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April 2019
Issue 31

Ed's letter.

There are big bands, and there are BIG bands. There's a proverbial shed load of acts that can spew forth an impressive set of stats, sales figures and venues filled, but when it comes to the sharp end, much of that comes from less engaged, more casual fans. As a product, they're consumed on a massive level, but how much do those listeners really care?

That's not Twenty One Pilots. Not even close. In the league table of intense, passionate fanbases, TØP are definitely perennial contenders for big cup qualification. This summer, when they headline Reading & Leeds, they'll match up perfectly with fellow scene-stealers and festival bill toppers The 1975. They're both bands that matter.

So, obviously, we're delighted to finally bring Tyler and Josh to the cover of Dork. Catching up with them while on tour in Russia, as this issue hits the streets they'll be in the middle of a sold out Wembley Arena run. Those won't be just another set of passionless shows in a big shed, either. Twenty One Pilots are a BIG deal.

Stephen

Editor / @stephenackroyd

DORK

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On The Stereo

Marina
LOVE + FEAR
Sometimes, it can feel like we don't give Marina enough respect. If we were making a list of the UK's very best pop stars of recent years, we'd be hard pressed to think of *too* many better full-package options. Not only does she make brilliant music, but it comes with an artistic vision and a desire to challenge that sets her apart from so many of her peers. Her fourth album, the two section 'LOVE + FEAR', showcases all of that and more. Marina's still a real diamond.



Honeyblood
In Plain Sight
Now 100% Stina Tweeddale, Honeyblood's third album showcases all of that flair for a banger we've come to expect, but a singular vision that pulls in whole new directions too.

Yonaka
Don't Wait 'Til Tomorrow
On first arrival, Yonaka were a band who could have moved in any direction. Now, with their debut album set for the end of May, they've firmly focused their sound around big, bombastic pop rock. Spoiler: it works.



Update.

If it's not in here, it's not happening. Or we forgot. One or the other.



LUX LIFE

Karen O and Danger Mouse have joined forces for a formidable new pairing.

Words: Jamie MacMillan. Photos: Eliot Lee Hazel

The most surprising thing about Karen O and Danger Mouse's exciting new collaboration is that it hasn't happened before. Both of them burst to fame from the same New York scene at the turn of the century, Karen exploding into the zeitgeist as the electrifying force at the heart of Yeah Yeah Yeahs just a few months before Danger Mouse (super-producer Brian Burton) released the seminal 'The Grey Album', a mash-up of Jay-Z's 'The Black Album' and The Beatles' 'The White Album'. Since then, the pair have seen Oscar nominations (Karen in 2010 for her work in the Spike Jonze film, Her), and Grammy wins (six for Danger Mouse so far) in careers that have turned out to be just as illustrious as they are influential.

'Lux Prima' sees the pair finally join forces in the studio and it is just as strangely wonderful as you would imagine. When the opening title-track was released, it revealed a dazzling nine-minute masterpiece of swirling cinematic instrumentals merged with Karen's distinctive vocals. A new world without rules or traditional structure, this is the type of record that only a few artists could have created. Dork caught up with the pair in Los Angeles to get the low-down on life in 'Lux Prima'.

ON FIRST MEETING BACK IN THE NOUGHTIES

Karen O: I remember meeting him early on, even before 'Crazy' [his 2006 Gnarls Barkley uber-banger]. I remember hearing about him, that he was a fan and wanted to work on something. We met up in 2007-2008 about a potential project that didn't work out, but we would keep running into each other because of mutual friends. I saw him play with Broken Bells a couple of times and started hanging out with him. We were in similar circles, but it took ten years to get into the studio and make stuff together. It was always something we had in the back of our minds.

Danger Mouse: I'd been friends with Nick Zinner [Yeah Yeah Yeahs' guitarist] for a while, but me and Karen were more like acquaintances. She sent me some demos over, some acoustic stuff that was really beautiful and that I had never heard her do before. I had only really heard her in Yeah Yeah Yeahs, so it got me thinking about doing something. The timing was never right until a few years ago when we got together in New York. She was pregnant, but she said she was going to lie back from touring for a while so maybe we could write some songs together finally.

ON THE BIRTH OF THE ALBUM

Danger Mouse: It was completely loose. I didn't know what it was going to be; we didn't talk about it. I prefer working that way and just seeing what happens. The first week we did 'Lux Prima', that showed us that it could be anything, go in any direction. If you do a nine-minute song with a huge instrumental, it was like doing art. I remember that we didn't have anyone expecting or waiting on us, there was just the two of us. We were playing a lot of 60s psychedelic stuff, soul and R&B from that same period. I always knew that I wanted her to get higher, get that soft, beautiful voice into more songs.

ON CREATING FROM 'THE BLURRY PLACE'

Karen O: The blurry place is to do with this ego destruction that happens when you have a kid, y'know? This was the first music I made after having a child, and they destroy your ego, in a great way. Because this was just such a virginal collaboration between me and Danger Mouse, that made everything so blurry to begin with. Our intention in a way was to just go with that vibe more than anything else, just push anything like singles and that framework of what happens when you are in an established band out of our heads. To free ourselves of those constructs.

After that first song, 'Lux Prima', we worked for about a week, and then every month or so he kept hitting me up whenever he was in town. Once we started making music, that's when the whole thing came together out of the ether. It wasn't like we had a concept. It was more like the music led, and then the concept and the themes started appearing.

ON PARENTHOOD AND SPIRITUALITY

Karen O: Things shift a lot. Making music is such a mysterious process anyway, and I had no idea what was going to come. In the end, [it was] a lot of connections to the grander scheme of things: consciousness, love, this deep yearning. It's hard not to think about what kind of world your child is going to inherit, y'know?

That's what 'Ministry' is about, feeling the pain of climate change, mass extinction and shit like that. I was feeling the pain of it all, and just this deep yearning to connect with the nurturing voices of nature and the Divine Feminine again. I wanted to tune back into that because it's always there and we don't always

"WILL THERE BE MORE STORIES COMING OUT ABOUT MALE MUSICIANS ABUSING THEIR POWER? I WOULD ASSUME SO"

THE MANY GUISES OF KAREN O & DANGER MOUSE



As part of **Yeah Yeah Yeahs**, Karen O became one of the most iconic musicians of the 00s. Gloriously energetic, never blunting off those edges, on last year's comeback dates none of that fire was dimmed.



As **Karen O and the Kids**, she contributed the soundtrack to Spike Lee's Where The Wild Things Are, including the Grammy nominated 'All Is Love', which was written alongside Yeah Yeah Yeahs bandmate Nick Zinner.



Though 'All Is Love' was snubbed for an Oscar nomination, **'The Moon Song',** Karen's contribution to Jonze's 2013 film Her, did get a nod, and she performed it at the ceremony with Ezra Koenig. What a pair of legends.



Danger Mouse's big breakthrough came with **'The Grey Album'** - a mash-up record that combined the vocal lines from Jay-Z's 'The Black Album' with samples from The Beatles' 'White Album'.



Danger Mouse's team up with CeeLo Green, **Gnarls Barkley**, are the kind of act that hold actual records. Their breakthrough hit, 'Crazy', was the first to make the UK Singles Chart #1 slot off Downloads alone.



Not shy of a team up, Gnarls Barkley is clearly partial to the odd duo. His work with The Shins' James Mercer under the **Broken Bells** banner has already spawned two Top 10 US albums. Not bad going, eh?

pay attention to it.

ON WORKING TOGETHER

Karen O: It was awesome because he is so gifted. I've only worked with maybe three producers on all the Yeah Yeah Yeahs records, and they're all different but still similar because they are very enthusiastic, and they're more easily pleased than Brian is. He holds his cards close; I'm not used to that. I was like, 'Oh man, is he digging this at all?' at first. Then he just melts and starts to show it.

It was kind of awesome because my favourite people to work with are the ones are so open and free about exploring things. They have that curiosity and just go for it. He's like a huge fan of The Beatles and the construct of a song, so it was interesting to see how his brain works because it was more structured than I've worked before.

"I DON'T KNOW YET WHEN THAT NEXT YEAH YEAH YEAHS RECORD IS COMING, BUT IT WILL ARRIVE AT SOME POINT"

Danger Mouse: This whole process is how we became really good friends. It was the process of getting to know each other, talking about our lives, our love lives, her being a mother and our past. Some days we would spend hours talking before we even went into the studio and started work. There was no real set-up; it was just going in and messing around. I always work in quite a similar way; I'm a little bit limited in how I can give my best. But with her, there's just a lot of humility there, and it just started cooking.

ON EPIC NINE-MINUTE LEAD SINGLE 'LUX PRIMA'

Danger Mouse: Stuff like that, it's one of the reasons why I got into music. I never wanted to be an entertainer of a performer. I love Pink Floyd and things where the music is art, these longer, more artistic pieces. Music that's not gonna come on the radio or these other things that come with singles.

Karen O: It was pretty awesome; we really went on a trip with it, y'know? Just giving yourself the license to do that was so rad, and there's some weird stuff in there. It just set the bar for what we did on the record, because if this is how we start, then we can go anywhere with it.



◂◂ Safe in her tin foil coat, Karen O was unconcerned about the draft to which she was subjecting Danger Mouse.

ON FEMINIST ANTHEM 'WOMAN'

Karen O: That song came as a total bolt from the blue; it just consumed me. Around that time, it was the US elections. It was quite a [Karen makes a vomit sound], and it's stayed that way. It was written after he won the election. I feel like the bully won, y'know? A lot of people felt anger or fear or anxiety about that, especially women because it was just after the whole pussy-grabbing thing. And he still got elected! Oh my god.

That song was a moment to say "I'm going to protect the inner girl within me", and a message that I'm going to persevere through whatever challenges I face. We're in it together. The world is a bit crazy at the moment. I'm going to stand up to bullies and hopefully give everyone else that extra bit of courage and support. Will there be more stories coming out about male musicians abusing their power? I would assume so. I feel like a switch has been flipped to a certain degree, and I don't see it flipping back any time soon. There is a deep shift now. It's so overdue and so new, and it's all a bit confusing how to sort out how to process that and talk about it.

ON GETTING A THUMBS UP FROM LEONARDO DICAPRIO AT THE OSCARS

Karen O: That was quite the night. Oh my god, it was insane. I remember my mouth going completely bone dry before going on stage with Ezra [Koenig, Vampire Weekend] - not even a molecule of moisture, y'know? And we went and did our thing, and I remember directly in front of us was Leonardo DiCaprio. And when we finished, he stood up and gave me the thumbs up and really clapped wildly. I was like, 'Is this another dimension we're living in right now?' No moisture in my mouth, getting a standing ovation from him, it was a trip man. And there was no speech prepared, zero expectations of winning. Which was like a bad idea, because for twenty minutes up to it being announced, I was thinking that on the one-in-the-million chance that we won, I was fucked. So when they did call 'Frozen' as the winner, there was just this huge rush of joy and relief that I didn't have to go and make a fool of myself [Karen laughs]. So special, but I only need to do it once.

ON YEAH YEAH YEAHS' INEVITABLE COMEBACK

Karen O: Don't forget to ask me that! Yeah, I don't know yet when that next record is coming, but it will arrive at some point. It's not like we're done, if you're thinking that. I wasn't sure how I'd feel about last year's shows [the trio played a series of shows celebrating the tenth anniversary of debut album, 'Fever To Tell'], because it was such an extremely turbulent and wild period in my life, but it was awesome. The reception was so warm and so supportive of it, it felt great. I thought that playing those songs would be extremely rough, but actually, that was what I was most energised about.

ON THE FUTURE OF THEIR COLLABORATION

Danger Mouse: This is probably the album with which I have the least idea what the perception is going to be. We haven't discussed this officially or anything, but we would had a good time making this album so why wouldn't we make another? I've worked with many people more than once, and I think we have made something unique. ■ **Karen O & Danger Mouse's album 'Lux Prima' is out 15th March.**

LIVE NATION

SOURCE

MAR 28
OTHERKIN
ELECTROWERKZ
LONDON

MAR
HOODIE ALLEN
UK TOUR

MAR
KWASSA
UK TOUR

MAR/APR
BLACK FUTURES
UK TOUR

APR 3
ALMA
ELECTRIC BALLROOM
LONDON

APR 6
DRENGE
O2 INSTITUTE
BIRMINGHAM

APR
ANTEROS
UK TOUR

APR
FRANC MOODY
UK TOUR

APR
GANG OF YOUTHS
ISLINGTON ASSEMBLY HALL
LONDON

APR
SUNDARA KARMA
UK TOUR

MAY 8
GIRL IN RED
HEAVEN
LONDON

MAY 8
KAWALA
THE DOME
LONDON

livenation.co.uk/source

NOTHING HAPPENS

Braeden Lemasters, Cole Preston, and Dylan Minnette have arrived with their debut Wallows album - it's "something we've talked about since we were kids," they explain.

Words: Jessica Goodman

Everyone dreams of being a rock star. Sure, it might not be the most practical of career choices, but when it's driven by passion and met with an equally steadfast enthusiasm in audiences, it can feel like something that was always meant to be. Such was the energy Wallows found themselves surrounded by performing their first shows in London last year. "The fans were going nuts," Braeden Lemasters giddily recalls. "People singing our songs in a foreign country," he enthuses, "that's so weird to us!"

A year on, with their debut album hot off the press and their first UK/Europe tour ahead of them, the band – completed by Dylan Minnette (who Netflix aficionados among you might recognise from 13 Reasons Why) and Cole Preston – are taking every moment in their stride.

"I think that it'll be really exciting to see how people react to songs in different places," Braeden asserts. "Just to see every place, every city, every country, every world..." he trails off in excitement. "Oh, because we're playing Mars as well," he deadpans, before embellishing his accent for effect, "in the galactic galaxy of the empire..."

Space travel might be slightly out of their remit at the moment (though the band refuse to rule anything out), but there's still every sense that Wallows are shooting for the stars. It's a dream that's been a long time in the making. A decade, to be precise, since the trio joined forces at a music programme in the San Fernando Valley and set out on their first musical venture – a path which they've followed to become the group we meet today.

"We've been in a band for so long, and our debut LP is something we've talked about since we were really young kids," Braeden conveys. They've come a long way since making their first performance together as The Feaver ("like 'beaver', with an F"), and several name-changes down the line, every part of that journey plays a part in making Wallows who they are. "I've heard that you have your whole life to write your first album," Cole asserts. So that's exactly what the trio poured into making it.

"There are certain ideas we'd have, and we'd be like 'oh, we have to save this for our album', because we were so serious about it," Dylan reminisces. "We wanted to make sure our album was the best we could do," he affirms – then quickly backtracks. "Not to put down anything we put out before this..." he grins.

"I feel like each thing we've done has kind of opened up doorways to what we should do next," Cole adds. "Each project you do, you want to step it up in some way, or change it up."

Which is exactly what the group have done. Through introspection and humour, echoing refrains and punchy chorus hooks, 'Nothing Happens' is an accompaniment to life in all of its sparkling variety and fanciful mundanity. "Each year we were in a band in the past, we always felt like nothing happened," Cole laughs. "We were just like 'aw damnit, another year's rolled around and we're still doin' what we're doin'?'" he quips. "Then we decided to commit to that. We were like, 'you know what? When we make our first album, let's just call it 'Nothing Happens'."

"It opens us up for some really good bad reviews," he continues. "'Nothing happens on 'Nothing Happens'' – we can laugh at our own shit." It's been a long time in the making, but this debut album as never been about the destination. Instead, it's all about the journey. Meandering from playfulness to reflection and back again, the album is as much about candid revelation as it is self-referential laughs.

"We don't always take the serious route, but when we do take the serious route, it's sincere," Brendan distils. The same goes for their humour. A catchy chorus of "I'm a scrawny motherfucker with a cool hairstyle" might well be playful, but there's a power there in their sentiment of owning who you are. "We weren't like 'hey, time for a good punchline!'" he laughs. "I feel like any sense of humour that comes through is not put on. It's just what we are. Whatever sincerity comes through, that's just what we are too."

"It's ended up being - from my end, from a writing standpoint - by far the most honest thing I feel like I could write or put out," Dylan agrees. "I'm not used to something like that coming out."

Hailing from The Golden State's very own City of Angels (that's LA, California), Wallows' music resounds with as much sunshine as their hometown is known for. In its essence, 'Nothing Happens' is a soundtrack to feeling good – whatever the weather. "People have described our sound as being easy, California, breeze, pop, rock..." Cole lists. "It's all very 'California sunshine, happy vibes!'"

"WE CAN LAUGH AT OUR OWN SHIT"

he teases. It a description that fits, though the group are quick to avoid being pinned down.

"We wanted there to be a little more risk, and to be little more grand," Cole describes of the record. "I think we just wanted to go away and make something that we wanted to make, not have any weird preconceived notions of it having to be this or that or whatever. It was like 'let's just go in, have a good time, and do what feels right.'" It's an energy the trio have long been driven by, and one with no intentions of stalling any time soon. "If there's a weird road and a cool



road, maybe take the weird road," Cole illustrates. "It's a shorter drive, y'know what I'm saying?"

"We're not going to rule out any genres," Braeden conveys, reasoning "hey, you never know" ("jazz and heavy metal are still in the equation," he laughs). "Our sound has evolved a lot over time," Dylan explains, "and still is, really." Their debut album is only just seeing release, but Wallows already have a weather eye towards the horizon.

"We've been in writing mode already quite a bit since we finished the album, and during the process of finishing it," Cole reveals. "We already have a lot of ideas, whether that be for album two or for other releases beforehand."

The future is an open book, and there's anything this group are certain of, it's that they want to enjoy every page. Their ethos is a simple one: "don't be afraid to jog up the hill, because you can always jog back down," Cole portrays, much to his bandmates' amusement ("easy breezy!" he justifies). Whatever happens, the group are raring to take it all in their stride. "We've a lot of ideas that'll be exciting," they enthuse. "It's going to be nonstop for us, especially from a creative standpoint. It's only just left the station; our train is not stopping now.".

■ Wallows' debut album 'Nothing Happens' is out 22nd March.



◂◂ Should you check out Wallows' new album? Well, Dear Reader, we can think of thirteen reasons wh... <sniiiiiiiiiiiiip - Ed>

MELTDOWN

As the planet heads towards Really Very Bad Environmental Things, Pond's Nick Allbrook is waking up to reality.

On their 2017 album 'The Weather', Australian upstarts Pond, spearheaded by vocalist Nick Allbrook, began a voyage of socio-political discovery. Having always been soundtracked by a collision of psychedelic experimental sounds that often felt like boulders hitting their namesake from a cliff-face, this new-found subject maturity has paved the way for their future. Now, with album number eight, 'Tasmania', Pond are getting environmental.

"What else can you write about as an Australian right now?" he guffaws through a thick Australian accent. "With serious catastrophes staring everyone in the face, I'm sort of surprised if any band doesn't write about it!"

Catching up with Nick over a coffee, it's fair to say that music has always been an integral component to his life. Pond began as a collaborative lark with his mates, most notably Tame Impala's Kevin Parker, but it would seem he's got a lot on his mind these days - more specifically, his homelands ever growing state of environmental disasters.

Deathly high temperatures and "animals dying" are all equating to a bubble of pressure that runs deep throughout 'Tasmania'. "Flying foxes, two thousand or more, have just died from the heat. There have been power outages. The grid can't deal with this new thing, and then suddenly just floods and torrential rains. I think everyone's starting to get more and more worried."

His scraggly dirty-blonde hair finds its way into ever more precarious positions as he talks through his heightened state of awareness and what it means for this new mature Pond. "I'm not making any grand claims," he begins. "Or plans, or suggestions on policy, it's there for sure, and I'm sure that's had some subconscious effect.

"I was really proud for many years about having my head in the sand," Nick admits. "Staying in our little bubble where all of us - me, Kevin [Parker], Joe [Ryan] and Jay [Watson] - [were] living our hazy lifestyle. It's now changed, and I've got a greater sense of responsibility. Not because of my platform so much as just being a human."

Even the title harks to the purported island haven south of the Australia mainland. "It's becoming this thing in people's minds as the last place to go!" he marvels with wide eyes. "It's going to stay cool and verdant for longer than everywhere else, and people are starting to buy houses there to legitimately go."

Apparently, the main worry is us all ending up in a somewhat Mad Max-like state, which can't be far off.

"This stuff keeps happening, and there are the people who I'm sure will say, especially about what I'm saying, that you're being left-wing alarmist, and that's fair enough if that's your point of view, but the fact is people are alarmed. It's getting beyond a left-wing political tub-thumping ideology. People are genuinely scared.

"I don't wanna understate how naive I am," Nick confesses. "I'm just a musician and a writer. Just... freaked out and confused, and that's basically what all the themes are!"

While the seriousness courses through 'Tasmania', the naivety and "us being irresponsible young fucking dudes in a band" hits hardest in its opening track 'Daisy'. A perfect introduction to the journey ahead, it's a shimmering bop that lures you in with a memorable chorus and dancing bass lines, but beneath this calm, serene surface is a well-crafted tale about, well, what'll happen when the shit hits the fan.

"There's a lot of dualism in the themes and the lyrics; it's beautiful. It's warm. You can get your shirt off. You crack a beer after you've done it, which is me trying to inhabit the mindset of some of the people who would've been paving the way for my family and me to grow up where I did - which is rough, scary, murderous shit!"

"I WAS REALLY PROUD FOR MANY YEARS ABOUT HAVING MY HEAD IN THE SAND"

The further you dive into 'Tasmania', the more it can feel like a major left turn, especially for a band who were inclined to being "more 'have a jam with the lads and then whip out some psychedelic whimsy over the top of it with some wordplay that Joe thought of when he was on acid'." But things are different for Nick now.

"Maybe something's just shifted in my brain?" he ponders. "I guess I care more now about writing. I enjoy it more. [That] was fun as fuck, but you've [got to have] some ambition of pushing things further." Pond have always toyed with the edges of musical exploration, and this album's no different. "It's a suffocating pressure to be original," he considers, "and I don't want that to get in the way of people having fun. But in saying that, within practice and passion and concentration, you get better. We're starting to get a balance of letting things go free and not being so stuck."

