Oscar Benjimen Scheller

Nicknames: O, Osc, Ozzy B,

Noisemaker.

Star sign: Pisces.

Pets: Jasper the friendly Poodle.

He'll put a smile on the grumpiest
of faces.

Favourite film: Fifth Element. I'm a
bit disappointed that the world isn't
like this film.

Favourite food: White Kit Kat
Chunky.

Drink of choice: Rum and Coke,
whatever the weather.

Favourite scent: The smell of clean
clothes, or a brand new book.

Favourite hair product: Sumo Wax
by Bumble and Bumble. But failing
that, a bit of rock and roll sweat.

Song you'd play to woo someone:
'Climax' by Slum Village. It does it
all for you.

**If you weren't a pop star, what
would you be doing now?**

Running a pirate radio show.

Chat-up line of choice: Do you
really like it? Is it, is it wicked?

DIY



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