So as the world keeps heating up, and the heavyweight that nothing can be done overnight, it's about understanding that it's all a process. Just like Pond, things will work themselves out with a bit of perseverance and growth. Or, as Nick brightly puts it through a smirk - "It takes time, hey!" ■

POND's album 'Tasmania' is out now.

Words: Steven Loftin. Photo: Pooneh Ghana.



BAND OF SKULLS

LOVE IS ALL YOU LOVE

ALBUM LAUNCH SHOWS APRIL 2019

THURSDAY 11TH APRIL
SOUTHAMPTON, CENTRAL HALL

FRIDAY 12TH APRIL
BRIGHTON, ST. GEORGE'S CHURCH

SUNDAY 14TH APRIL
CARDIFF, TRAMSHED

MONDAY 15TH APRIL
BATH, KOMEDIA

TUESDAY 16TH APRIL
LONDON, ISLINGTON ASSEMBLY HALL

WEDNESDAY 17TH APRIL
MANCHESTER, STOLLER HALL

THURSDAY 18TH APRIL
GLASGOW, ST. LUKE'S CHURCH

ALBUM & TICKET BUNDLES: BANDOFSKULLS.COM



'FYI'

Stuff you need to know.



Matty Healy has confirmed that the first single from **The 1975**'s **'Notes On A Conditional Form'** will be out at midnight on 31st May.

Hello, Dear Reader. It's your good mates Dork here to inform you that **Matthew Healy** from **The 1975** has been Matthew Healy from The 1975-ing again in the best possible way, confirming a release date for the first single from their next album **'Notes On A Conditional Form'** that he just made up on the spot.

Talking to Matt Wilkinson on Beats 1, he was asked about if the band was doing anything for the 1st June.

"Listen. OK then," Matty said, pausing for dramatic effect. "The first single comes out midnight, May 31st."

"I just made it up, but I'm 100% doing it."

When asked if he knows what song it is, Matty says he doesn't, but it's "between three", following up by saying "part of me just wants to drop the record, but part of me doesn't."



NEW MUSIC

Years & Years and **MNEK** have teamed up.

Top pop talent **Years & Years** and top pop talent **MNEK** have teamed up for a brand new top pop track. Titled **'Valentino'** - yes, it did drop on Valentines Day- you can check out a video for the song online now.

On creating 'Valentino' together, Olly explains: "Uzo (that's MNEK 'real name', 'FYI') and I were inspired to write a song about the many fuck boys who have done us dirty. I hope the lyrics connect with people regardless of their sexuality - we all know a Valentino! - but I am so proud of this song for how unashamedly gay it is. Two men singing about a boy is still disappointingly uncommon."

That's not the only **The 1975** news - they've signed a new deal too.

The 1975 have signed a new three album deal with label Dirty Hit.

"The 1975 extended their deal with Dirty Hit, The 1975 are with Dirty Hit for a long time," manager and label boss Jamie Oborne explained to industry magazine Music Week. "They are Dirty Hit, so of course they'd extend. The 1975 had a three-album deal and they've extended it for another three albums, which is amazing. Myself and the boys, we were so happy."

... and they won a pair of **BRIT Awards**!

The 1975 dominated this year's **BRIT Awards**, taking home the big prizes for Best Group and Album of the Year for **'A Brief Inquiry Into Online Relationships'**. Using their first acceptance speech to highlight misogyny in music, the band also performed 'Sincerity Is Scary'.

Elsewhere, **Calvin Harris** took home Best Single alongside **Dua Lipa** for **'One Kiss'**, as well as the Producer of the Year award, while **George Ezra** won Best Male Solo Artist and **Jorja Smith** was awarded Best Female Solo Artist.



Alex Lahey has announced her second album.

'The Best Of Luck Club' documents her "highest highs and the lowest lows", and is the follow-up to **'I Love You Like A Brother'**. It'll arrive on 17th May via Dead Oceans, with some UK and Irish dates around the same time too.



Deaf Havana are going to release a live album recorded during their Brixton Academy headliner.

Deaf Havana have announced they're going to release a live album. The two-disc release was recorded during their recent Brixton Academy headliner, in support of their latest album **'Rituals'**, and it's out on 15th March.

COMING UP

New releases on the horizon...



12TH APRIL
All Tvvins - Just to Exist
Band of Skulls - Love Is All We Love
Fontaines D.C. - Dogrel
The Chemical Brothers - No Geography

19TH APRIL
Cage the Elephant - Social Cues
Fat White Family - Serfs Up!
Gus Dapperton - Where Polly People Go to Read
Jade Bird - Jade Bird
Lizzo - Cuz I Love You
Stealing Sheep - Big Wows

26TH APRIL
Bear's Den - So That You Might Hear Me
Billie Marten - Feeding Seahorses By Hand
Catfish and The Bottlemen - The Balcony
Craig Finn - I Need A New War
Ezra Collective - You Can't Steal My Joy
Marina - Love + Fear
The Mountain Goats - In League With Dragons
SOAK - Grim Town

3RD MAY
Frank Carter and the Rattlesnakes - End of Suffering
Johnny Lloyd - Next Episode Starts In 15 Seconds
Oh Land - Family Tree
SPINN - SPINN
Tacocat - This Mess Is a Place
Ten Tonnes - Ten Tonnes

10TH MAY
Charly Bliss - Young Enough
Employed To Serve - Eternal Forward Motion
Hælos - Any Random Kindness
Rosie Lowe - YU
ShitKid - [DETENTION]

24TH MAY
Honeyblood - In Plain Sight
Swimming Tapes - Morningside
Trudy and the Romance - Sandman

31ST MAY
Pip Blom – Daddy Issues
Yonaka - Don't Wait 'Til Tomorrow



Whitney have finished recording their second album.

"Whitney announce sophomore effort 'WeamDreaver'." the band tweeted, before following up with a message explaining "this is just a dumb joke but in all seriousness the record is 100% recorded with a title that we took seriously."



Estrons have called it a day and cancelled all their upcoming tour dates.

Estrons have announced they've split up. The band - who released their debut album 'You Say I'm Too Much, I Say You're Not Enough' last autumn - cite "creative and personal differences", and have cancelled all their upcoming live shows.

Biffy Clyro have covered David Bowie.

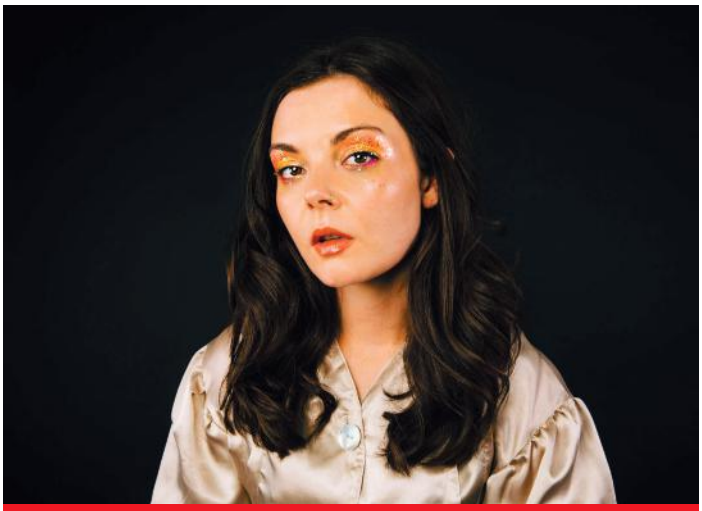
Biffy Clyro have 'done' a cover of **David Bowie**'s **'Modern Love'**. Recorded for The Howard Stern Tribute to David Bowie, which was hosted by long-time Bowie collaborator Tony Visconti, the song originally featured on 1983's 'Let's Dance', reaching a high of Number Two on the UK singles charts.

Noel Gallagher has booked a new UK tour.

The short run of all-seated shows will kick off on 7th May in Edinburgh, going on to visit Llandudno, London and Hull. Support will come from Gaz Coombes.

Marina has confirmed her new album, and a UK tour.

Marina (formerly of 'and the Diamonds') has announced her new album, **'Love+Fear'**. The full-length will arrive on 26th April, accompanied by a UK tour that includes a night at the Royal Albert Hall in London on 3rd May.



Honeyblood's third album is coming this May.

Honeyblood's third album is coming this spring. No longer a two-piece, **'In Plain Sight'** - due on 24th May via Marathon Artists - saw **Stina Tweeddale** team up with producer John Congleton for more St. Vincent-y vibes. The artwork meanwhile is courtesy of Peruvian visual artist Cecilia Parades.



Charly Bliss have announced a new album for May.

Charly Bliss have confirmed details for their new album, **'Young Enough'**. The record will arrive on 10th May via Lucky Number. It's preceded by lead single **'Capacity'**, which comes with a video directed by Japanese Breakfast's Michelle Zauner.

Sharon Van Etten has unveiled some more UK dates.

Sharon Van Etten has announced some new UK dates, as part of her **'Remind Me Tomorrow'** World Tour. Supporting her recently released full-length, she'll play dates in Norwich and Cambridge in July, before returning for Leeds and Newcastle dates in August around her appearance at this year's Green Man Festival.



King Gizzard and the Lizard Wizzard are playing Alexandra Palace.

After dropping a new single last month, **King Gizzard And The Lizard Wizard** have announced their biggest UK show to date.
It's a huge one too - the band will be hitting London's massive Alexandra Palace on Saturday, 5th October.

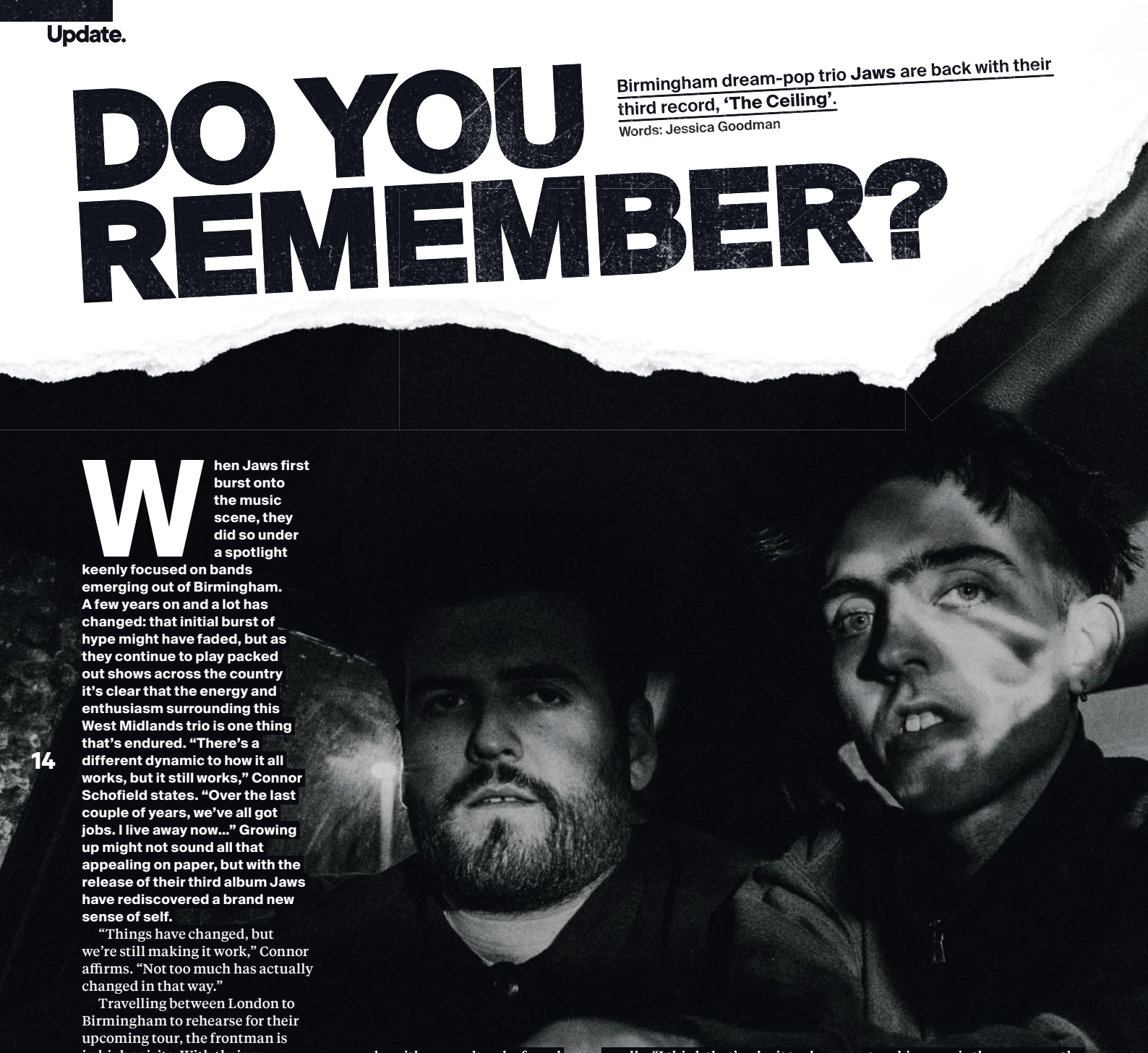
Tacocat have announced their new record, 'This Mess Is a Place'.

Tacocat have announced their new album, **'This Mess Is a Place'**. Arriving on 3rd May via their new label Sub Pop, it's preceded by the single 'Grains of Salt' which you can check out now online. Lead singer Emily Nokes says: "We're beyond excited to show everyone 'Grains of Salt'! We love all our song children, but this one might be our favorite ever..."

DO YOU REMEMBER?

Birmingham dream-pop trio Jaws are back with their third record, 'The Ceiling'.

Words: Jessica Goodman



When Jaws first burst onto the music scene, they did so under a spotlight keenly focused on bands emerging out of Birmingham. A few years on and a lot has changed: that initial burst of hype might have faded, but as they continue to play packed out shows across the country it's clear that the energy and enthusiasm surrounding this West Midlands trio is one thing that's endured. "There's a different dynamic to how it all works, but it still works," Connor Schofield states. "Over the last couple of years, we've all got jobs. I live away now..." Growing up might not sound all that appealing on paper, but with the release of their third album Jaws have rediscovered a brand new sense of self.

"Things have changed, but we're still making it work," Connor affirms. "Not too much has actually changed in that way."

Travelling between London to Birmingham to rehearse for their upcoming tour, the frontman is in high spirits. With their new album finished and ready to drop, the group have their sights set firmly on their live stage. "We've never been a band that can go in a practice room for a whole day," Connor recalls. "If you start to get frustrated and pissed off at stuff because it doesn't sound good, or this or that, then it just ruins it. It can make you enjoy it a lot less. It becomes so stressful." Rehearsal tension can be a destructive thing (see recent Bros documentary 'After The Screaming Stops' for some entertaining insight), but that doesn't enter onto this band's radar. As they always have been, Jaws are here to have a good time.

"We'll just have a really nice couple of hours, having a laugh, playing through the songs, trying to work stuff out," Connor fondly describes. Surrounded by good people, with a soundtrack of good music... In essence, that's what Jaws' live shows have always been about. "There are a couple of songs we haven't tried to play yet – as the album versions," he adds. "Right now we're trying to put setlists together."

It's been a long time coming. With the first material written for this new record dating back two summers ago, a lot has gone into making Jaws' third album everything it could be. "We were so proud of the second album," Connor expresses. "We saw it as a definite benchmark of what we could achieve." Having set a new bar for themselves with 'Simplicity', the trio had a lot to live up to. "I wasn't scared of trying to do this new record, but there was definitely an anxiety towards 'is it going to be good enough?'" Connor recalls. "I think that's why it took a little bit longer than it should have."

As it turned out, those worries were unfounded. "It sort of just came together naturally," the frontman recalls. "As soon as I got that first song where I was like 'this is in the realm of what this is going to be', the rest followed." A year later, and 'The Ceiling' was forged. "A lot of bad songs, then every so often you get a really good one," he laughs. The result of their efforts is an album that pushes the boundaries of who Jaws have come to be. "I feel like it's a better listen than the last two albums - start to finish," he describes. "I hate when people sort of go 'oh, it sounds more mature', but it does!" he grins. "It sounds like we're a bit better," he laughs, quickly adding "in a not-arrogant way? We're just a bit better at making music than we were the last time."

Honing their craft as they went, working on this record allowed Jaws to build up their most expansive sound to date. Choosing two guitar-heavy singles to pave the way for the release, that magic remains ripe and ready to be explored. "We've released two [songs] that are just guitar songs," Connor details. "We basically just want to fuck with people a little bit before the album comes out," he laughs, "so they think 'actually, maybe this is going to be a little bit more interesting than we realised'."

Drawing a range of dynamics into play, Jaws have never sounded so nuanced. Powering through thunderous choruses and reverberating rhythms only to strip it all back on 'Looking /

Words: Jessica Goodman.



"WE WANT TO FUCK WITH PEOPLE A LITTLE BIT BEFORE THE ALBUM COMES OUT"

Passing', an echoing proclamation of "I want to sing it loud" resounds as the quietest point on the album – just one of many contrasts that makes this album what it is, and in turn, makes Jaws who they've come to be. "In future, I'll pretend that we meant to do that," Connor laughs. "I've always wanted to do a sad song that was quite honest," he explains. "Not that I haven't written honestly before, but sort of be truly honest. I am quite a shy person because of my anxieties, and what I want to do is all these things that the song is about."

Building from introspection to empowerment, the album is at once reflective and assured. Its message is a simple one. "There is no ceiling," Connor resolves. "You can do whatever you want." Such empowerment is both a struggle and a source of strength, a duality Jaws have developed a keen knack of unfolding. "A lot of my songs are about my anxiety," Connor illustrates. "I feel like it's important to highlight the light at the end of the tunnel."

Being openly candid in their lyrics as they broadened their sound, 'The Ceiling' is a record that transforms expectations. "As much as you appreciate that you wouldn't be anywhere without the people that listen to you," Connor considers, "ultimately we're releasing what we like, not what we think people are going to like. So it doesn't make me nervous because I know that I'm happy with it," he concludes. "I wouldn't release it if I didn't enjoy it."

And 'enjoy it' is exactly what Jaws are planning to do – though, for the moment, they're still caught up in the process of preparing for release and the upcoming tour. "Maybe when it's out I'll take it in properly," Connor grins. "We sort of recorded it, mixed it, mastered it, PR plan, announced it... It was like bang, bang, bang, bang, bang," he details. "Maybe in a few months, I'll be able to sit down and enjoy it for what it is." ■ **Jaws' album 'The Ceiling' is out 5th April.**



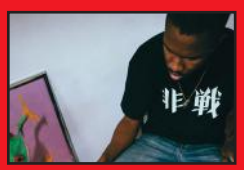
Pale Waves have announced a new headline tour for later this year. The band will head out after a summer of supporting the 1975 in the US. The tour kicks off on 23rd September and will include Pale Waves' biggest London headline show to date at the O2 Forum, as well as shows in Glasgow, Birmingham and Manchester.



Cage The Elephant have announced a few new UK shows. The band are gearing up to release their fifth album 'Social Cues'; it'll arrive on 19th April via Columbia Records, preceded by new single 'Ready To Let Go'. The three shows will see them play London, Edinburgh and Birmingham this summer.



Jungle are raffling off their heavily-branded 1985 Ford Escort. The vehicle - "roadworthy, fully MOT'd and with a mere 65K miles on the clock" - has appeared in their band's videos for 'Happy Man' and 'Heavy, California', as well on the artwork for their second album 'For Ever'. Tickets will be sold via a raffle with all proceeds going to the Help Refugees charity.



Frank Ocean has reissued his Boys Don't Cry magazine, originally released back in 2016 around the release of his album 'Blonde'. Available via his website, it features contributions from Frank himself, Kanye West, Wolfgang Tillmans and more.

RECORD STORE DAY 2019

ART BRUT VS WE ARE SCIENTISTS

13th April 2019 is Record Store Day - the Saturday when you get to queue up for picture discs. We love our indie record shops, so we asked two acts 'contributing' to 'do a thing'.

When we heard that Art Brut and We Are Scientists were teaming up for a split Record Store Day 7" under the name WASABI, we said "Oh, that's cool". When we were asked if we wanted them to 'do something' around it, we said "Yeah, sure!" This group chat transcript is what they sent back. Bands, eh?

WASABI: Messages to this group are now secured with end-to-end encryption.

Eddie Argos created group "WASABI"

Eddie Argos: Hey!

Eddie Argos: How is that?

Keith Murray: Oooooh, yeeeeeah

Eddie Argos: Huzzah!

Chris Cain: Now we're cooking with GRAZ

Eddie Argos: Love Graz

Keith Murray: Wait, you've been to Graz?! We need tips.

Eddie Argos: I think I was just there in the summer they have like an outside acoustic festival thing nearby

Keith Murray: We may have done just that festival. I think Adam Green headlined, so they definitely have good taste.

Eddie Argos: We became friends with Nada Surf at it

Eddie Argos: And their singer bought Toby a kebab at the airport

Chris Cain: Eddie, let me ask you a professional question

Eddie Argos: This is a lot of typing.

Chris Cain: Does it irk you when people pronounce Art Brut so that it rhymes with "butt"? And do you tend to correct them, or let sleeping dogs lie.

Eddie Argos: I'd only ever read the name written down. So I thought it was pronounced like the aftershave

Eddie Argos: But it's French

Eddie Argos: So the T is silent

Eddie Argos: So we've even been saying our own band name wrong

Chris Cain: Do you get flack in France for that?

Eddie Argos: In France I guess we're just called 'Raw Art'

Eddie Argos: Which just sounds like an 80's new wave band

Eddie Argos: You must know the U.K. really well now?

Eddie Argos: We're aficionados

Eddie Argos: Do you have a favourite place?

Keith Murray: We're big fans of Glasgow, but that love is tainted by the associated hangovers.

Chris Cain: Sheffield used to rate low for us, but has skyrocketed in the rankings in recent years, for unaccountable reasons

Keith Murray: Your old neck of the woods — the Bristol/Bournemouth/Oxford triangle is pretty great.

Eddie Argos: I remember waking up in your bus in Bournemouth and immediately having to leave back to London as I'd forgotten I was in the middle of recording an album

Chris Cain: Rock stars are just like the rest of us!

Eddie Argos: Are we supposed to be talking about WASABI? This is all one ginormous preamble before Ian joins in in a minute right?

Chris Cain: Right!

Chris Cain: So you painted a beautiful tableau for the cover of the vinyl. What were you aiming for with that?

Eddie Argos: It feels like we're a Monster truck

Eddie Argos: smashing all other bands

Chris Cain: Uh huh

Keith Murray: I really liked your idea of actually labeling the smashed cars with actual band names.

Keith Murray: Like a political cartoon. But actually good and true.

Eddie Argos: I kind of wish we'd done that

Chris Cain: "Coldplay," "Roots Manuva"

Keith Murray: There weren't enough cars in the picture to be thorough, is the problem.

Eddie Argos: Wheatus

Chris Cain: "The Strokes," "Wheatus"

Chris Cain: Yeah!

Chris Cain: I saw your Wheatus before I typed mine

Keith Murray: I mean, we definitely all immediately thought Wheatus

Chris Cain: Poor Wheatus. They take soooo much shit already these days

Eddie Argos: We should have just written 'all them other bands'

Eddie Argos: One word each car

Keith Murray: Damn it

Chris Cain: That way nobody's upset for being singled out

Chris Cain: Deluxe edition for Christmas?

Keith Murray: Push the release back! We've got some tweaks!

Chris Cain: Nah, RSD's one line you can't mess with

Eddie Argos: Could have also made it the bloody corpses of our enemies

Chris Cain: NSFW!

Chris Cain: Remember, Eddie, our audience is a bunch of working stiffs! They want

"REMEMBER, EDDIE, OUR AUDIENCE IS A BUNCH OF WORKING STIFFS! THEY WANT TO BE ALBUM TO BRING THIS RECORD TO THE OFFICE AND SHOW IT OFF"



◂◂ "Quick, Chris! Grab hold of this guitar so everyone knows we're musicians!"



to be able to bring this record to the office and show it off.

Eddie Argos: Also crushed cars are easier to paint than people

Keith Murray: The cover would make a great tattoo. Ian should consider it.

Eddie Argos: This is our second time recording a split single together

Eddie Argos: And the second time publishing people have stopped us using our version of The Great Escape

Keith Murray: The tyranny of the major label system!!

Chris Cain: This is why music is a second-tier art form, a level below basketball and cooking

Ian Catskilkin: gentlemen

Eddie Argos: I think Ian is about to join the conversation

Keith Murray: In basketball, it's GOOD to intercept someone else's ball and dunk it!

Keith Murray: Daaaaaamn, IAN!

Eddie Argos: But has to read the novel that is this chat first

Keith Murray: He'll never understand what we all know, now!

Chris Cain: Pull your pants up as the VERY FIRST thing though

Ian Catskilkin: The fuck are you lot talking about? I'm not reading all that, I'm sure I know all about it

Keith Murray: Ian, buddy. Did you sweat a little when you heard the guitar parts you were going to have to work off of, for your cover?

Keith Murray: I know you did.

Ian Catskilkin: Yeah sure

Keith Murray: Should we wrap the interview up, there?

Chris Cain: A dessert of solid reportage after the huge meal of bullshit

Ian Catskilkin: This is like a cheap All you can eat buffet

Ian Catskilkin: ...4 men wait for a punchline...

Keith Murray: It'll come.

Keith Murray: Don't force this.

Chris Cain: Uhh... maybe something about horses? That shake anything loose?

Ian Catskilkin: Dude you've skipped to the bit where you get home and try and birth that eel

Eddie Argos: We should have finished but I can't help going back for more?

Ian Catskilkin: Painful and a bit greasy?

Keith Murray: And a breeding ground for disease?

Eddie Argos: I think we have to finish as I have to run to the kita.

Keith Murray: We're also loading into our venue.

Keith Murray: I think we really nailed it, though.

Keith Murray: If this doesn't move units, nothing will.

Chris Cain: This interview will become the Wikipedia entry for WASABi

Eddie Argos: I have no idea how we send this by the way

Chris Cain: I think from the desktop version of WhatsApp it's not too hard

Chris Cain: I can research if you guys are too dumb and lazy

Ian Catskilkin: I'm gonna need some food now....

Keith Murray: Surely one of us has a library card, and therefore access to an actual computer.

Keith Murray: Boys, you're a real pair of gems.

Eddie Argos: Have a good show

Eddie Argos: Hopefully see you soon

Ian Catskilkin: Knock em dead, dudes!

Ian Catskilkin: Laters... off to the buffet for me!

Chris Cain: See you on the charts!!

Keith Murray: Godspeed, men. ■

HI! ERM, WHAT EXACTLY IS RECORD STORE DAY?

Record Store Day is the one day of the year when over 200 independent record shops all across the UK come together to celebrate their unique culture. Special vinyl releases are made exclusively for the day and many shops and cities host artist performances and events to mark the occasion. Thousands more shops celebrate the day around the globe in what's become one of the biggest annual events on the music calendar.



RECOMMENDED SHOPS

BANQUET RECORDS
52 Eden St, Kingston upon Thames, KT1 1EE

CRASH RECORDS
35 The Headrow, Leeds, LS1 6PU

JUMBO RECORDS
1-3 Merrion Centre, Leeds, LS2 8NG

MONORAIL
12 Kings Court,Glasgow, G1 5RB

PICCADILLY RECORDS
53 Oldham St, Manchester, M1 1JR

PIE & VINYL
61 Castle Rd, Southsea, PO5 3AY

PROBE RECORDS
Retail Unit 1, The Bluecoat, School Lane, Liverpool, L1 3BX

REFLEX
23 Nun St, Newcastle, NE1 5AG

RESIDENT MUSIC
28 Kensington Gardens, North Laine, Brighton, BN1 4AL

ROUGH TRADE BRISTOL
3 New Bridewell, Nelson Street, Bristol , BS1 2QD

ROUGH TRADE EAST
Old Truman Brewery 91, Brick Ln, London, E1 6QL

ROUGH TRADE NOTTINGHAM
5 Broad St, Nottingham, NG1 3AJ

SISTER RAY
75 Berwick St, London, W1F 8RP

SOUNDCLASH RECORDS
28 St Benedicts St, Norwich, NR2 4AQ

SPILLERS RECORDS
27 Morgan Arcade, Cardiff, CF10 1AF

TRUCK
101 Cowley Rd, Oxford, OX4 1HU

Here are five other RSD 2019 releases you can pick up on Saturday, 13th April!

Bastille
OTHER PEOPLE'S HEARTACHE PT. 4



The latest instalment of Dan and co.'s mixtape series is getting a special physical release as part of this year's RSD. You'll be able to pick it up on 12" clear vinyl in a PVC sleeve.

Blossoms
COOL LIKE YOU

A special set for RSD 2019, this package contains new track 'I've Seen The Future' alongside second album 'Cool Like You', and a second LP featuring live covers, including The Stone Roses' 'She Bangs The Drums'.

Courtney Barnett
EVERYBODY HERE HATES YOU

A brand new track exclusively released for RSD, 'Everybody Here Hates You' will be backed with 'Small Talk', and features hand illustrated artwork from Courtney herself.

IDLES
MEAT EP / META EP

On vinyl for the first time, this is also the first time the 'META EP' has been available on any physical format. Available on white vinyl with no download code, remixes are by David Pajo (SLINT, Yeah, Yeah, Yeah' s) Thom (Alt J), Pete Robertson (The Vaccines) and Sly One.

Robyn
BODY TALK

Now Robyn's back with a new record, we don't have to see a reissue of her iconic pop bible as 'a bit frustrating while we're waiting', and can celebrate it in its own right. Containing tracks from across the 'Body Talk' EPs on vinyl for the first time, it also includes a previously unreleased acoustic version of 'Stars 4-Ever', and zero boring blokes doing slowed down versions of bangers. Hurrah!

THE EMPRESS STRIKES BACK

■ ON TOUR ■ Lorely Rodriguez – better known as Empress Of – is queen of the dancefloor, and she's bringing last year's LP 'Us', and the rest of her introspective bops to the UK this month. We had a chat with her ahead of her visit. Words: Abigail Firth. Photo: Fabien Guerrero.



Hiya Lorely! What are you up to?
I'm in LA right now; I have some phone calls then I'm gonna start working on my live show.

How's the tour prep coming along?
It's coming really good, it's lots of work on little tiny details, everywhere. There are details scattered everywhere that I feel like no one in the crowd's gonna notice, but it'll make me happy.

So it's been a while since 'Us' dropped, how's life been since then?
It's been great. I've gotten more fans from this record, and more people have found out about me. Being open to collaborating and collaborating on other peoples' records has contributed to that as well. I'm really happy because, it's not like my goal to get more fans or engage with more listeners, it's just that I'm just happy that it happened because I'm making more music that I wanna make.

It's still on repeat!
Aww! It's crazy with streaming, people just turnover records so fast because there's so much stuff coming out. I'm still of the mind that I'll listen to a record for like a year. I listen to like three records, and that's it. I try not to catch everything.

There was that a day last year where your album dropped, then you were on Khalid's 'Suncity' and MØ's 'Red Wine', and obviously, the Perfume Genius cover just dropped. Do you want to do more collaborations in the future?
Yeah, it feels very natural to me. I work with artists that I love and respect, and I like doing it. I learn something from working with other people, whether its that I learned something about production that I didn't know, or I learned that someone writes their songs like this, and I like that, and I'll absorb that. It's important for me growing as an artist to keep collaborating, 'cos it just feels natural for me. I feel like all the collaborations I've done I've contributed something to the track.

You produce a lot of your own stuff, did you collaborate more on 'Us' to feel, uh, less lonely?
That's definitely it. That's the reason I worked with other people on this record. Y'know, I did my first record all by myself, and it was great, and I learned a lot of things I needed to learn, but I wanted to be in a room with other people, and I wanted to bounce ideas off of someone, and I wanted to see a reaction from someone. So yeah, it's definitely about having another mind in the room.
I'm still like working on stuff and collaborating – I don't know if it's gonna come out – but it's definitely part of my daily life, just working with other people. Especially living in LA, people come in and out of LA so much, it's easy for someone to be like 'so and so is in town and they'd like to work with you', so I'm like ok let's jam.

> **"IT'S IMPORTANT FOR ME GROWING AS AN ARTIST TO KEEP COLLABORATING"**

You were with Charli XCX recently – we're like 'please be Pop 3'!!!
Oh my gosh, yeah. It was cool; I'm such a fan of hers and how she's made her career. Working with her was a great experience. Like I said, you learn a lot from these interactions, and it was cool to be in the studio with her and to write songs with her.

So, how's the album gonna sound live? Is it a full band type thing?
So there's me and another woman on stage, and we share roles in playing percussion, drums and keyboards, and we both sing – she's a really good singer – but I really love dance music, and I'm very inspired by it. It's how I learned how to produce, it's a lot of the music I listen to, so I try to make my set feel like a DJ set. All of the songs intertwine, and it doesn't stop for like fifty minutes.

It's really interesting to see people who make all of their own music play it all live too. Like when Grimes is playing a show, and she's all over the place setting music going and performing at the front.
Totally. I love watching her perform; she's like a mad scientist. It's so fun, and the dancers are so fun too.

I guess James Blake is like that, too.
That's one of my favourite live shows I've ever seen. I love his new record – I can't believe Pitchfork gave it like a six-point-whatever. I love that record; it's so important for his growth as an artist.

So when does tour kick off?
I haven't toured Europe in a while. We start in Copenhagen on 19th March. I'm just really excited and nervous, and I hope it goes well. I've played Manchester once in my life, I played London in September, so I'm excited to come back.

Are you coming over for any festivals?
I am, I don't know about any festivals in the UK but I'm playing Primavera.

The line-up is sooooo good!
It's my favourite festival. It's so fun and so beautiful, and the line-up is always amazing.

And there are so many women on it!
Yeah! That's what everyone's been saying. Which is great, and I wish other festivals had that mentality. ■

Empress Of will play London's Scala (26th March), Manchester's YES (27th), and Dublin's Whelan's (28th).

Bangers

The **best** new tracks



Marina
Superstar
Minus her diamonds, Marina feels like she's given herself a refresh at the perfect time. The second taster of forthcoming album 'LOVE + FEAR', 'Superstar' sees her powers renewed. Running her full vocal range, it's a track which calls back to what's come before, but operates on a shiny, new plane. At times rich and warm, at others other worldly, Marina remains one of our greatest talents. Front and centre in her own story, it's time to appreciate just what we have.

Bloxx
Headspace
Occasionally, a new band makes a big leap forward. They shift from promise and potential to something more tangible and fully realised, that indefinable sense of the possible brought further into focus.
That's what's happening with Bloxx. In 'Headspace', they're a band with their lines redrawn in shimmering silver marker. Fresher, more exciting and - most importantly - more poptastic than ever before, a new story starts here. It looks like a page turner, too.

Hatchie
Without A Blush
Whatever Hatchie is doing, she's doing it right. Which is a good job too, with a debut full-length now on the books for later this year. 'Without A Blush' is run through with the kind of swagger that marks out someone well above the average - all soaring choruses and pleasingly fuzzy feelings. We might have learned she doesn't really see herself as a pop star recently (go read Dork 29 - Ed), but that doesn't mean Hatchie isn't all set to make the grade.

Marsicans
Your Eyes
If there's an indie kid throne, someone somewhere must surely have worked out a line of ascension for Marsicans. 'Your Eyes' is the sort of barnstorming banger that marks out a band going places, fast. Bashing around with surefire swagger, it's a track that demands attention. Keep this up, and all of this (*insert wavey arms here - Ed*) will be theirs.

Get the latest bangers at readdork.com, or follow our Brand New Bangers playlist on Spotify.

Check out all these tracks and more on Dork Radio now at readdork.com/radio.

Rex Orange County
New House
Rex Orange County's rise has at times felt under the radar. At others, it's felt positively ready to boil over. On that scale, 'New House' is certainly closer to the latter than the former. A Valentines Day crooning treat, it's the latest suggestion that we might have a homegrown superstar on our hands. What comes next should seal the deal.

The Amazons
Mother
With their debut album, The Amazons secured their place as one of British indie's genuine success stories. Running up that live league table, progressing to bigger and bigger festival stages and setting up camp on mainstream airwaves, with a second album on the schedules, that pressure is only ramping up, 'Mother' shows no sign of nerves, though. Big, brash, brazen and clad head to toe in sweaty black leather, The Amazons aren't here to make up numbers. They're ready to rock.



The National have reportedly finished work on their new album - the follow up to 2017's 'Sleep Well Beast'. The news comes after longtime producer Peter Katis' management company appeared to confirm he'd finished work mixing the record last month, in a website post that has since been deleted. With a run of tour dates and festivals planned across the summer, expect to hear more on this 'soon'.



PAWS have announced plans for a new album, their first since 2016's Mark Hoppus-produced 'No Grace'. Titled 'Your Church On My Bonfire', the full-length is set to arrive on 26th April and has been helmed by Andy Monaghan of Frightened Rabbit. You can hear a new track, 'Not Enough', online now.



Promoters **Bird On The Wire** are celebrating their 10th birthday with a huge all dayer. The line-up already looks like a hotbed of great new talent, including buzzy Dirty Hit signed London collective 404 and much-tipped Brighton indie kids Squid. It'll take place on 13th April at Hackney Wick's new venue Studio 9294, with tickets on sale now.



Palace have confirmed details for their second album, 'Life After'. The record will arrive on 12th July, followed by a UK tour this November that includes a night at London's Roundhouse.

trunky juno

new single

'Small Town'

MUSIC

DEEZER



SILENT KID

RECORDS

Festivals

What to see where.



Stormzy exclusively gets his lunch from Pret now. He's too big for your Boots (meal deal). (Really very sorry.) ▸▸

12th - 14th July 2019

Stormzy, George Ezra, Bastille and loads more are playing TRNSMT 2019.

The initial line-up for this year's TRNSMT festival has been announced.

The three day event will return to Glasgow Green between 12th and 14th July, and will be headlined by Stormzy, Catfish and the Bottlemen and George Ezra.

Elsewhere on the bill are Years & Years, Bastille, The Wombats, The Amazons, Sigrid, Sam Fender, Sundara Karma, DMA's, The Big Moon, Mabel, Jade Bird, Fontaines DC, Circa Waves, Mystery Jets, SWMRS, Sea Girls, Whenyoung and loads more. ■



14th July 2019

Catfish and the Bottlemen, Dream Wife, Friendly Fires and more are performing at Citadel.

Citadel has announced a load of acts for 2019's festival, including the bill-topping band.

Headlining the one-day event at Gunnersbury Park in London this summer will be Catfish and the Bottlemen, who release their new album 'The Balance' in April.

They'll be joined by Rag'n'Bone Man, Friendly Fires, DMA's, Dream Wife, Bear's Den, Matt Corby, Honeyblood, Matthew and the Atlas, Banfi, Matt Corby, DMA's, Tinariwen, Fontaines D.C., Talos, The Murder Capital, Balcony, Cosmic Strip, Inhaler and loads more.

In addition, there will be Workouts and Wellbeing, the Sunday Papers Live, carnival parades, and independent fashion market, and all sorts of Sciencey fun from the Science Museum.

Citadel takes place on 14th July, pick up your tickets now.



24th May - 2nd June 2019

Mumford and Sons are the final headliner for All Points East.

Mumford and Sons have been confirmed as the final headliner for this year's All Points East, bringing their Gentlemen of the Road show to London's Victoria Park.

Playing on Saturday, 1st June as a British festival exclusive, they'll be joined by Dizzee Rascal, Leon Bridges, The Vaccines, Sam Fender, Jade Bird, Dermot Kennedy and Dizzy.

Other acts playing All Points East this year include the Chemical Brothers (24th May), The Strokes (25th), Christine and the Queens (26th), Bring Me The Horizon (31st), and Bon Iver (2nd June).

In addition to all the music events, All Points East will also host free outdoor cinema, live music and entertainment, street food and pop up bars, theatre, arts, sports and well-being, children's activities and more for local residents.

Now in its second year, last year saw the festival host headliners Nick Cave & The Bad Seeds, The National, LCD Soundsystem, Björk, The xx and Catfish and the Bottlemen.

Visit allpointseastfestival.com.

Friendly Fires will play a 'special guests' spot at Standon Calling.

Standon Calling has confirmed some more names: leading the new additions for a 'Special Guests' slot are sort-of-locals Friendly Fires, who formed in nearby St Albans. They'll be joined by the likes of Roisin Murphy, Mahalia, Steam Down, and Undateables star, The Daniel Wakeford Experience. The festival runs from 25th - 28th July in Hertfordshire.

Mac DeMarco is co-curating a new all-dayer.

Promoters Bird on the Wire are are this year celebrating their tenth anniversary, and they've just announced a new one-day event at Margate's Dreamland, co-curated by Mac DeMarco. It takes place Saturday 29th June, with more names to come. Watch this space.

Pale Waves and Mystery Jets are headlining this year's 110 Above.

Dork's two-time cover stars Pale Waves are topping the bill at **110 Above**. The band - who released 'My Mind Makes Noises' last September - will headline alongside indie legends Mystery Jets. Also on the bill, are Little Comets, Easy Life, Eliza and the Bear, Anteros, Clean Cut Kid, Indoor Pets, Marsicans, Dan Owen, Childcare, Not Hot Ashes, Swimming Girls and more. The three-day festival is celebrating its tenth year, running from 2nd-4th August at Gospall Hall Farm, Leicestershire.

Yak are playing Portsmouth Psych Fest.

Portsmouth Psych Fest has announced some bands for this spring's third edition. The all-dayer will be hosted at The Wedgewood Rooms on 4th May, topped by Yak, who've not long released new album 'Pursuit of Momentary Happiness'. They'll be joined by The KVB, SNAPPED ANKLES, Los Bitchos, Sweaty Palms, GURU, Japanese Television and more.



Victorious has confirmed this year's line-up. Rudimental have a spot at the top of the bill, and so do Two Door Cinema Club, who co-headline with The Specials.
Bloc Party will perform their album 'Silent Alarm' in full, while Doves, The Zutons, Dodgy, Ocean Colour Scene, Fun Lovin' Criminals, Badly Drawn Boy, Professor Green, Lewis Capaldi, Starsailor, The Futureheads and Republica will also play. The festival takes place in Southsea from 23rd-25th August.



6 Music Festival will this year take place in Liverpool. The event runs from 29th-31st March, hosting sets from The Good, The Bad & The Queen, Anna Calvi, Jon Hopkins, Hot Chip, Charlotte Gainsbourg and Ex:Re. There's also Little Simz, Bodega, Gang of Four, Villagers, IDLES, Slowthai, Fontaines D.C., The Cinematic Orchestra, Chali 2na & Krafty Kuts, Jungle and Marika Hackman.



British Sea Power have confirmed for **Stockton Calling**, topping the Georgian Theatre stage. Organiser Paul Burns says: "British Sea Power are, quite simply, one of the best-loved bands in the UK; we're delighted to have them headlining."
Also appearing at venue are whenyoung, Childcare, Just Mustard, The Black Sheep Frederick Dickens, Team Picture, Fire (The Unstoppable Force), and Twist Helix, while elsewhere at the event you can find The Futureheads, Reverend & The Makers and more. Stockton Calling will take place on 20th April.



25th - 28th July 2019

Y Not has signed up Foals, Wolf Alice, Idles and more.

Derbyshire festival Y Not has announced its first batch of bands for 2019, including all three headliners.

Topping the bill at this summer's event will be Elbow, Two Door Cinema Club and Foals.

Also playing, are Wolf Alice, Idles, Franz Ferdinand, Rat Boy, Kate Nash, You Me At Six, Happy Mondays, White Lies, Gerry Cinnamon, Fontaines D.C., Sea Girls, Ten Tonnes, Pip Blom, The Hunna, Professor Green, Sports Team, Demob Happy, Indoor Pets and more.

Y Not organisers say: "After an amazing 2018 festival, we're so happy to have a 2019 line-up bursting at the seams. We've got a huge mix of new and old faces to the Derbyshire Dales, with massive returns from classic bands such as White Lies, plus the huge welcomes to the UK's hottest emerging stars like Idles and Mahalia. Not forgetting three huge headliners."

Y Not will take place in Pikehall, Derbyshire from 25th-28th July. Visit ynotfestival.com for all the deets.



1st - 4th August 2019

The Vaccines are topping the bill at Neverworld.

Neverworld has announced its first acts for 2019, including headliners The Vaccines. Also on the bill, are Sleeper, Lucy Spraggan, The Futureheads, Georgia, Black Honey, Squid, Indoor Pets, The She Street Band, Ed the Dog, Himalayas, Walt Disco, LUCIA and Rina Mushonga. The festival will take place at Hever in Kent from 1st-4th August.



Slam Dunk has confirmed its final acts for this spring's event. New to the bill, are As It Is, Boston Manor, A Loss For Words, Grandson, Press To Meco, Story Untold, Between You & Me, Neck Deep, The Plot In You, SHVPES, Kublai Khan and Cruel Hand.
Slam Dunk takes place on 25th May at Leeds' Temple Newsham Park, and 26th May at Hatfield Park, Hatfield.



The first names have been revealed for this summer's **Lovebox**. Solange and Chance the Rapper lead the confirmed acts, with Four Yet, Brockhampton, Loyle Carner, Lizzo, H.E.R., Action Bronson, Kaytranada and Annie Mac also on the bill.
The event will take place from 12th-13th July, at its relatively new home of Gunnersby Park in London. Find out more at loveboxfestival.com.

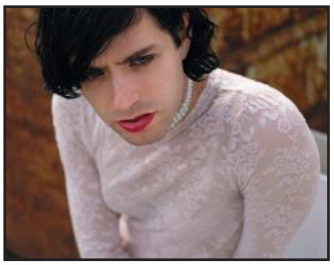


Bombay Bicycle Club are playing a UK exclusive festival set at Wilderness

You may remember not so long ago, Bombay Bicycle Club announced they were back (! Back!! Back!!!). Now, we know somewhere we'll be able to see their big return.
The most indie-tastic of four pieces are set to play a UK festival exclusive set at this year's Wilderness after a four year hiatus. They'll be joined by Robyn (playing another exclusive UK festival set), Tom Grennan, Freya Ridings, George Fitzgerald, Ólafur Arnalds and a bunch more from 1st-4th August at Oxfordshire's Cornbury Park.

The Wonder Years and Simple Creatures are coming over for Download.

Download have booked another load of bands, including Queen Zee, The Wonder Years, Simple Creatures - aka Mark Hoppus and Alex Gaskarth, for a UK festival exclusive - Allusinlove, Hot Milk, Kim Jennett, Kvelertak, Lost Society, Nova Twins, Roam, The Hu, The Picturebooks, and Vambo. The three-day festival takes place from 14th-16th June at Donington Park, Leicestershire.



Deer Shed has announced Ezra Furman, Anna Calvi and more.

Deer Shed has signed up a load of acts. Leading the way are Ezra Furman, Anna Calvi and Rolling Blackouts Coastal Fever, with PINS, Fontaines D.C., Steve Mason, Gently Tender, Lucy Rose, Pip Blom, Insecure Men and Palace also confirmed.
The event - celebrating its tenth anniversary - will take place from 26th-29th July, with comedy including Reginald D.Hunter, Nina Conti, Milton Jones and Rachel Parris.

* Unless we're late for some reason in which case shhhh.

Hype.

ESSENTIAL NEW MUSIC.

CHAI

Japanese four-piece CHAI are making waves with their rebellious new album, 'PUNK'.

Words: Jake Hawkes

Hello Dear Reader, we'd like you to meet Chai, a four-piece Japanese punk band who write songs about body image, housework and loving your family. They also wear matching outfits at all times and really, really like food. In the course of Dork's interview, they talk about how to stay sane on tour ("sleep a lot and eat a lot!"), what they miss about when they're away from Japan ("sushi, miso soup, kimchi, all we miss is food") and their favourite thing about the UK ("That's tough, but we love Nando's chicken").

The band, made up of Mana on vocals and keys, Kana on guitar, Yuuki on bass and Yuna on drums, do have a more serious goal than eating though. Their music is centred around the concept of 'Neo Kawaii' – roughly translated as 'New Cute' - breaking down the narrow definition of beauty in Japan and celebrating everyone, no matter their shape or size. Speaking through a translator (and a 9-hour time difference), we caught up with Japan's most ambitious punks.



Hey Chai, how's it going? Let's start with a bit of background on how you formed...
Mana: Growing up, myself and Kana always dreamt of becoming singers. We would eventually join our school's music club, where we met Yuna, and later Yuuki, and started off doing covers and random jam sessions. We officially formed what is now known as Chai in 2015, and from here we began writing our original music, and it organically grew from there. We played on our strengths: Kana picked up the guitar and is great at arranging, Yuna was the best drummer in our school's music club, so that was a given, and Yuuki picked the bass, but really the bass picked Yuuki!

What would you say is the one key message of what you do?
Yuuki: Self-love! That your complexes are your allies. These insecurities are your charm.

Can you explain your concept of 'Neo Kawaii'?
Yuuki: The values and definition of beautiful in today's society are very narrow. You have to be skinny; your eyes have to be larger in size, your skin has to be of a fairer tone, your nose has to be pointier. As a female, I've always felt uncomfortable and out of place with these ideals. I feel like everyone and anyone is beautiful and cute from birth. This is what we call Neo Kawaii. We use this word to spread the message that everyone is cute and that "kawaii" has no definition. You are perfect the way you are!

Who are your biggest musical influences?
Mana: We all have similar tastes in music, but we love too many to count. I would say Devo have inspired us outside of just their sound. We look at Devo as a band that was able to express themselves outside of what many would define as just a 'band'. They are visually creative and also have personality! That is something that we strive to do as Chai.

Do you always wear matching outfits on stage? How do you decide what you're all going to wear?
Mana: The idea of matching outfits came from Devo. The idea of being the same but different. Devo's matching outfits but uniqueness is so cute, and we adopted that from them.

The Facts

+ From Nagoya, Japan
+ For fans of Superorganism
+ Check out 'Fashionista', 'CHOOSE GO!'
+ Social @chaiofficialjpn
+ See them live: The band play SXSW 2019, and will announce new UK live dates 'shortly'

"YOUR INSECURITIES OR COMPLEXES ARE YOUR ALLIES"

Yuuki: Yes, watching Devo on stage all doing the same dance moves was so cute to us. I love how they don't come off as just a band. They truly expanded the range for how bands can express themselves.
Kana: Our costumes are designed by the same person, she's an amazing stylist! She's able to take our ideas and bring them to life.

'GREAT JOB' is all about doing housework, why did you decide to write a song on the topic?
Mana: I've always felt like housework was a really amazing job. You can't make money off of it, you don't get complimented by someone for it, but it's something you have to do or else you can't live! More power to those who do housework every day!

What's your biggest ambition as a band?
Yuuki: Besides winning a Grammy?
Yuna: We would love the opportunity to perform live at a candy house like the one in Hansel and Gretel..." ■

Chai's album 'PUNK' is out 15th March.





April 2019

Mixtape

There are so many new bands dropping so much new music, we've gathered the best of the last month together for you in one easy playlist.

AMA
SLIP
One of label Dirty Hit's most recent signings, AMA is already making big waves. On the strength of this, it's fully deserved, too.

SLOWTHAI
PEACE OF MIND
Slowthai has already had those big 'important voice' tags thrown his way, despite it being early days. With a new album due later this year, they might be right.

SLAYYYTER
MINE
Getting the pop kids all worked up, there's a buzz around Slayyyter right now that, y'know, slays.

TIERRA WHACK
ONLY CHILD
During one Dork 'behind the scenes' chat, Tierra Whack was described as "one of the top five most exciting acts on the planet rn". You could take that one to the bank.

DAN D'LION
BETTERMAN
We really want to be able to stress than Dan's chosen artist name is a pun that's going to get old eventually, but with a string of songs as good as that our Mr D'Lion has provided as late, he's already rendering that one moot.

WANT MORE?
Check out our Hype playlist on Spotify. Just scan the code below to listen.

GRAND PAX
BUNK
With a track that "depicts the struggle with the darker aspects of myself", Grand Pax's latest single is also bloody brilliant.

SALTWATER SUN
BLOOD
Reading five-piece Saltwater Sun might be getting quite personal with their latest single - dealing with grief and loss via the medium of indie-pop anthem, but - as the first taster of a new EP - it works.

RACHEL CHINOURIRI
RIPTIDE
Coming as the South Londoner inks a deal with new label Marathon Artists, the follow up to 'What have I Ever Done' and 'So My Darling' is the perfect antidote to a stressful day. A talent to keep a firm eye on.

New music is a constant search for something exciting. Here's some of the fresh names that have been floating our boat this month...



Lazy Day

Lazy Day - led by London's Tilly Scantlebury, who's also in the middle of her PhD, 'FYI' - release their new EP 'Letters' on 22nd March via their own Weird Cool Records. It's a record that celebrates friendship and family, find lead single 'Double j' online now.



Pottery

Canadian bunch Pottery are building for a big 2019, with the release of their debut EP - and first few UK shows - this spring. Check out their new track 'Lady Solinas', and find them laying waste to stages up and down the country from 11th May.



A.Swayze & The Ghosts

This garage-punk four-piece are landing in the UK soon for The Great Escape, coming all the way from Tasmania. Their debut 12" - lead by 'Suddenly', a self-confessed "10 minute jam-fest" - is out via Rough Trade on 29th March.



Oli Fox

22-year-old newcomer Oli Fox has not long supported Sigrid on tour, with plans for his own headliner at London's Hoxton Bar & Kitchen on 14th March. His latest song 'Young' deals with learning from heartbreak. "It's how you bounce-back that's important," he says.

** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON ** FIRST ON **

CROWS

Newly signed to Joe Talbot of IDLES' Balley Records, London four-piece **Crows** are making their move.

Words: Jamie MacMillan

It's taken a little while to get here, but the debut album from Crows has finally left the nest. A brutal, bludgeoning journey through the mind of frontman James Cox, 'Silver Tongues' is the perfect representation of their deafening, uncompromising live sound as well as signalling a whole new side to the London band. With a high-profile support slot with band-of-the-moment IDLES immediately followed by a headline tour of their own, these are exciting times for Crows and Dork sat down with James and guitarist Steve Goddard in a suitably gloomy booth at London's The Social.

Congratulations on 'Silver Tongues'! It must have felt like this moment might never arrive, it's been a long time coming?
Steve: We've sat on the album for a long time, and not out of choice.
James: There was a lot of label bullshit, so much wasted time. We wasted three or four months just on one label!
Steve: And then we had a reshuffle line-up-wise [original drummer Laurence Rushworth left for personal reasons], but I knew Sam [Lister, his replacement] from back home, so I asked if he was free.

It's out on Joe from IDLES' record label, Balley Records - how did that come about?
James: I was working at Latitude in this food truck, and IDLES were playing on the stage opposite. They were just amazing; they blew me away. Joe came up as a suggested friend on Facebook, so I sent him a fanboy message. He messaged back instantly, saying we've met before. We had met outside a METZ gig at the 100 Club actually, and I'd had no idea! It came together really organically.

There's almost an expectation that a band signed to Joe's label would be a similar style, but you're very different?
Steve: We've never really sat down and said we are this genre, or we're gonna write a song in this genre.
James: We are very picky about what we write, we stress over and think about everything we put out. When it's right, it feels right.

'Silver Tongues' feels like a very dark album, very sympathetic to your live sound.
James: We needed somewhere to do the vocals properly, somewhere cheap, so we didn't have to rent a full studio. We ended up doing some of it as live, on the stage at Moth Club during the day. Turned the lights right down in there.
Steve: When we did the guitar tracking, we went back to the same studio - 20ft high ceilings, really big room. It was so fucking loud and in complete pitch black. After a few hours in the middle of the night doing that, I felt like I was losing my mind a little bit. I could feel my ribcage vibrating every time I hit my guitar.

The IDLES tour is soon as well as your own headline run?
Steve: It's gonna be sick. We knew how much of a following they've got, but I don't think any of us expected it to sell as quickly as it did - some of them were done within five minutes!
James: They're so much fun to hang out with, and the shows are going to be amazing. ■

Crows' album 'Silver Tongue' is out 22nd March.

The Facts

+ **From** London, UK
+ **For fans of** LIFE, Drenge, Slaves
+ **Check out** 'Chain of Being'
+ **Social** @__CROWS
+ **See them live:** They'll support IDLES this April, followed by their own headline tour

> **"THERE WAS A LOT OF LABEL BULLSHIT, SO MUCH WASTED TIME"**



On the grapevine the latest new band news

YONAKA.

‘DON’T WAIT ‘TIL TOMORROW’ FOR YOUR DEBUT ALBUM. WAIT FOR 31ST MAY.

Yonaka have announced plans for their debut album: ‘Don’t Wait ‘Til Tomorrow’ and will arrive on 31st May via Asylum Records.

“The writing process for the DWTT has been a cathartic one,” vocalist Theresa Jarvis explains. “We self-produced the entire LP, which features nine new songs and 3 already released, including the second track we ever wrote – ‘Awake’.

“The album’s title ‘Don’t Wait ‘Til Tomorrow’ is a message about reaching out to someone, picking up the phone and making a call; it’s about knowing it’s ok to not be ok.

“IT’S ABOUT KNOWING IT’S OK TO NOT BE OK”

“The title track is a personal favourite of mine. We can’t wait to release the album and we hope it resonates with our fans as much as it does with us.”

You heard her. Prepare to RESONATE. Hard. ■



Fontaines D.C. have announced their debut album, ‘Dogrel’.
The full-length will arrive on 12th April via Partisan Records, preceded by their new single ‘Big’, which you can check out on readdork.com now.



Sports Team are hitting the road this month, and they’ve confirmed who they’ll be taking with them.
Du Blonde and Pig will join the band in London, with Chappaqua Wrestling and Walt Disco set to share remaining dates alongside local supports.

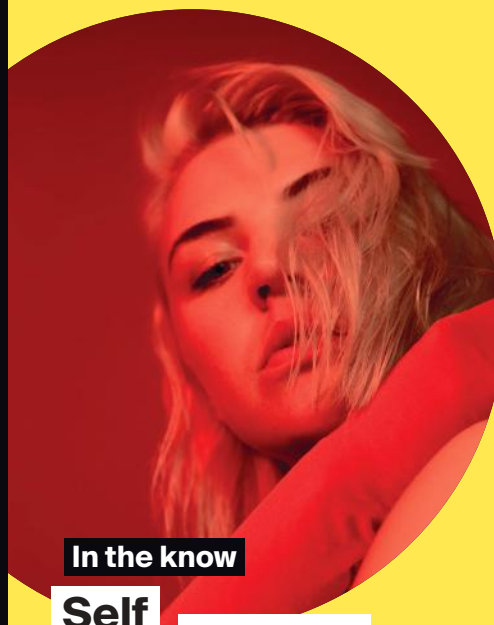


Swimming Tapes have announced the details of their debut album.
The band will release their first full-length ‘Morningside’ on 24th May. They’re previewing the eleven-track effort with a new single, ‘Pyrenees’, which you can check out online now.



Newcomer Trunky Juno - whose face you might recognise from The Yada Yada Yadas - has released his debut single, ‘Small Town’. Listen on readdork.com now!





In the know

Self Esteem

There are always more bands - the biggest question is who do you listen to when it comes to recommendations? Obviously Dork should be your first port of call, but there are others too. This month we ask **Self Esteem**, who tips both a few buzzy up-and-comers, and a Snow Patrol song...

I am notoriously terrible at listening to new music. If it’s great I’m jealous; if it’s shit, I’m annoyed it exists. I am well aware of how dreadful that makes me, but it’s too late for me to change. I have however managed to relax a little on this since making my own stuff truly and authentically, so here we go I’ll try and tell you about who I think is the tits right now.

Camp Cope are everything a woman like me is after right now: excellent musicians, perfect amount of fucked off at men but with good reason to be. The lead singer’s voice makes my fanny flip when she goes up the octave. I love them.

Militant Girlfriend are the best, most gorgey band in London right now IMO. Liv Wynter is one of my favourite artists because of her authenticity and heart. Combine that with Caitlin King, the most magic beautiful choir girl idiot, and you’ve got ethereal punk madlad perfection.

I implore you to check out **Marged** who is so good I made her be in my band. Officially the coolest bitch in Wales, Marged turns her incredible legit musical talent (she can play the harp *squirt emoji*) into the most sophisticated and intricate R&B. Her. Voice. Is. Next. Level. Also.

And finally, there’s a song by Snow Patrol called ‘An Olive Grove Facing The Sea’ that basically nobody has ever heard, but it is now entering its 15th year of being my most go to thing to play when I’m feeling emotional or horny which is all the time. ■ **Self Esteem’s debut album ‘Compliments Please’ is out now.**

On the grapevine the latest new band news

KING OF BANTER

LEWIS CAPALDI

HAS ANNOUNCED HIS DEBUT ALBUM, HOPES YOU DON'T THINK IT'S SHIT.

With a high standard of patter and a talent for chart domination, that there Lewis Capaldi has announced his debut album.

Toying with the snarky reviewer, 'Divinely Uninspired To A Hellish Extent' is set for release on 17th May via Virgin EMI, with a biggest ever UK headline tour to support it.

It all comes as Lewis hits Number 3 in the UK Singles Chart with his latest offering 'Someone You Loved'.

An open letter to "fans and media" says: "I'm absolutely buzzing to finally be able to announce my debut album. I never thought I'd get to the point where I'd be able to release a proper album and I ABSOLUTELY never thought that when I did, I would give it a name as stupid I have, but here we are.

"Everyone always tells you about how amazing recording their first album was and how they'll always look back on the 'process' with fond memories. I will look back on it as an extremely stressful time that somehow also managed to be extremely boring. The actual process of building the songs up I loved, but recording the same guitar parts over and over again to get them right and going back on mixes for weeks, I did not.

"I hope people don't think it's shit. I mean don't get me wrong there will be one or two stinkers on there, but I'm only human and we all make mistakes, but as a whole I think it's pretty fucking good.

"I'm excited for it to be released and have people finally be able to hear a full body of work from me for the first time. Should it bomb completely or receive an absolute critical lambasting, don't worry, it's just my life's work up until this point..." ■



Wild Beasts' Hayden Thorpe has shared his debut solo track. 'Diviner' is out now on Domino, accompanied by a video directed by Crowns & Owls. "Diviner became the first song and the divining rod for what was going to be next," says Hayden of his new material. "There are, if we can wait for them, rare days of alignment. Diviner was written on such a day, my birthday of all days. The curtains were drawn for a while, I went inside. To say I'm delighted to see daylight would be an understatement."



Dork faves SPINN have announced they're releasing their debut album later this year. The eponymous effort will be out on 3rd May, and comes alongside a whole bunch of live dates over the next few months. The band will play 'all over the place', including a run of headline shows this May.



The Regrettes have dropped a brand new track. Titled 'Pumpkin', it's described as being taken from "their highly-anticipated sophomore album", which is "coming in 2019". You can stream 'Pumpkin' online now.



Lewis Capaldi, clearly glancing down while composing yet another HILARIOUS tweet. What a ledge. ▸▸

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** SO YOU WANNA BE A POP STAR? ** SO YOU WANNA BE A POP STAR? ** SO YOU WANNA BE A POP STAR? ** SO YOU WANNA BE A POP STAR? **



So you wanna be a pop star?

Pip Blom

Being a pop star is a serious job. You can't just walk through the door and get started. You need to have a proper interview first. This month's applicant - **Pip Blom**. The board will see you now.

What can you tell us about yourself?
I am Pip, I am 22 years old, and I am a part of the Dutch band, Pip Blom!

Why do you want to be a pop star?
I am not sure if I want to be a pop star, to be honest. I just want to make songs with my band and have so much fun. Don't get me wrong: it would be awesome if there are millions of people who like our music too. But being a star seems a bit much!

How would your bandmates describe you?
Sassy, emotional and well organised. But my nickname is Sassy Jordan. So I guess that's the winner.

What are your best and worst qualities?
I am stubborn. If there's something in my head, I want it to happen that way. And not another way. That can be very difficult to deal with according to my parents haha. But I think it can also be very useful sometimes. I don't give up easily, and I fight for what I want.

What is your biggest failure?
I parked my car in a disabled spot... On my birthday. The fine was 400 euros. But I deserved it. Kids: never park your car where you shouldn't.

What accomplishment are you most proud of?
Getting a band together with people I really, really love.

Where do you see yourself in five years?
The past three years have been a complete whirlwind for us. I have got no clue, to be honest. I would hope that we can travel the world with our music. Make one or too cool albums and do a tour in Japan. And maybe start a study? I would want to study both Law and Arabic language and culture. But that can also wait a few more years. There's no rush.

What is your salary expectation?
I don't expect anything. But it would be so awesome if our whole team, management, band, agents are able to live from the songs that we have made. Not millions. But just a decent salary. That would be so cool. ■

GIRL IN RED

Norwegian newcomer **Girl In Red** is quickly taking over with her charmingly lo-fi bedroom pop tunes.

Words: Martyn Young.



When 19-year-old Norwegian songwriter Marie Ulven began making music in her bedroom, she had no idea that after a few years Girl In Red would blow up and genuinely change peoples lives.

Starting with a few songs uploaded to SoundCloud and progressing to a sold out headline London show, it's been a whirlwind couple of years for one of pop's vital new voices. As with many great artists though, Girl In Red's ascension was born through adversity.

"I've always been singing and always been into music," begins Marie. "I just made a lot of shitty songs for a long time. In 2017 though I was going through a heartbreak and I had a lot of feelings about this girl, so I made a lot of songs. I got the name Girl In Red after an experience with that girl. I then started putting out the songs that I made on SoundCloud."

Fiercely independent and with a desire to pursue her own vision Marie began to build the Girl In Red project online by herself.

"I'm a very impatient person; I don't like waiting for other people," she explains. "I had worked with producers before on the Norwegian songs I made, but it wasn't for me. It wasn't the sound I wanted. I started playing around with Garageband and trying to figure it out my way.

"That's what I was doing with these new songs. I wanted to do it myself instead of going through some random guy. I have such strong opinions, so it's sometimes hard to let people in. I like being in control and not scared of someone fucking it up."

There are lots of reasons why Girl In Red has caught so many people's imaginations. Primarily though, it's her relatability. "It's all about capturing some sort of feeling," is how Marie describes her music.

Of all the songs she has collected online, none more have struck a chord with people than her empowering fevered rush of excitement that is 'Girls'. It's a song that has already become an anthem and one that is deeply important to Girl In Red and her fans.

"That song has a lot of feelings to it," explains Marie. "I think that's why so many people have reacted to it. It's a feeling that a lot of people have. It's a very important song that needed to be made and needs to exist. It got a lot of reaction from a whole lot of people which made this project take off.

"It's been awesome to see how people have reacted to it. I get tons of messages from girls saying, 'Yo, I came out to this song', 'I played this in front of my mum, I'm gay now'. I get so many messages. Even though I don't see them, real people are listening to my music, and it's so weird. That song changed someone's life. I didn't expect that to happen."

Songs like 'Girls', or the similarly affecting 'Summer Depression' collected on last year's 'Chapter 1' EP, have propelled Girl In Red to a massive new audience.

"When I wrote these songs, I didn't have an audience, so I didn't have anyone to think of. Now, I have like 1.2 million listeners. That's pretty wild," exclaims Marie excitedly.

"With increased success though comes added pressure. I'm not writing for an audience, but I'm definitely thinking someone is going to be listening to this. I'm probably getting more self-conscious about my music and being a lot more critical about everything. Sometimes it gets kind of scary to write because I want people to like it."

The boundaries and roadblocks in the way of musicians wanting to make it big are slowly being chipped away, and for Girl In Red the vista of opportunity is now wide open.

"I'm very lucky to be in the position I'm in now. I can do what I want," she says. "You don't need a big ass team or a record deal anymore."

What you do need though is songs, and Girl In Red has loads of them - like the tender, dreamy ache of recent single 'Watch You Sleep'.

"I just sat down with a guitar and started remembering this old memory and wrote what I saw. It was really emotional. I welled up listening to it and thought, this is so beautiful. It was a special moment."

So far the most complete example of Girl In Red's charms is on her 'Chapter 1' EP, which remains an important collection for Marie.

"It represents a beginning," she says. "It's a chapter in my life which I've stored into this little collection of songs. It's special for me because that collection of songs changed my life. It has a lot of feelings, and I'm all about feelings."

The rush of feelings and emotions that characterises Girl In Red's music was at fever pitch when she played her first London show in January at the Camden Assembly. It was on that night more than ever that it was clear we have a new star on her hands.

"That was awesome," she exclaims excitedly before pondering why so many people are so excited about her. "Well, obviously, it's not completely shit!" she laughs.

"It's because of people listening and sharing it. It's because of them that I was even able to play that show in London so seeing all these girls and boys jumping up and down and screaming the lyrics was awesome. You realise then that this is real. These are real people and not numbers. That's been the coolest thing so far."

■ **Girl In Red's new single 'Watch You Sleep' is out now.**

The Facts

+ **From** Oslo, Norway
+ **For fans of** The Big Moon, Mitski
+ **Check out** Latest track 'Watch She Sleep' seems a good place to start.
+ **Social** @_girlinred_
+ **See them live:** Marie is playing The Great Escape this May.

Twenty One Pilots are one of the biggest bands on the planet, and yet still have the mysterious edge of a cult concern. As they cross the pond, **Tyler Joseph** and **Josh Dun** explain why they're still aiming high.

"WHY NOT DREAM BIG?"

Their 2015 album, 'Blurryface' took Twenty One Pilots from scrappy, scene-less outsiders to global megastars with a breakneck velocity. A magpie nest of sounds, styles and influences, its fourteen tracks could only exist in a world where streaming is king, and even then, its devil-may-care attitude for genre makes for a jarring first impression. But something about its vibrant, stylistic swathes and vulnerable, lyrical bloodletting connected with the world at large.

By the time the touring cycle for it wound down, the band had won a Grammy (and collected it in their pants, making good on youthful promises) smashed streaming records, infiltrated radio, Hollywood and beyond. Even our parents know the words to 'Stressed Out'. Their fans, the clique, are so invested, they know Tyler Joseph and Josh Dun's feelings about bananas (they hate them, and rightly so) and the internet is full of compilations of the band being sassy, falling over or laughing. Songs soundtrack life-defining moments. Lyrics help make sense of an ever-shifting surrounding. It's the sort of devotion that only the brightest, boldest and most brilliant bands can inspire.

"It's not until we look back on it, that we realise what was happening," starts Tyler. "We kept our heads down and just kept grinding and playing every day. It's like when you don't see a nephew for a long time; you realise he grew up, and he got taller, but if you were to live with him and watch him grow a fraction of an inch every single day, it doesn't feel that dramatic. We just didn't feel how gigantic everything got for us doing that touring cycle. It's not until we look back on it after having a little bit of a break that we realised how special it was."

Despite the ever-churning chaos around them, Twenty One Pilots never got caught up or swept away. "Josh and I have never lived a moment of our lives that's out of control."

"We've always imagined playing for as many people as possible, and you should shoot for that," offers Josh of that rocket-fuelled journey. "Why not dream big? Why not have as many people hear us and our art as possible? It's fun. It's cool to continue to travel and play music and have that be our jobs."

He feels like he has something to prove "all the time," but that's ok.

"I don't know if we'll ever get to a point where we feel like we've won everybody over and it's on cruise control. Everything we do is us still feeling like we need to prove ourselves, in a way."

When Twenty One Pilots disappeared on 7th July 2017, via a series of tweets showing an eye closing on a cheering crowd alongside lyrics from their back catalogue, they were instantly missed. There's not another band like them to fill the void. All eyes were on what they would do next, and the band answered with complete silence.

"Wonder is important," starts Tyler. "But it wasn't something that was at the forefront of our minds. I guess you can't fake mystery. We naturally stay away from shining a light on every aspect of our personal lives. It's what we've always been inclined to do, to try and make sure that the music takes precedence."

Locking himself away in his home studio,



ARMED

Words: Ali Shutler. Photos: Brad Heaton.



How many Twenty One Pilots does it take to operate a Russian payphone? ▸▸



Tyler started fleshing out their next step in secret.

"It was hard," admits Tyler. "We knew that a lot more people were interested in what was going to happen. That level of pressure can be, at times, more than you can bear, but we just stuck with the question that we've always asked ourselves when making something: 'Do we like this?' That's all we were really asking ourselves during the process. It seemed to work in the past; we're glad that it's continuing to work and hopefully it'll never fail."

Twenty One Pilots were officially quiet for a year before they threw the sheets back, arms aloft, and welcomed the world to latest album 'Trench' with the one-two hammer blow of 'Jumpsuit' and 'Levitate'. No posters, no countdowns, no obvious teases; the band didn't need to shout about their imminent return. They'd already let the clique know what was coming. Sorta.

You see, in the months leading up to 'Trench's unveiling, Twenty One Pilots and their fanbase had been locked in an intense, mysterious game of cat and mouse. Through hidden websites and letters from someone called Clancy who was a prisoner in the mysterious city of Dema, a story of intrigue, escape and wonder was slowly being discovered. There was never a reward for figuring out the next chapter, no pat on the back or peek behind the curtain but with the unveiling of 'Trench', it was obvious it was all connected.

"There's enough self-promotion going on in the world, so we figured if we created something that people felt inclined to share themselves, it's more powerful. It means something more," reasons Tyler. "It's never really been natural for us to promote our band in the way that a lot of people do. Our fans feel a sort of responsibility to carry that torch, and that's the way we like it. We want them to feel like they have a role or a say in all of this. They're very important."

'Trench' doesn't concern itself with trying to reach further. There are no pandering arena rock songs, 'Stressed Out The Sequel' or tracks purpose-built for radio. 'Blurryface' was created on the road, with those big live moments in their mind's eye. 'Trench' was created in isolation.

"You could say we wanted to focus on our fans first. They're going to be the reason why we stick around years from now," starts Tyler, before Josh offers: "We've all been there when you like a band, and they get commercially successful. Ultimately we all want that to happen for our favourite band, but we don't want them to change too much from what you know and fell in love with. We try to keep that in mind as we continue to go on."

"Were we to write a record that was designed to just follow up the commercial success that 'Blurryface' kind of staggered into accidentally, then that would have been a mistake," adds Tyler. "Hopefully it was the right decision."

Today the band are in St Petersburg, Russia. Later tonight they'll play to 12,000 people as the second leg of their Bandito Tour marches on. The tour has already taken them across America, returning to the likes of Madison Square Gardens while there are three nights at Wembley Arena on the imminent horizon. Later this year, the band are set to headline Reading & Leeds. Already, it seems like Twenty One Pilots' gut instinct was the right one; but there's never been any reason to doubt them.

From their first show back, A Complete Diversion at Brixton Academy to tonight, their capacity crowd wears their colour proudly. Yellow tape has bordered 'Trench' from the start.

"We wanted people to be able to identify themselves to other people and us, what type of music they like to listen to."

It also allows people to get involved easily and without much cost. There's no barrier for entry with the clique, but that doesn't mean everything is shared on a silver platter. As 'Heathens' warns, "We don't deal with outsiders very well." 'Trench' is a masterpiece and the tightly knit threads aren't meant to be picked apart with ease.

The meaning behind the choice of the title is, "super complex," according to Tyler. "It's a world. We tried to create something that people can dive into and find themselves inside of," while the vulture on the front cover is "an important part of the record, but it's hard to describe really. It's hard to dive specifically into the branding decisions and symbolism inside the record. You almost have to just come to a show or dive into the record yourself to figure out what it means."

'Blurryface' saw Twenty One Pilots create a life. Full of personality, the titular figure was a symbol of anxiety, insecurity and depression in a bare-knuckle fight of heart, mind and eventual peace. The more you know

"YOU CAN'T FAKE MYSTERY"
- TYLER JOSEPH





“MUSIC IS A VEHICLE TO EXPRESS THINGS WITHOUT BEING JUDGED”

- TYLER JOSEPH



about him, the more control you have

"There are a lot of things wrong with the world today," Tyler offered ahead of its release, "and there are people trying to fight a lot of evil out there but more times than not, someone's worst enemy is themselves. That's where we are right now, and that's what we feel comfortable talking about. I hope this music attracts people who can resonate with that struggle."

'Trench' takes things even further. There's a whole world to explore, wild terrain surrounding the looming city of Dema and within that, a story to discover. There are characters to question and a dirt path to feel underfoot. It crafts belonging, despite its transient nature.

"'Trench' represents the place between two places. Where you're from and where you should be," explains Tyler. "We wrote it from the perspective of someone who felt like they needed to leave. There are a lot of times people can find themselves in a spot where they know they should leave where they're from, but they don't know where they should go, or how to get there.

"As scary as it is, not having the answer to that question can be equally exciting and inspiring."

The story inside 'Trench' took as much time, effort and space as the actual album it inhabits. There was no defining moment in the studio, no breakthrough where all the pieces of the puzzle fell into shape. Twenty One Pilots have never relied on divine luck, instead focusing on hard work and their own hands.

"It was just something that was continually built upon. It took a long time. It took a while to get to a place we were excited about," states Tyler. "More than anything, we hoped that people could tell that we put time into an entire record, rather than just a single. We're strong believers that if you set your mind to creating, developing and pouring your lives into one single thing, for at least a year straight, then people will be able to feel that."

Simplified to the extreme, the story focuses on the city of Dema, its ruling class of nine Bishops and the rebellious Banditos, who want to help people break free. It's a concept record, deliberate and full of detail, but you don't need a manual to connect to the restless soul of the record. You don't need to know who Nico is to understand the anxiety of the everyday. You don't need to stand alongside Clancy to know what it means to feel alone. The questions of faith, trust and belief that are asked in 'Trench', plague this world as well.

"We wanted to make sure the story was there. However deep people wanted to go, it was there. We felt like it was important to build something that had a lot of depth," Tyler shares. "We wanted to create something that was a little more narrow and focused. Maybe it doesn't have as wide of a reach as a lot of albums do but inside that focus was something very deep. It's something people could dive into, get lost in and learn from. It's very multi-faceted. We felt it was important to have a record like that, coming off of a record like 'Blurryface'."

Albums as a format, their fans, their art, making sure they don't "send out the parts" - a reference to the Arthur Miller play 'All My Sons' in which a father knowingly sends out faulty aeroplane parts during World War Two, which results in the death of twenty-one pilots - Twenty One Pilots place importance on every angle of their band. Their music is deliberate. Everything else comes with space to play.

"There are some things that are very intentional and then some things that we'll realise along the way and then adapt, try to incorporate and make it make sense with everything else," beams Josh. "There's something really fun and organic about doing that."

The big-picture question of how important what Twenty One Pilots are doing is isn't something the band entertain though.

"I don't like that question," Tyler replies. "It's too multifaceted to have... maybe. I dunno, it's just hard to answer."

But that doesn't diminish the impact Twenty One Pilots have had. From the very beginning, they've tackled uneasy questions with neon warpaint. It started with the very first song Tyler wrote.

"When I showed it to my immediate family, I realised that as they were listening to my lyrics, they were hearing some really deep stuff that I haven't shared before. There's something about the fact it was inside music that made it ok. Music is a vehicle to express those things without being judged."

From there, things took shape. There's the confessional 'Addict With A Pen', the destructive energy diversion of 'Guns For Hands', the search for truth in 'Trees' and 'Migraine', which admits that something feels wrong in the hope that they're not alone. Elsewhere, 'Blurryface' deals with the suffocating feelings of insecurity, anxiety and uncertainty. To have such personal, vulnerable songs connect with a mass audience was "a bit of a shock" for Tyler.

"When you write songs that were meant to just stay pretty close to the chest, especially when you're talking about a lot of personal stuff, it's always a bit odd once the songs get out into the world, take their own form, and start meaning something to other people. But our



That's put the cat (TØP) amongst the pigeons (pigeons). ▸▸

"THE STORY OF THIS BAND IS NOT DONE" - TYLER JOSEPH



fans seem to really understand what we're trying to accomplish and what we're trying to do. They just resonate with what the songs are all about. It makes it easier and a little less exposed than some might think."

That understanding made it easier for Tyler to tear deeper into himself with 'Trench', but "we didn't start playing shows because we wanted to make everyone feel like they were understood," he explains. "We stumbled into people feeling that way; it's more authentic that way. We'll always write from a perspective of wanting to talk about what we're going through and if people want to meet us there, they can. But for us to actively pursue where other people are, I feel like it would just lessen the impact of what it is that we're trying to say. It could potentially come across as reaching."

The heart of the record is 'Neon Gravestone'. A moment of clarity in the cyclical escape, it looks at society's tendency to glorify and romanticise suicide with unease.

"I felt like it was a very important song on the record. We very intentionally put it right smack bang in the middle. Josh and I thought about the lyrical content and the points made in there for a long while. That song was very carefully crafted because we talk about something very serious.

"We're glad that it was received the way that we intended, and it's good that our fans understand where we're coming from when we talk about subjects like that."

Twenty One Pilots' discography is littered with songs acknowledging suicide and resolving to carry on. 'Neon Gravestones' is the first time Tyler has admitted he could lose this battle with himself, though. It's the most direct he's been with

“WE’RE FANS OF OUR FANS”

- TYLER JOSEPH






ТАКСОФОН

"WE'RE DOING OUR DREAM RIGHT NOW, WE DON'T TAKE THAT LIGHTLY"
- TYLER JOSEPH

feelings of self-destruction.

"The art of songwriting is constantly wrestling with the idea of trying to come up with words that represent other ideas. You know, taking it a little more metaphorically. It's not that it's rooted in a fear of saying what it is, it's about saying it in a different way or saying it in a more creative way.

"As a songwriter, you get excited about trying to come up with a new metaphor, a new way to shine a light or take a different angle on a topic that's probably been talked about many, many times in the history of songwriting. But then there are other songs where you just know you don't want to misrepresent the topic that you're talking about. It makes more sense to be more black and white about it.

"With 'Neon Gravestones' I just knew that it had to be that way. I knew we had to say exactly what we meant. We didn't want to come up with beautiful, pretty metaphors that could distract from the importance of the topic."

"I wouldn't say we feel a responsibility to talk about these topics," continues Tyler. "It doesn't feel like the right word. I mean, we can't not be affected by the people around us, our fans, their stories and the lives they lead.

"I guess the opportunity to have an audience that is interested in how we think about certain topics is something that we wanted to take advantage of and step up to the challenge of, but all of that is so rooted in something very, very personal. We want to make sure that we're never stepping outside of what we want to be saying personally."

Rightly so, 'Trench' is full of big, assured moments. The rapid, untethered flow of 'Levitate'. The crunching smirk of 'Pet Cheetah'. The very fact it's written to go deeper, and not wider.

"There's something beautiful about the ups and downs of what confidence give you," Tyler explains. "Even though there are moments on the record that have an emphasis on bravado or are at the height of confidence, it really does even itself out with some of the other songs."

The record asks questions it doesn't necessarily have answers to. Rather than a solid conclusion or a known destination 'Leave The City' ends with the resolution to carry on.

"What the narrative represents is me and our real lives, and there is no end yet. The story of this band is not done," promises Tyler. "What the narrative is talking about is an internal struggle, trying to figure out who you are, where you're going and why you're here. We don't have the answers to that yet, so it felt very natural to leave the record open-ended."

For anyone else feeling unsure, lost or misplaced, it offers understanding in that call with no response. It wasn't done knowingly, though.

"Anyone who sets out to tell everyone that 'I understand you' can fall very, very short. If anything, we were trying to talk about something that maybe not a lot of people would understand," reasons Tyler.

"That's when there's power in people finding something to relate to. That's when they feel like they have a comrade, someone who's gone through something similar to them. That's what's powerful.

"It wasn't our intention to make a record just to make everyone feel understood. That would fall flat. It's more a product of creating something and inspiring something that you're passionate about."

As lonely as the world of Dema can be, 'Trench is full of communal intentions. There's the gritted "I can levitate with just a little help" ('Levitate'), the promise of "If you need anyone, I'll drop my plans" ('Jumpsuit') and the whole of 'Smithereens'' protective beam. "In Trench, I'm not alone" resolves the concluding exhale of 'Leave The City'.

"We feel like it made sense to provide a sense of community if someone wanted to be a part of it," Tyler continues. "More than anything, we were influenced by the live show, what we feel on stage and the people that we're looking at when we play. There's a lot of that sense of community in the record just because we've been playing shows for so long now and developed that with our fans.

"That's not something that we chased after or forced, it just kind of happened. There's a power in people gathering together and celebrating the fact that they're all there. That's why the live shows are so important. It's more powerful than just that moment in time. It can resonate through their lives beyond that.

"That's why we're such fans of live music, and we're fans of our fans. They're the best at it and if you come to a show, what it is that our fans are doing, is by far the most impressive thing that you'll see. We care about them a lot and we always will. They keep this thing going."

"The more we travel, talk to people and hear their stories, we see first hand that people are on the same page as us," adds Josh. "It's something we never really expected or even necessarily put out to feel.

"Even in the beginning, we would hang out for a couple of hours after a show, and we'd have cool conversations with whoever else was left in the club. Through this band and through music we've both realised that we all kind of go through very similar things. It is a really special thing. We're performing these songs and feeling like we're all on the same page. That's pretty cool."

"We're doing our dream right now, we don't take that lightly," continues Tyler. "That's why we attack every show with everything we have. We know we're very lucky to be in this position. But at the same time, we work for it. We're not afraid to boast the fact that we're here because we worked hard. And we deserve to be here because of that."

■ **Twenty One Pilots are touring the UK right now. They'll be back to headline Reading & Leeds this August.**

TWENTY ONE PILOTS' TØP 5 BANGERS

'STRESSED OUT'
Their biggest song and for good reason: 'Stressed Out' is an absolute banger.

'TREES'
A twisting epic, 'Trees' has been closing Twenty One Pilots' shows for years now with a flurry of stomping energy and persistent magic.

'JUMPSUIT'
Back with a vengeance and sounding like the end of the world, 'Jumpsuit' is the sort of track that scares and inspires in equal measure.

'HOLDING ONTO YOU'
Chopping, changing and dancing about the place, this classic from 2011's 'Regional At Best' shows that Twenty One Pilots never cared about the rules.

'NEON GRAVESTONES'
Perhaps the most direct Twenty One Pilots have ever been, 'Neon Gravestones' is full of heart; they explore big topics without fear or apology.

WANT MORE?
Check out our Best of TØP playlist on Spotify. Just scan the code below to listen.



It's time for glossy popsters **Anteros** to put it all on the line: their debut album is about to arrive.

Words: Jamie Muir. Photo: Phoebe Fox.



In a small cafe in Crouch End, North London, Anteros are plotting the next few months. Laura Hayden and Harry Balazs are already thinking about how they're going to prepare - enjoying some rare time-off to gear themselves up for what's to come. The main issue though is packing...

"I'm waking up every day like - oh my god, I need to do this and that," exclaims Laura. "Figuring out what to wear for like a month and a half, travelling to Texas too. How do you pack for Paris in February and then Texas in March?!

"We haven't toured this extensively since about two years ago when we went on three tours in a row which is pretty much what we're doing now. I aged about ten years after that. I got ill; I got up on stage some nights wondering if I was going to be able to sing or not. I'm now mentally preparing, like okay, I don't want to lose my mind; I'd like to keep my age as it is, I'd like to maintain my mental sanity.

"It's taking the time right now to prepare - seeing family or making sure you're exercising because you're not going to get to do that when you're in a van for 15 hours travelling to Milan! I don't know how I'm going to do that."

"That's a long drive," chimes in Harry. "I haven't packed anything yet! I'm just so unorganised. I end up spending like £100 at the first services from stuff I've forgotten."

Laura points squarely at Harry. "Remember your charger! Shall I write you a list? The one thing I thought of actually is getting water bottles instead of using plastic ones."

"One less thing to forget," returns Harry.

"You're going to have to pack your own bottle mate," bounces back Laura. "I'm not going to be taking it about."

Things continue with a potential idea for an X Factor-style tour voting system, where people get voted in and out of bands. Things move quickly on to Harry's fidgety sensibilities ("you know where a dog has to stick their head out of the car window every five minutes..." jokes Laura) and the topic of doing yoga in a moving van.

This is how an evening out with Anteros goes. There's a palpable energy that jumps out from being in their company, a band bustling with ideas, creative outlets, hilarious stories but also an understanding and perspective of what they want to be and what they want to mean in 2019 - it's a ride that captures a band on the cusp of a thrilling journey.

"Right now, we're in a blissful in-between spot," notes Laura, "because the album isn't out yet but it is finished so I'm just really making the most of this moment because whatever happens when the album comes out, I feel like we're proud of what we've made. We didn't want to follow any trends; we wanted to stick to the music that we wanted to make and not try to go, well, what are we? Are we this or that? We were more like, if we want to chuck in weird fucking sounds, then we're going to do that. Since the beginning, we've wanted to make music that's not going

"CHALLENGE THE OPINION THAT EVERYTHING HAS TO SOUND THE SAME"



to sit in an algorithm."

That desire to do things differently, to not follow the pack is, is a message intertwined with everything Anteros are. They're in this for the long-haul, and they're not fitting into any boxes people try to put around them.

"I remember at the start we kept getting asked what our music sounded like," recalls Laura, moving forwards and backwards in her seat as conversation flows. "One day I was like, we need to come up with the words to sum it up, so we said bitter dream pop, and then that got taken seriously! One time I said we sounded like a banana in a blender with tequila in it."

"That's a good one!" cracks Harry.

"I was like, if you want to do this, let's find the weirdest most obscure box to put us in," smiles Laura.

Spoiler: with Anteros you can't.

From the very beginning, there was one philosophy that stood at the core of Anteros. A mission statement if you will. "There are no limits. That was the only goal, that there wouldn't be any limits," explains Laura. "We said the sky's the limit, the longer we can do this for the better - and that it's also okay to say that you want to do this for a long time."

Joined by guitarist Jackson Couzens and bassist Joshua Rumble, that desire and standing as people that can't be categorised into one lane has been a permanent one that's risen from a young age.

"From a young age, you're meant to know where you belong, and people project what they want for you, onto you," recalls Laura. "If you dare try to get out of that it's like, woah - wildcard! I didn't fit into one type of person."

It was similar for Harry: "There was one of four kinds of people you could be, and if you didn't skateboard or have a bucket hat then you certainly weren't fitting in."

It makes sense that from those childhood experiences they would find each other, a band refusing to stick to the tick-boxes asked of them and instead doing exactly what they want. Not playing with scenes or phases, but really, actually, properly, doing what they want.

Early shows saw the expected scenes and ridiculous moments you'd associate with a British comedy flick - but what stood tall was the fact that Anteros were willing to travel anywhere, sacrifice what was needed and pour themselves into not just a band, but a home one another could see themselves in.

"Touring that much is a write of passage; you have to. I mean..." laughs Laura, "we've had some really shit gigs."

"When we first started, and we weren't even called Anteros, we'd play these nights..." begins Harry, "and it would be in some like pub in St Albans and the line-up for the night would be a heavy metal covers band, a vocal choir and then us. There'd be like four people in there and would usually involve someone walking on stage to tell some jokes too."

"It's all good though," points out Laura, "because when we finally got there to that album recording moment, we really did appreciate it more. No time was wasted. No procrastination. We were all happy to do 12 hours a day, go home, sleep and then come back to record again - no complaining. I feel like, it's easy to take things for granted sometimes, and I don't know if we would have, but we definitely appreciated it more when the time came."

Festival bills. Support nights. Showcase evenings. Anteros would do it all and become a beating heart of new music nods and whispers for years. Early releases like 'Drunk' and 'Bonnie' took them across the globe, supporting the likes of Two Door Cinema Club and crowning big stages as a whirlwind took them on a ride that finds them at 'When We Land' - a debut album that refuses to play ball with categories or easy wins and revels in Anteros being Anteros.

Laura takes a moment to think about what pressure there could be after spending years working away and getting to that moment.

"I feel like there is more pressure to make something that fits an algorithm than there is to actually make something you like. The reason I say that is I feel like a lot of music and a lot of artists have changed that to fit a certain aesthetic, and I feel like there is more pressure at the moment because there are a lot of people paying attention to streams.

"The only problem is when you'd make music 20 years ago, or even ten years ago it wasn't about this instant gratification, it was about making something that is going to last. I feel like actually staying true to yourself; there's less pressure on doing that these days then there is making something that fits into a box that people are going to instantly connect with."

"Most people are only comfortable with things that they know," she elaborates, "and I got stressed when making the album, not with pressure, but more with this idea of what does this sound like? It doesn't sound like anything, what is it? That was the big issue, and then I thought, there's only one of everything that becomes something incredible, so it's not a bad thing. It's a good thing that your audience doesn't just fit in one bracket. It's a good thing that there are people of all ages listening to your music and wanting to come to your shows. That's effectively how you get people who are going to stay there with you for what comes next and then after that too."

Decamping to the Distillery in Somerset, when the time came Anteros were more than ready. Taking the years of touring and honing what makes them so special, they thrived in an environment they'd been waiting to nail since the very beginning. "There was no fucking about; everyone was hands-on" points out Laura, turning to Harry. "You can get bored easily, but even you were in there!"

"At that point, so much had

happened," continues Harry, "so much had changed. Not to overly romanticise it but the whole starting of a band, all the work that went into it. Being able to stop and make an album is a great feeling."

Teaming up with Charlie Andrew (fresh from his previous work with alt-J, Bloc Party and Marika Hackman), it was a natural process full of exploration and fun that couldn't be any further from a tricky recording run.

"Charlie's amazing at getting the most out of us as individuals," remembers Laura. "We were in this beautiful studio with daylight coming in and he'd take time with all of us. Remember when I was doing vocal takes, and he'd come down and start asking weird questions, almost like a therapist? He'd get me talking about all of this stuff and then be like, okay, I'm going to go upstairs, shall we record? I only realised when I was on the second-to-last song! He found a good way of making us work together."

"I remember walking around the live room with headphones on just hitting things," cracks Harry. "I was literally hitting fire safety equipment."

Fire safety equipment included, the result is a sharp and direct debut album that builds on the ambition, and potential Anteros have shown for a while now. Blending new-wave pop and strutting hooks galore, it's a glorious celebration of pop done right, with a varied and enticing chronicle of a band only getting started.

"More than anything," explains Laura, "the album for us is about coming of age, moving into your 20s and having to figure life out - I think, for us, it's exciting that people are listening to that. Like, not wanting to fit in and being alright with that. Being alright with, as cheesy as it sounds, being you."

It comes careering out of towering cuts like 'Call Your Mother' and 'Ordinary World', fizzes with crisp Killers-esque ease on 'Drive On' and revels in playful party on 'Breakfast', 'Wrong Side' and 'Fool Moon' before the epic self-titled 'Anteros' pulls off the greatest closing act a debut album might see this year. It delivers, and delivers big, while staying true to everything Anteros are about.

"I was watching a documentary at Christmas about Fleetwood Mac" begins Laura, "and it's been like 50 years since 'Rumours' and you hear the mus..."

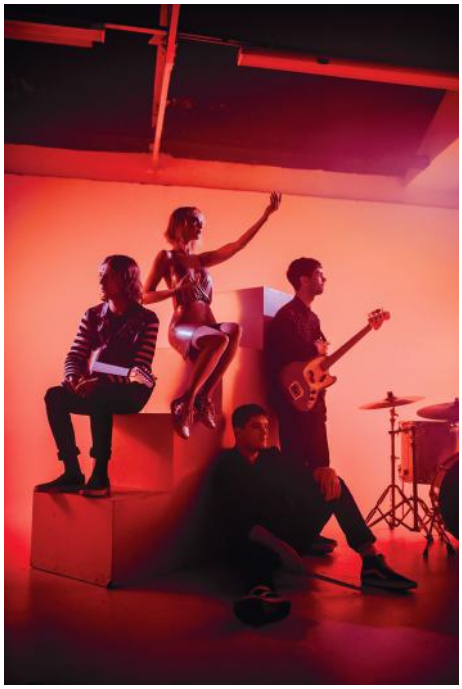
Laura's interrupted by the manager of the cafe coming over, seeing if anyone wants any water. "Oh, could I have a glass please?" The choice is mint or orange flavoured. "Ohhh Fancyyy!" she cracks.

It's closing time, and Laura and Harry are jumping back and forth on stories, it's clear the Anteros party is not even close to shutting up shop.

"It's been like 50 years since 'Rumours'," picks up Laura, "and you can hear the music they were creating before Lindsay Buckingham and Stevie Nicks joined and it's a completely different ball-game. Then they joined, and everything happened, but then 'Tusk' happened and then the 80s happened. They evolved with it all, and they owned it - and what category do they fall into?!"

"I feel like there's a beauty of not wanting to stick to one tag," notes Laura. "I was talking to Alex Rice from Sports Team yesterday, and he said that indie was such a naff name for guitar music. And I was thinking, that's the thing - you don't want to fit under a category or into that box because then you can't leave it. The thing is, if you want fans to stick with you, you have to challenge that opinion."

"Challenge that opinion that everything has to sound the same, make it your thing that you're like Pandora's box and when you open it you're not going to know what to expect. It's not good to put humans into a box so why would you want to put your art into a box because it doesn't allow you to evolve."



"IT'S NOT GOOD TO PUT HUMANS INTO A BOX, SO WHY WOULD YOU WANT TO PUT YOUR ART INTO A BOX?"



Sticking to their own path and refusing to play by the rules, Anteros are reaping the results. It's something you can see at any show they pull up to, a true community forming around their defining moves.

"The weirdest thing happened on the last tour, the biggest one we did in October," recalls Laura. "When you do festival shows or support slots people talk between songs as you're not the main event, and then on our last tour everyone was so quiet. I kept thinking, oh my god this is horrible why is everyone so quiet, I was super self-conscious. I turned to our sound engineer, because I was talking it like they're not enjoying this and he goes - this is good! It means they're listening; they want to hear what you guys have to say."

"People listening and connecting with what we're saying; it feels nice because you feel less alone. Doing this crazy thing, you're not doing it on your own."

Closing time has been and gone, so it's time to head out into the night. For Anteros, they've done exactly what they set out to do - make an album that they're proud of and one that they've done their own way. There's still packing to do (or start) but now's the moment they've been waiting for - things are only beginning.

"We don't want to be a band that you only listen to when you're teenagers," notes Laura, "where you're stuck being that kid but you're not a kid. We're growing up as a band in the long run."

Anteros are in it for the long-haul - trends and boxes be damned. ■

Anteros' album 'When We Land' is out 22nd March.


OVER

OVER



Circa Waves want to be huge. Already able to play the biggest festival stages with anthems in their back pocket, and a new album that throws open a fresh set of doors, frontman **Kieran Shudall** isn't slowing down now.

Words: Jamie Muir.

"I mean, we just did eight hours in a van from..." Kieran Shudall stops to gather his train of thought.

"Where did we go from?"

It's a chilly winter day in the middle of Europe, but away from cross-country travels, it could easily be a reflection on the ride Circa Waves have been on from the very beginning. A blistering run of evolution and unbridled ambition that grew out of the streets of Liverpool to the world, there may be no other band doing it right now who so clearly are aiming for those huge stages and huge moments.

"We're not content with being a small garage band, we want to be one of the biggest bands in Britain," notes Kieran, "and we've made an album which has the cinematic-ness and the grandness that shows that ambition."

The eight hours in a van took them from Tilburg in the Netherlands to Berlin - kick-starting the year with a run of dates across the continent with The Wombats that sets a path for a fresh chapter for Circa Waves.

"Every time we do a new album, I feel like we have a bit more clarity on exactly what we want and what we want to do," admits Kieran. "Our ambitions have grown even further than what they were with 'Different Creatures', we want to push as much as we possibly can with this new record."

Across its ten tracks, 'What's It Like Over There?' pushes Circa Waves to levels you wouldn't have put money on when they first ripped into view with debut album 'Young Chasers' - a bold jump for bigger things and one backed up with some of their most eclectic and rewarding music to date.

"I wanted to make something bigger and more ambitious and more cinematic. That was always on my mind. 'Different Creatures' felt big, but I wanted to go even bigger."

When 'Different Creatures' arrived in the world, it answered that all-important question of what Circa Waves would do next. How would the summer-flavoured indie hooks their debut shined with move into its next gear? What followed was a beefier, tougher record that fizzed with heavier hooks and punchy fire - a statement of intent that Circa Waves weren't going to sit by and celebrate the fun times that had taken them to the heights they found themselves, but instead drive on for more. As Kieran reflects, it played a vital role in opening up doors for the future.

"It was an important stepping stone for us to do that record," he reflects, "to step out from that garage-indie vibe and be like yeah, we can make really big impactful rock songs. It was an experiment in seeing how far we could push certain things - how rocky we could go and how poppy we could go."

"BEING THE UNDERDOG WHO WRITES THE BIG TUNES, I FIND THAT QUITE EXHILARATING"

It built on the rush that had come before it, of Circa Waves blazing a trail of joyous and unmissable live shows, with anthems in their back pocket that caught the hearts of thousands upon thousands and catapulted them right up festival bills as a force that can't be stopped. As Kieran sees it now, it's been a process of feeling out exactly who they want to be as a band, with 'What's It Like Over There?' serving as the perfect result of travelling across the globe, playing shows and wanting to push for more.

"From the first record and the second record, we gathered up a blueprint of what Circa Waves is now, this record feels like an amalgamation of the two. Like, we jumped into being a band from Radio 1 playing our first song - we didn't have that time to realise what we were all about. So it feels like this record is kinda like our first record in a lot of ways. If we'd been a band for five years and then made an album, this is what it would have been."

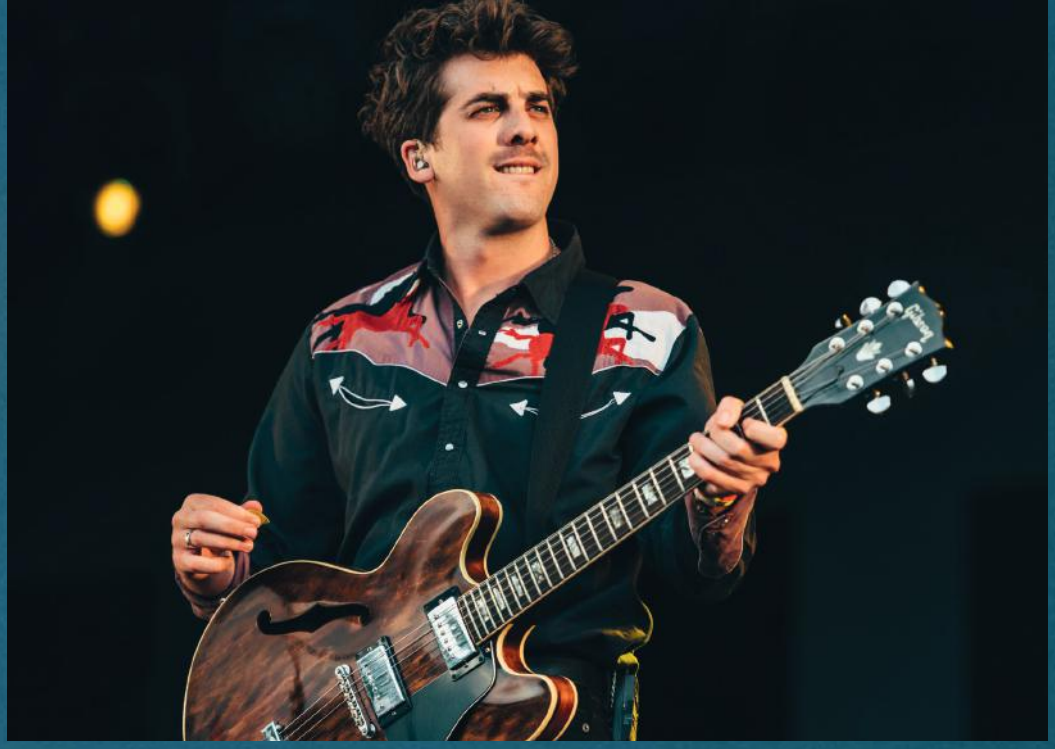
After the heady touring of 'Different Creatures', the inspiration for where they go next was something Circa Waves had to work in place. They knew they wanted to go bigger, wanted to reach even larger audiences and open up a whole new world of possibilities - but the groundings of what would become 'What's It Like Over There?' started to form together from a lyric book Kieran had been scribbling in across their last US tour.

"A lot of the lyrics came from this book, which I had on tour for like five weeks," Kieran notes. "I wrote a lot of that in a sleep deprived or half-drunk way, like the ramblings of a mad man, almost. When I got home and found that lyric book, it was almost like a treasure chest of ideas and lyrics that I couldn't remember writing!

"It helped me get out of this writer's block that I was sort of in - struggling to figure out what the album was going to be about. When I found the book I was like fucking hell, these are interesting ideas. I can create them into something which is purely unique, that's what excited me the most."

Across 'What's It Like Over There?', you get a true sense of Circa Waves playing with the very notion of being a band. From the slinking grooves of 'Me, Myself & Hollywood', to the heavyweight drops of 'Sorry I'm Yours' to the almost-Use Somebody cries of 'The Way We Say Goodbye' - there's something distinctively fresh about what Circa Waves are bringing to the table. Wearing their hearts and goals on





their sleeve, they're aiming squarely for the big leagues - a playfulness that took flight when they stepped into the studio. In the middle of a bitter cold snap across the UK, a bright and shimmering new direction emerged.

"The songs and the blueprints of the songs were there and demoed, but there were certain songs we wanted to change. When you're sat there thinking about how you're going to rearrange a track, and there are fucking pianos looking at you it's like - ahh okay, maybe we should try that,"



"WE'RE NOT SCARED OF THE BIG POP SONG ANYMORE"

recalls Kieran.

It opened a door that helps showcase Circa Waves' unmistakable knack for big-time anthems. Of standing with your mates in the field as a band pull in thousands upon thousands to sing along to every word - an irresistible invitation to knock things truly out of the park. The creativity and freedom to go right after it was front and centre in the band's mind, and of experimenting with the very preconceptions, people may have of them. Take 'Times Won't Change Me', a track built around a slinky piano hook that pops into a mountain-sized wall of sound.

"Me and Colin stayed in this terrible Airbnb near the studio," recalls Kieran. "I was in bed one morning and had this low piano in my head, and wrote the whole song lying in bed on the phone with no instruments but just imagining this big amazing piano. If the piano hadn't been there, that's the sort of song that before we'd of probably made with a distorted guitar - but because we had those pianos there in the studio, it pushed and inspired the album to have multiple instruments on it. Once the piano was down, then it was like well, let's fucking throw synths on it or some tribal drums. It was a bit of a gateway drug to other instruments."

Regularly swapping their own instruments, and bassist Sam even having to learn how to play the piano to play the tracks live, that freedom and willingness to go wherever needed to make the best tracks possible became an unspoken rule for Circa Waves.

"There were elements of this record that we were kinda scared of doing at first," admits Kieran. "There's a great David Bowie quote that sums it up - always go a bit further into the water than you feel you're capable of being in, and when you don't feel that your feet are quite touching the bottom, then you're in the right place to do something exciting.

"Tracks like 'The Way We Say Goodbye', which is this super epic sort-of pop tune, we might have been inclined to go no we can't do that, it's not alternative enough. But we sort-of said: fuck it, we want to make this band as big as it can be and want to write great music."

"The one thing about this album is that it's like a genre-less album," continues Kieran. "It's the sound of us doing what we want in the studio and having a good time making a record ourselves, and I think that comes across."

It's the sort of album that's bound to shake up a few feathers. That idea of someone listening to the radio and catching a track before being shocked by it's a Circa Waves song is a feeling Kieran enjoys. Of breaking down boundaries and smashing any expectations people may have of them. Whether it's 'Passport' and its Beatles-esque bar singalong feel that could easily translate into packed festival fields with phone lights in the air or the almost-throwback feel of the fizzing 'Movies' - it's a variety of cuts ready to meet a wider audience. If Kings Of Leon had 'Only By The Night', then Circa Waves have 'What's It Like Over There?'

"It's been interesting to see the reaction to 'Me, Myself & Hollywood'," smiles Kieran. "It's quite a departure, and you see people who weren't into the band say they really love it which is cool, and then you see some early Circa Waves' fans saying, 'What the fuck is this!?' You can't win them all!"

As he speaks about the months and shows to come, it's clear that Kieran is brimming with the confidence of someone who knows they've laid it all out there with what comes next. An album that fully captures the places they want to be now, it throws away the idea that Circa Waves are simply happy to be here. They want to take over, and they want those big moments in front of thousands upon thousands to prove it.

"The main thing is just wanting to see everything on a bigger level, wanting to see what a track like 'Times Won't Change Me Now' sounds like on a big stage at a festival in front of 20,000 people. Seeing people react to it all in one place, that's what I can't wait to see. That's what gives me the most pleasure from doing this."

It's something Kieran has been saying for a while now, those standout moments of witnessing a band in their prime packing the biggest of rooms and stages with universal tracks that have thousands in awe. But it's with 'What's It Like Over There?' that Circa Waves have their fuse to light up those stages in a whole new manner. It's a goal that you know has always been there, but delivered with an unexpected flair that never could have been predicted.

"We're not scared of the big pop song anymore," Kieran admits. "We're not scared of being commercial, of wanting to be a bigger band and wanting to be a bigger prospect."

"I'm always up for shocking people. Being the underdog who writes the big tunes, I find that quite exhilarating." ■ **Circa Waves' album 'What's It Like Over There?' is out 5th April.**

MISS UNIVERSE

Nilüfer Yanya has ridden the hype wave all the way to her debut album. As it prepares to drop, the real journey starts here.

Words: Abigail Firth.





If we told you Nilüfer Yanya, the 23-year-old Londoner known for her minimal, plucky guitar tunes, had made her debut album a sort of post-apocalyptic sci-fi record, would you be shocked?

Well, that's what it is. 'Miss Universe' centres around a fictional health company 'WWAY HEALTH" (think Black Mirror meets Flat Tummy Tea Co), with their phone service, narrated by 'Miss Universe', greeting the listener when they hit play.

"I had the WWAY Health idea for it to be this fictional health company within the album, while I was writing, and I approached that like you would writing a story," she says. "I wasn't sure if it was going to be a phone line at first, but it ended up being the phone line. It's like you're the person on the phone, so it kind of automatically puts you in the album, which I guess sort of makes it attack."

'Miss Universe' wasn't meant to be a concept album (and Nilüfer still might not think it is), but it's definitely a different direction for her. If you got to know her as a minimalistic singer-songwriter type, there's far more to her first full-length than just a girl and her guitar.

Experimenting with different instrumentation was on the album checklist – and it gets pretty diverse. There's a classic emo vibe on 'Heavyweight Champion Of The Year', pop punk-ish guitar on 'Angels', Florence-sized drama on 'Baby Blu', as well as some sparkly, psychy pop on 'Safety Net' and 'Heat Rises'.

"The songs are just songs, right? But the production kind of really makes the songs sound like something. So some of them are very much in the pop direction, we were listening to a lot of pop music. I think a lot of it is like an amalgamation of my music tastes; I think that comes through.

"I always knew I was gonna be more expressive and I was gonna try and push myself a bit more with the sound. Otherwise, you can get stuck in a particular sound world, and not let yourself out of that, and you'll be like 'nooo that's not my sound, I don't want that'. I was tryna be less precious about that kind of thing, and be more like 'well what if that was part of this'."

But the WWAY HEALTH narrative (now complete with its own website) came more naturally. She says that, originally, it was just supposed to be a load of songs together (like a normal album, duh), but stringing it together with a storyline helps her understand her own work.

"I think I put the songs in that order so they make sense, but also the interludes are in place so you pick up on different themes within the album. So hopefully it helps people understand what I was trying to get at in each section. I mean I didn't write them knowing that that was going to be the case, I just kind of put them in context afterwards."

Whether intentional or not, the idea is genius, and the interludes in question are fantastically witty. Splitting an album up with tracks titled 'Warning', 'Experience?', 'Give Up Function' and '"Sparkle" GOD HELP ME'? So brilliant.

"I guess I'm like opening up my ideas, putting more of my mind into the whole thing. In a way, it's less personal though, because it's not really about me anymore. It could be you or anyone, but I'm trying to be more open about the way I think."

"I NEVER THOUGHT OF MYSELF AS A STORYTELLER"

On her debut single 'Small Crimes', Nilüfer plays the part of a thief, so she's no stranger to adopting another persona in her lyrics. And don't just expect to hear from Miss Universe on the album, or Nilüfer for that matter. She's a great storyteller (again, she doesn't think she is, though).

"I never thought of myself as a storyteller. I dunno, I don't think it's what I'm doing, but it is I guess. I always liked the idea of characters being involved – I don't really know what I meant by character, but I definitely like having people in the songs who aren't me. Some of them are, but some of them aren't, or just like [writing about] things you haven't done, or things you could've done; it's kind of made up. It's not just facts; it's like 'what if this happened'."

Nilüfer grew up in a pretty artistic household and was initially encouraged to 'do' music by her uncle, who she still writes and records with. "I hope we get to keep writing together." Is it weird though? "Not really. I guess you quickly forget that they're your family. It just ends up being two people working together, and I guess if they're not your family you're more aware of their presence, you're more aware you're working with someone.

"When you know someone, you're not really aware you're working, you're just making music. It guess it's unusual but not as weird as you might think it'd be. I mean it'd be hard to write a song with my mum, but that's because she's not a musician, y'know. I dunno she'd probably be pretty helpful really, with lyrics or something."

And her sister makes the music videos! "She directs all my videos, and we work pretty closely together on all those things. I mean she's heard the songs from when they were demos, so there's a whole process. It's like a project." An endlessly talented bunch.

Keeping it familiar in every way, most of the album was recorded in London – and a little bit in her uncle's studio in Cornwall – and she'll be returning to London for her biggest show yet later this year, bringing the Miss Universe idea to life.

"I think for the London show, we could do something cool. It's gonna be like the longest tour I've done, but it's gonna be interesting. It'll be good because last year everything felt less complete, I feel like now I've got more of a plan and a load of songs to recreate live and that's gonna be some task."

■ Nilüfer Yanya's debut album 'Miss Universe' is out 22nd March

Your New Music Fridays, sorted.

Incoming.

8th March - 5th April 2019



52

Everyone agreed that the fresh flower demands on Yannis' pre-show rider were getting out of hand. ▸▸

FOALS
Everything Not Saved Will Be Lost Part 1

★★★★★

ALBUM OF THE WEEK

LABEL: WARNER BROS.
RELEASED: 8TH MARCH
LISTEN TO: EXITS, WHITE ONIONS, ON THE LUNA, SUNDAY

Foals have never been shy of confidence. A band that arrived like a phoenix from a math-rock inferno, from the word go they've had a swagger that's almost audible in that iconic, plucky guitar strut. As they've made their way up the ranks, they've grown fully into that shimmery skin even further. Now firmly established as Legitimate Big Festival Headliners, they're embarking on their most ambitious projects yet, and honestly - it's no big deal, mate.

Or rather, it is. It's a very big deal. The first part of the Oxfordian now-four-piece's 'Everything Not Saved Will Be Lost' double-parter is positively huge in every dimension. Ice cold in focus, positively incendiary in raw heat, it's quite possibly the most concentrated shot of liquid Foals to date.

Lead single 'Exits' set the stage perfectly - an album with a desire to get deep in the groove, it takes the bombast of Foals' now traditional album taster and forces it to move more than rage. Like an infernal machine on an unholy mission, it's relentless in its charge, each movement landing with a glorious, satisfying clunk.



At times, this is Foals in full flow. 'White Onions' is the rat-at-at-at of a world-class band bashing down the few doors left standing, while 'On The Luna' is from the very top drawer, taking a synth hook at turning it into a genuine earworm of substance.

'Cafe D'Athens' - a default phone ringtone finding its own fuzzy consciousness in the best way - and the first part of blissed out, fittingly titled 'Sunday', both show that Foals have more than one gear too, and not all of them risk breaking the speed limit. That the latter later develops into a full-on, glowstick waving warehouse rave only further shows the versatility at play.

The trend for bands to deliver material in two, six-month separated drops looks like one that might stick around for a while at least - and while it's likely to be those quick turnaround second efforts that show just how good an idea that really is, 'Everything Not Saved Will Be Lost Part 1' is a collection that suggests whatever comes next will be far from an ill-considered, hastily thrown together filler. Assured, varied and sure of stride, Foals only make good albums, and they're halfway to a great one.. ■ **Stephen Ackroyd**

FLIGHT OF THE CONCHORDS
Live In London
RELEASED: 8TH MARCH

★★★★★



Ten years after the end of their hit HBO TV show, 'New Zealand's fourth most popular guitar-based digi-bongo a capella-rap-funk-comedy folk duo' are back with a live album recorded on a mammoth UK tour last year. The old songs bring back nostalgic memories, and 'Bowie' has never been so endearing, performed in the wake of the legend's passing. Of the new songs, 'A Gender Reversal Reversal' packs the best punchlines and tackiest rhymes ("I'm gonna touch your boob-a in the back of the Uber"). A raunchy watercooler romance between Ian (cockney Bret) and Deanna (baritone Jemaine) it's a reminder of the ridiculous fun the two friends have with parodies of artists they clearly have a lot of genuine affection for. No, probably not on the 'Folsom Prison Blues' tier of live albums, but it'll probably have you pissing yourself laughing on the bus and that's no bad thing. ■ **Dillon Eastoe**

INDOOR PETS
BE CONTENT
RELEASED: 8TH MARCH

★★★★★



Finally, Indoor Pets' debut has arrived and it is, gloriously, a nailed-on success full of sparkling, life-affirming capital-letter bangers. From the opening shrug of "I'll never graduate in rock and roll" onwards, 'Be Content' isn't a record about wishing you were the cool kid. Instead it finds itself chasing down self-acceptance, celebrating its place on the edge of the party. Skipping easily through genres like the pages of an old book, there is the sense of a band eager to stay light on their feet, undefinable and hungry for new adventures in sound. Avoiding that classic indie pitfall of a debut appearing over-familiar by the time it arrives, everything here feels vibrant, fresh, vital and now - in an instant, all of the trials and tribulations of Indoor Pets have been swept away leaving behind the signs of a hugely exciting future. ■ **Jamie MacMillan**



SIGRID
Sucker Punch
RELEASED: 8TH MARCH

★★★★☆



Woah. That was the first reaction when Sigrid dropped 'Don't Kill My Vibe', a call to arms that shimmered with a wholesome pop innocence that practically demanded attention. Simply undeniable in enthusiasm and sheer joy, Sigrid has felt like a breath of fresh air from a pop word stuck in 'a certain way' of doing things. Take all of those rules and throw it squarely in the bin, because 'Sucker Punch' is the sort of album that could take on mountains in its quest for world domination. Spoiler - Sigrid beats mountains every time.

That recipe for big-time pop moments is front and centre. Meteoric singles like 'Strangers' and the aforementioned 'Don't Kill My Vibe' still hit with an almighty bang, but they're complimented across twelve tracks with the brightest of hooks. 'Don't Feel Like Crying' moulds striking synths with flexing melodies, 'Mine Right Now' grows from a solo endeavour to a towering anthem while 'Sight Of You' is a string-lead number that, along with 'In Vain', perfectly captures that ability to jump to the highest heights from stripped back lows. The raw pull of defiance in heartbreak shines bright, from the chills of 'Dynamite' and 'Level Up' to the swaggering grooves of 'Never Mine' - all lead by a voice that commands every room.

'Sucker Punch' delivers on the promise Sigrid has shown since the very beginning. A modern pop sensation, this is a much-needed jolt in the arm for anyone looking to follow in her shoes. ■ **Jamie Muir**

SPORTS TEAM
Keep Walking!
RELEASED: 8TH MARCH

★★★★★



In truth, Sports Team don't seem like the most obvious of so-hot-right-now buzz bands. For a start off, they actually seem to be having fun. That's the spirit that runs throughout their latest EP, 'Keep Walking!' - so sure in itself it even throws in a bit of exuberant punctuation for good measure.

From the fizzing stomp of 'M5' to 'Ski Lifts' and its namecheck of Aperol Spritz, frontman Alex Rice is quickly becoming a legitimate indie legend in his own postcode, his strutting stage presence almost audible on record.

Even when turning down the tempo, 'Casper' drips with personality, while 'Get Along' - yet another future classic that, in passing, provides the EP its title - shows this is a band that deliver at any and all velocities.

Sports Team may not be following the industry tick sheet for kicking up buzz, but that's only because they've found a better route to victory. ■ **Stephen Ackroyd**

STELLA DONNELLY
Beware Of The Dogs
RELEASED: 8TH MARCH

★★★★★



Sticking up for yourself in the face of insurmountable obstacles seems like a thankless task. It can often feel like the best recourse is just to stay quiet, but Stella Donnelly isn't going to stand for that any more. 'Boys Will Be Boys', 'Beware of the Dogs"s centrepiece, is a perfect example of this. A constant and powerful reminder that we still live in a culture that blames the victim of sexual assault, it was written in 2016. One look at the news cycle shows that it's still a message that needs to be repeated. Even beyond that raw power, it's hard to not be in awe of Donnelly's skills. A bright and fearless voice that's sure to ruffle feathers but also comfort many more. ■ **Chris Taylor**

SASAMI
SASAMI
RELEASED: 8TH MARCH

★★★★½



Sasami's self-titled debut record is an amalgamation of the former Cherry Glazerr keyboardist's impressive musical repertoire. It doesn't fit into an easy box, instead exploring the landscapes of indie, shoegaze, folk, bedroom pop and beyond. Personal and prodigious, there's still an urge for something more - a wish that she would express her vocals in as impassioned a way as she does the instrumentation. That could well take her to another dimension. ■ **Jasleen Dhindsa**

** PLUS **

Amanda Palmer
There Will Be No Intermission

Buckcherry
Warpaint

David Gray
Gold In A Brass Age

Dido
Still On My Mind

Holy Pinto
Adult

Juice WRLD
A Deathrace For Love

Youth Fountain
Letters To Our Former Selves

KAREN O & DANGER MOUSE
Lux Prima
RELEASED: 15TH MARCH

★★★★★



Both erupting in the 2000s, Karen O as the rollicking leader of Yeah Yeah Yeahs and Danger Mouse as the super-producer always taking sharp left turns with each new project, it's a surprise the two haven't worked together before, yet on 'Lux Prima' both feel worryingly comfortable. And while this isn't necessarily a serious fault, both being as undeniably talented as they are, it's hard to avoid a feeling of disappointment.
They're clearly not just riding the wave of their recent individual resurgences. Karen O's vocals are as impressively versatile as ever, and Danger Mouse's production is more often than not stunning. The sounds feel classic, more focused on building a mood than capturing a zeitgeist. But it's also not particularly memorable as a whole. The result of a partnership with such creatively rich possibility ultimately just feels like another Broken Bells album, albeit a good one, at its core. ■ **Chris Taylor**

CHAI
Punk
RELEASED: 15TH MARCH

ALBUM OF THE WEEK

★★★★★



CHAI may not sound punk, but they're probably more punk than anyone who identifies themselves as such. Born into a society that praised "kawaii", or cuteness, above all else, this Tokyo four-piece have swapped tartan for pink and set out to dismantle the authoritarian beauty standards, in Japan and beyond, putting undue pressure on women.
The joy of 'PUNK' is in how much it defies genre. One moment it bounces off the walls with a kinetic guitar-driven energy, the next it's throwing everything and the kitchen sink into the recording booth to see what sounds it makes. All this comes to a head in 'THIS IS CHAI'.
Horns clammer, synthy bass rumbles, all while CHAI simply shout their name over and over again. It's chaotic; it's noisy, it's brilliant. It's CHAI. Punks in pink ready to bring "neo kawaii" to the world. ■ **Chris Taylor**

BENJAMIN FRANCIS LEFTWICH
Gratitude
RELEASED: 15TH MARCH

★★★★★



Only Ben Leftwich can bring an album that dilutes pop bangers down to their bare essence and make it such an incredibly powerful listen. Airy beats lay below a delicate sea of instrumentation while Leftwich crafts his vocals to rise high above. If you're in the market to 'feel' a whole bunch and find yourselves wiling away hours reminiscing and thinking, then this is your album. ■ **Steven Loftin**

STEPHEN MALKMUS
Groove Denied
RELEASED: 15TH MARCH

★★★★★



Stephen Malkmus is the king of indie. The legendary Pavement frontman has been a touchstone for slacker indie kids for decades now, but he's getting restless. He wants to do something different. So, here comes his long-promised diversion into esoteric electronica with the rough and ready 'Groove Denied'. The album was recorded in rudimentary style by Malkmus using Ableton live and thus has a homespun charm. While that sounds like an interesting concept, it meanders into just another Stephen Malkmus album. Consider this the gentlest of dips into electronic waters. ■ **Martyn Young**

** PLUS **

Angel Du$t
Pretty Buff

Blaqk Audio
Only Things We Love

Matmos
Plastic Anniversary

The Brian Jonestown Massacre
The Brian Jonestown Massacre

The Cinematic Orchestra
To Believe

The Faint
Egowork

ANTEROS
When We Land
RELEASED: 22ND MARCH

★★★★★



Some bands almost appear to sneak in, shuffle about and stare nervously at their feet when it comes to debut album time. Not Anteros though. The band named after the Greek god for requited love have, in 'When We Land', delivered a record so bold and confident that it sees them kick the door in, stride in and stare down everyone in sight.
With an uncanny ear for a killer chorus, the likes of single 'Drive On' and 'Ring Ring' will be indie club staples for years to come. 'Breakfast' is a giant banger with no room on the plate for anything else, while 'Wrong Side' and 'Fool Moon' should come pre-packaged with dancing shoes. Unafraid to lower the tempo, the soulful 'Let It Out' pulls off the big emotional heartbeat of the record when all the glitz and the glamour have faded.
This is the record of a band elbowing their way to the front of the queue, asking their competition "what else have you got?" Time to fall in love. ■ **Jamie MacMillan**

THESE NEW PURITANS
Inside The Rose
RELEASED: 22ND MARCH

★★★★★



All of These New Puritans' album's have been an immersive experience. 2008's debut 'Beat Pyramid' was thrillingly propulsive while 2010's 'Hidden' was filled with skyscraping ambition. Their last album, 2013's 'Field Of Reeds', was their most subtle recording filled with ornate, almost classical beauty. Now, five years on, the Barnett brothers have returned with something darker, deeper and more intense than they've ever delivered before.
'Inside The Rose' is a reminder of These New Puritans position as one of our most inventive and compelling bands. Characterised by brooding darkness illuminated by just the right chink of light represented best by the slowly unfurling vistas of 'A-R-P' and the comforting church organs of closer 'Six', it's an album that is direct and uncompromising but full of possibility. ■ **Martyn Young**

CROWS
Silver Tongues
RELEASED: 22ND MARCH

★★★★★



It feels like we've been waiting for a Crows album for a while. Whether it's catching them hanging off ceilings or flying into crowds -for a while, it felt like they could end up being the sort of band consigned to the memories of those who bore witness to them live. That's why 'Silver Tongues' is being welcomed with such vigour, a debut album that has the tough task of capturing the essence, sweat and power they've been serving up in venues up and down the land. It's a testament to Crows that they've delivered on every sweaty gig they've mastered to form an album with an almighty statement to make. For every show and every moment - 'Silver Tongues' delivers, and more. ■ **Jamie Muir**

EX HEX
It's Real
RELEASED: 22ND MARCH

★★★★★



Get ready to let yer rock 'n' roll hair down to the power-jams of Ex Hex. Like the 80s never died, there's such a melodic purity to these distorted tunes that it takes no time at all to feel like it's your lifeblood. While it's no genre-busting effort, 'It's Real' is what it is - an unashamedly brash collection of songs, that most importantly feels real. Four chords to the floor, raise your devil horns to Ex Hex. ■ **Steven Loftin**

IBIBIO SOUND MACHINE
Doko Mein
RELEASED: 22ND MARCH

★★★★★



Ibibio Sound Machine have become synonymous with funk-fuelled African sounds that can make the rustiest of hips move with reckless abandon. Their latest full-length 'Doko Mein' keeps up that trend with an instant hit of joy. It's impossible to sit still and listen to music this invigorating. Three full-lengths in and Ibibio Sound Machine are bringing with them the same youthful, adventurous spirit they always have. ■ **Ciaran Steward**

"IT'S AN INTENSE LISTEN"

Lucy Rose returns with her new record 'No Words Left', and she feels liberated. "I gave up worrying a long time ago," she tells Dillon Eastoe.



"Read me wrong; you won't be the first."

As a jarring string section emerges towards the end of new album opener 'Conversation', that lyric feels like a sentiment to sum up the whole of Lucy Rose's fourth record. Immediately followed by a brief interlude of wordless vocals, classical guitar and fretless bass, Rose has once again reinvented how she presents her heartfelt, honest songs. After the indie riffs of second album 'Work It Out', Lucy spent time travelling South America with just her guitar and returned with a brilliant collection of classic songwriting, her third album 'Something's Changing'.

Two years later on 'No Words Left', Rose continues to ensure that nothing stays quite the same. 'Solo(w)" builds from lone piano to a crooning sax solo, as the Warwick born singer tests her limits over eleven tracks. An album born out of hardship and tension, it's a stark and at times brutal record.

"I finished touring in May last year, and I had a really weird summer, really odd summer of realisation about lots of things. I can't remember writing much, but spending a lot of time on my own, sitting with a piano or a guitar and had no intention of making a record or writing a record in any way."

But then the songs came, and Rose headed into the studio with the intention to capture them as they existed in that moment. After touring abroad as a three-piece, Lucy realised she wanted to make a record without any drums.

"Sometimes feels like when it's more intimate it's more intense than when there are lots of things going on onstage. When there's like drums and everything, you can be distracted and enjoy all the different elements of it, but it's not as intense as a more stripped back thing. And I was just enjoying that intensity and silence and being my own head of rhythm.

"I don't enjoy playing to someone else's beat," Lucy admits with an assuredness. "I prefer to play by myself or with other musicians that is more free-flowing than you can be with drums. So with these new songs, I decided I don't want someone just pounding a drumbeat all through it, straightening it. I wanted to pull and push and do it the way I wanted."

That doesn't mean it was just a matter of writing a clutch of folk songs on guitar and leaving out a drum kit in the studio; Rose needed to push herself in every capacity.

"With an acoustic record, I think it can end up being quite wet. I didn't want a wet acoustic record; I wanted something that was quite interesting and different. It probably isn't as soft and smooth [as the last record] because of how I was feeling at the time. There's a lot of emotion, and that isn't always just felt within the lyrics, the music's also saying a lot."

After a muddled few years writing and recording 'Work It Out', which she admits wasn't the most natural creation, Rose is making music purely on her own terms. The songs are all the more potent for it.

"I gave up worrying a long time ago [what people think]. When it's to do with music and the direction, it has to be instinct based, and it can't be about worrying what other people think. It has to be where the music takes me, so I feel as long as I'm honest to that, the rest doesn't matter."

"Back then I probably wanted to be liked more than I do now," Rose reflects of that second LP. "It's hard to say that music wasn't

LUCY ROSE
No Words Left
RELEASED: 22ND MARCH



It may have been less than two years since Lucy Rose's last record, but it appears plenty a lot can change in 20 months. A self-confessed grown-up, feeling confined by the city she fled to 'make it', she stands on the cusp of deciding how she wants the rest of her life to pan out – settle for a draw or chase what you always knew you were capable of? Growing tougher and older, 'No Words Left' sees her ruminate on this dark period of her life with defiance – no song is overworked to hide its message, and all raw edges remain intact, from the minimal piano of 'Solo' to 'Treat Me Like A Woman', which features a sliding, country guitar that suits the deeper register of her voice. Lucy Rose's success may seem like a slow-burning one, but while others are emerging and disappearing just as quickly, Rose has stuck to her strengths – crafting heartbreaking melodies that hurt as much as they heal. ■ **Jenessa Williams**

me. I guess I was for the first time enjoying playing gigs to my own fans after that first record; I was worried about it all ending somehow.

"Whereas now, I guess it sounds quite brutal, I just feel like there's only one path that will lead me for the rest of my musical life, and it might not always be pleasant, but it's the only thing I can do really."

Like some of Lucy's favourite records, 'No Words Left' is written to grow exponentially with every repeat listen, revealing new musical flourishes and harmonies. Standout track 'Treat Me Like a Woman' stems from Rose's frustrations at the sexism she has experienced as a woman recording and touring music over the past ten years. While Rose can see progress being made, there are still moments Rose remains shocked at some of the attitudes she encounters in her work.

"I'm not going to name festivals, but last year I wanted to do a particular festival, they said they really like the record, really want to have Lucy along, but we've just filled our 'quota' or 'allocation' or something for women, so we've got to be careful. Because there were a few complaints last year that we had too many women on the bill."

It's safe to say Lucy won't be taking them up on any future invitations.

"I was just infuriated that I would have been booked if I simply had a penis. It's just total nonsense really. I'm fine if they don't want to book me because I'm not a good fit musically, but 'We love you. But you're a woman, and we've got enough of those booked'."

Lucy pauses to think over the experience.

"And then the people who are complaining? If someone complains that there's a female pilot, you say 'Get off the fucking plane', you don't say 'We'll hire fewer women now'. Nothing's going to change unless you say, 'Well don't come to the festival then'."

Warm welcomes haven't been lacking elsewhere, however. Taken as a whole, Lucy Rose's career to date is ageing like a fine wine, her material growing in strength and fortitude as she crisscrosses the world in search of adventure and song.

"Travel is one of the most rewarding and soul-defining things that you can do. It's very important for me, but I have to strike a balance because I don't think I can live out of a suitcase for most of the year forever. So I'm doing it while I can, before I'm too haggard!" ■

NILUFER YANYA
Miss Universe
RELEASED: 22ND MARCH

ALBUM OF THE WEEK



Nilufer Yanya has been writing songs in her head since she was six, so the press material around her debut album reads, and on guitar since the age of twelve. Practice clearly pays off, then, as 'Miss Universe' is the kind of sprawling, fizzing document that few offering up a first full-length would dare to create. Interspersed with messages from fictional health management company WwayHealth, there's bombastic pop ('In Your Head'), ice-chilled cool ('Baby Blu') and haunting brilliance ('Monsters Under The Bed'). A new talent with firm foundations, Nilufer Yanya is worth getting excited about. ■ **Stephen Ackroyd**

WALLOWS
Nothing Happens
RELEASED: 22ND MARCH



It'd be easy to pull the focus around Wallows debut album to the fact that one of their number has a rather high profile second job, but there's no need for Netflix column inches to sell 'Nothing Happens'. A fizzing, fresh and exciting record from an act who wear all those adjectives with ease, it'd be a serious disservice. In truth, this is a band more engaging than most, wearing sunny day indie pop with a salted edge that never gets stuffy. In an era where everyone has a side hustle, Wallows are more than worthy of top billing. ■ **Stephen Ackroyd**

** PLUS **

American Football
American Football (LP3)

Avey Tare
Cows On Hourglass Pond

Jenny Lewis
On The Line

La Dispute
Panorama

Sleeper
The Modern Age



CLEAN CUT KID
PAINWAVE
RELEASED: 29ST MARCH



When the pop powers that be brewed up Clean Cut Kid, they almost certainly threw in a bit of Fleetwood Mac DNA. Sure, it's probably about the laziest comparison possible when it comes to this Liverpudlian lot, but it's also the highest of compliments. 'PAINWAVE' is a record that doesn't just have soul, but genuine heart too. 'Carry You' almost radiates with warm harmony, but is never forced to drop the pace to achieve it either. 'Slow Progress' echoes of the walls with every satisfying stomp, while 'I Don't Like You But I Love You' shuffles and shakes in a way that demands involuntary movement.

Like a faded band tee or some well-worn Converse, there's a classic cool to Clean Cut Kid. While their stylings may not push the edges of musical advancement, there's a lot more to be said for timeless quality. An album it's easy to love and almost impossible to refuse. ■ **Stephen Ackroyd**

YES, DEAR READER, WE DO KNOW BILLIE EILISH'S DEBUT ALBUM 'WHERE DO WE GO, WHEN WE FALL ASLEEP?' IS OUT ON 29TH MARCH, BUT WE'RE NOT ALLOWED TO WRITE ABOUT IT UNTIL THEN IN CASE WE ACCIDENTALLY TELL YOU HOW GOOD IT IS AND THUS MAKE YOU WANT TO BUY IT, WHICH WOULD BE BAD, OR SOMETHING.

** PLUS **

Brutus
Nest

Good Cop Bad Cop
Good Cop Bad Cop

The Maine
You Are Ok

Show Me The Body
Dog Whistle

The Xcerts
Wildheart Dreaming EP

CIRCA WAVES

What's It Like Over There?

★★★★★



Like a shark, most indie bands need to keep moving in order to survive - there's always a bigger fish coming along after all. For album number three however, Circa Waves frontman Kieran Shudall was struggling for inspiration. That was until a moment of serendipity gave him everything he needed when he re-discovered a notebook full of half-forgotten scribblings written on the road of a previous US tour. Using the distance (both in time and location) as a starting point, the band have leapt into new waters.

In 'What's It Like Over There?', the band have created something that few would have seen coming, a seismic shift away from their usual big guitar sound into something far poppier and unrestrained by tired old tropes. If opener 'Sorry, I'm Yours' provides a small step with its sparing guitar lines used to maximum effect amongst a sea of space and silence, then 'Times Won't Change Me' is the giant leap. A gospel-tinged bluesy piano number, Shudall and Joe Falconer's guitars hover at the edge but never quite creep into view. Strikingly different to anything the band have done before, it is but the first in a number of bold moves.

'The Way We Say Goodbye' shows a band familiar with 'X&Y'-era Coldplay, a song patiently building to a satisfying pay-off. 'Passport' meanwhile, is pure MOR, its jingle-jangle piano rhythms jauntily nudging the song into something even McCartney would give a thumbs up to. Anyone fearing that the guitars may have completely left the building needn't worry however. 'Saviour' stomps over the finish line, a joyous explosion of sound bringing the record to a seriously big climax and one that shows that they have lost none of their bite. Swimming in a new direction suits them. ■ **Jamie MacMillan**





THE DRUMS
Brutalism
RELEASED: 5TH APRIL

★★★★★



The Drums circa 2019 - now a solo project for former frontman Jonny Pierce - is a very different musical beast to the one that burst onto the scene a decade ago. Though themed around self-care, anxiety and depression, 'Brutalism' isn't a downbeat album. Showing humour and invention, there's enough meat on the bones to flesh out the songs with genuine interest. At times, such as on lead single 'Body Chemistry', there's a genuine rush of adrenaline that proves, even five albums in, The Drums are still capable of getting pulses racing. ■ **Stephen Ackroyd**

GIRLI
Odd One Out
RELEASED: 5TH APRIL

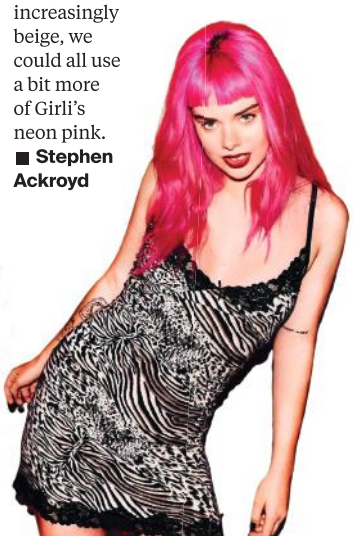
★★★★★



"You want to fit in, I want to stick out." That's the key lyric that sums up Girli's long-awaited debut album. A shy and retiring listen, this is not.

And that's A Good Thing, because - if there's one thing we've learned over the last few years of shiny bangers - Girli is never better than when she's in full-blown, bright neon voice.

'Odd One Out' might be what it says on the tin - most potential pop stars are far more concerned with keeping the rough edges hidden than they are prepared to put their personality on full, front and centre blast - but it's something to be applauded too. In an era where our megastars seem increasingly beige, we could all use a bit more of Girli's neon pink. ■ **Stephen Ackroyd**



PUP
Morbid Stuff
ALBUM OF THE WEEK
RELEASED: 5TH APRIL

★★★★★



'Morbid Stuff' is all about Stefan Babcock looking his depression in the eye and dealing with it in the most destructive ways.

You'd expect an album with such a focus on the PUP frontman's mental health to come full with silver linings, self-care tips and hope but Stefan opts for drugs, alcohol and arson instead.

Despite the heavy subject matter, it seems PUP are having more fun than ever as they pick through the bones of their own annihilation. With the lens set firmly inside his own troubled thoughts, Stefan owns his self-depreciation, self-loathing, narcissism and passive-aggressive tendencies, dragging the rest of the band and their gang vocals along for the ride.

As the singer explores the range of feelings which help shape his depression, it allows more freedom for those around him to explore the garage punk sound they've honed over their previous two albums. Lead single 'Kids' bridges the gap with all the bubbly guitar riffs and mob vocals you'd expect from PUP, but 'Scorpion Hill' is a punch-drunk lullaby which anchors the centre of the record, while 'Full Blow Meltdown' does exactly as suggested with its grungy driving riffs turning to metal for a track that is sure to be a colossus live.

In between the chaos, PUP manage to strike a balance. This isn't an album so much battling against depression as embracing it, but alongside those moments of self-loathing and flashes of rage, there's a resilience to make the best of it and turn it into their some of their finest work yet. ■ **Alex Bradley**

JAWS
The Ceiling
RELEASED: 5TH APRIL

★★★★★



When JAWS returned with second album 'Simplicity', it was an introduction to a bold and beefier sound. Drenched in spiralling psychedelic flights, it was a life-affirming next step that stood them apart from the crowd. It's no surprise then, that 'The Ceiling' comes with that sense of evolution once again.

Whereas 'Simplicity' was indebted to a phenomenal sound, 'The Ceiling' mixes its colours. Through post-rock, indie and bubbling late-night club, it's a winning combination that feels distinctly fresh yet familiar at the same time. Writing the next chapter in their own manner, 'The Ceiling' is another sign that JAWS aren't a band to be pushed into a single lane. ■ **Jamie Muir**

MARTHA
Love Keeps Kicking
RELEASED: 5TH APRIL

★★★★★



Welcome to a new batch of sprightly indie bops courtesy of Martha. Their third album is a massively healthy dose of life realism, sugar-coated with some ruffling 'n' shuffling bare necessities. A look at the many facets of love and general humanity, it has its sweet moments ('Sight For Sore Eyes'), and its stark takes of life ('Into This') - even the title track comes with a bubblegum-pop chorus that is guaranteed to hang around long after you've put the headphones down. No matter what Martha do, it's always a record that carries the listener away. Even if love keeps kicking, they're a gem of a band that should be treasured. ■ **Steven Loftin**

PRIESTS
The Seduction of Kansas
RELEASED: 5TH APRIL

★★★★★



Frenetic and raw, the post-punk deluge of Priests finds new strengths in its wild abilities. Their second full-length outing is fiercely focused. Part warning tale, part disco inferno, 'The Seduction of Kansas' is a delightfully dark offering that'll make you feel a bit uneasy while contradicting itself and providing a bit of a haven. ■ **Steven Loftin**

WEYES BLOOD
Titanic Rising
RELEASED: 5TH APRIL

★★★★★



The fact that the artwork for Weyes Blood's new album 'Titanic Rising' features an underwater scene is somewhat fitting. That's not to say that there's anything damp or sodden about the music within - far from it - but rather it inhabits a world so thick with rich, lush, viscous texture that, at times, it almost feels like it might be possible to swim right through. That's where such awkward comparisons end, though. 'Everyday', the record's lead single, is such a bright, joyous affair it's impossible to imagine it taking place in anything but bright spring sunshine. There's a classic edge that manages to combine immediacy and depth in equal measure, to create a record that feels fit to last. Dive right in. ■ **Stephen Ackroyd**

** PLUS **

ALMA
Have You Seen Her?

Cassia
Replica

Idlewild
Interview Music

Jai Wolf - The Cure To
Loneliness

Luke Sital-Singh
A Golden State

Sara Bareilles
Amidst The Chaos

Get Out.

"Oi! No fucking fighting at my gig! Fuck off!"

BASTILLE

+ LEWIS CAPALDI

O2 ACADEMY BRIXTON, LONDON

THE DOOM DAYS ARE COMING...

At a packed-out London's Brixton Academy, Bastille gear up for a mammoth year.

Words: Jamie Muir. Photo: Sarah Louise Bennett.

Dan Smith is kicking back on the sofa. His hood is over his head; his knees pressed tight to his chest - it's the sort of things we've all done on a Sunday afternoon. Except, there's something a bit different about the situation Dan finds himself in - just the small matter of singing an unreleased song to a packed-out Brixton Academy as he leads Bastille into 2019.

It's been a jaw-dropping road. When Bastille burst into the world with their debut album 'Bad Blood', it came with a singalong necessity tied to every song. Born for huge festival-filling moments, it welcomed a fresh new contender to the stage and rightly catapulted them to the big leagues. You'd have thought since then that they'd have stuck to their winning formula, nicely building on the cinematic flairs they'd laid the groundwork for across their first collection.

Thing is, Bastille aren't like any other band - and ever since it's seemed like they've been focused on pushing against the walls and norms of what could've been expected of them. What other band would have glued themselves to the road, touring across the globe in the wake of second album 'Wild World' while releasing a string of boundary-shaking mixtapes full with collaborations, twisting covers and new music alike? It's what makes them unique, and it's what takes centre stage as they headline the intimate (for their usual playgrounds) Brixton Academy.

As projectors flicker across the stage, that idea of playing around with what's expected of them is thriving and in full force. For a band who've seemingly not stopped touring over the past couple of years, everything feels undeniably fresh with the sort of show that captures a band well and truly comfortable and pulsing with their place in the world. As they take to the stage opening with the eerie swoons of Cat Stevens' 'Wild World', the night feels like the perfect summary of late-night life. Subtly chronicling those feelings of staring at digital alarm clocks in the dead of night, it's a greatest hits set that manages to weave their undeniable vision with crowd-pleasing power.

Ambitious from start to finish, the reaction to 'Quarter Past Midnight' sets the pace for a night that bounces between mixtapes and records yet always feels whole. Electric party favourites like their Craig David hit 'I Know You', 'Send Them Off' and the Seed-featuring 'Grip' practically rips the walls off Brixton's fine walls, while the singalong masses come alive to a communal 'Things We Lost In The Fire'. Flickering with messages and striking visuals, that blend of classic cinema morphed with modern realities ring through - with a band who've in their own way have captured the fast-moving times better than anyone. When the likes of 'Warmth' and 'Blame' feel larger than ever before, you know that this is a band gearing up for a mammoth twelve months, with a confidence on stage that sees Dan jumping from start to finish and captivating in his sheer presence.

The surprises and excitement keep coming, producing the sort of show that most acts topping Radio 1 Playlists would be afraid to fully commit to. Bastille thrive on flipping the notion of what a chart-band can be, introducing the mainstream to their world rather than adjusting their world to fit the mainstream. After a storming support set, Lewis Capaldi joins them on stage for a hands-in-the-air moment with 'Bad Blood', with 'World Gone Mad' producing a sea of lights gathered in awe at a moment that proves why even when they're slipping songs into film soundtracks - Bastille excel.

Genuinely blown away by the reaction, Dan absorbs the bright lights and projections flicking across their faces as they run through an unrivalled run-in, with 'Good Grief' and 'Pompeii' (which remains a universal heavy-hitter) tying nicely with the clubland eruption that comes from 'Of The Night'. Returning for a palpable 'Happier' and one final dance with 'Flaws', it's a surround sound media cocktail that by blending anthem and stunning imagery sets them apart from any other band doing it right now.

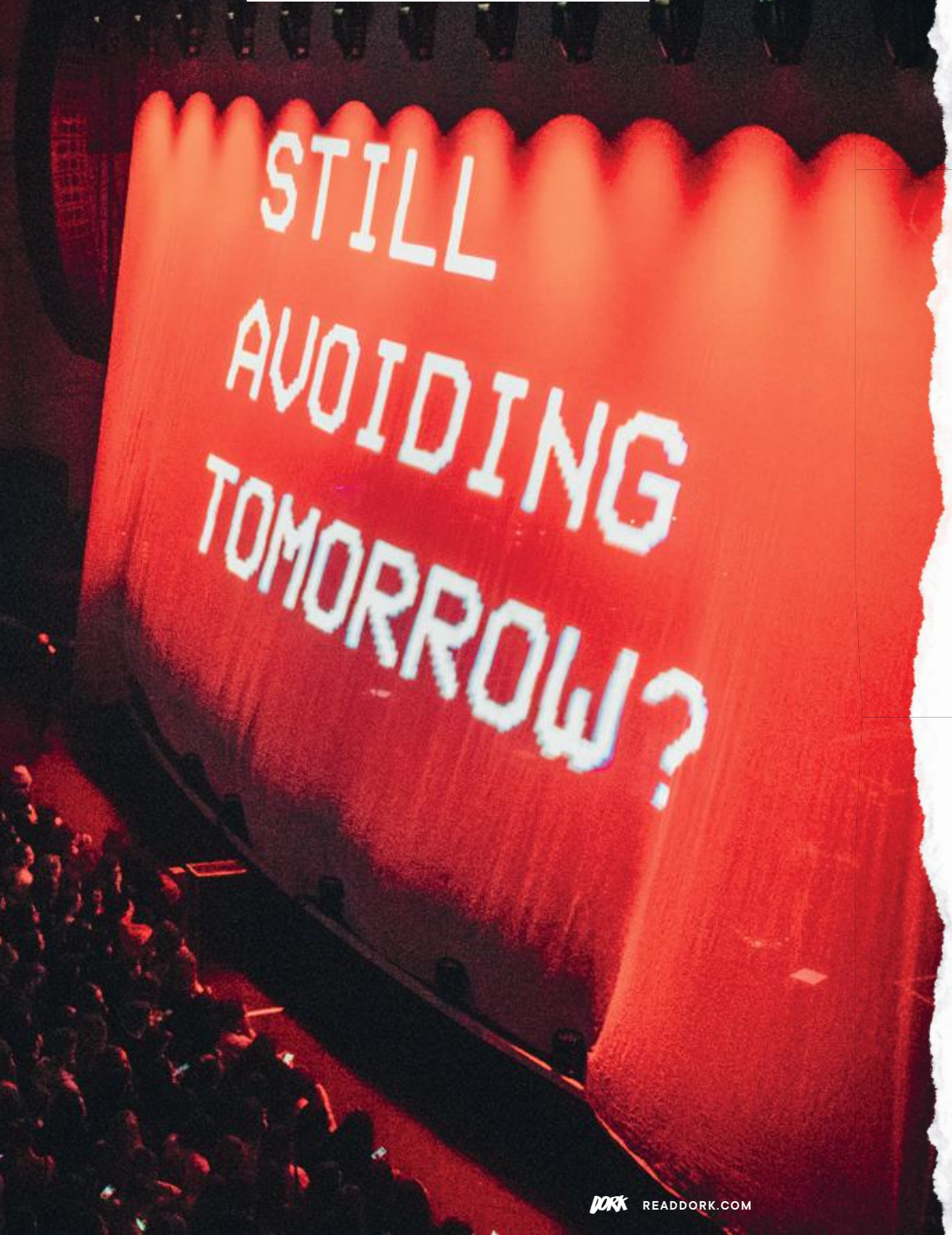
That long-awaited third album 'Doom Days' is teased, scribbled across the back of the sofa in thick white paint - and rather than reminding a sold-out Brixton of what they're still waiting to see; it serves as a testament to just how prolific a band Bastille are. Continuing to produce exciting and unpredictable new music, tonight at Brixton Academy feels fresh, it feels different, and if late-night life is this stunning with Bastille, then there's going to be a whole nation sorting out their body clocks to join in.

The message 'Still Avoiding Tomorrow' is a constant reminder through the night. It sounds like Bastille are already there. ■









ON SALE

BOOKING NOW!



PALE WAVES
Glasgow Barrowland (23rd September), **Birmingham** O2 Academy (24th), **London** O2 Forum (26th), **Manchester** Academy (27th)

SIGRID
Leeds O2 Academy (23rd November), **Nottingham** Rock City (24th), **Edinburgh** Usher Hall (26th), **Newcastle** Upon Tyne O2 Academy (27th), **Manchester** Academy (29th), **Birmingham** O2 Academy (2nd December), **London** Eventim Apollo

MARINA
Newcastle Upon Tyne O2 Academy (29th April), **Glasgow** O2 Academy (30th), **London** Royal Albert Hall (3rd May), **Bournemouth** O2 Academy (7th), **Birmingham** O2 Academy (9th), **Manchester** O2 Apollo (10th)

BTS
London Wembley Stadium (1st June)

LEWIS CAPALDI
Dublin Olympia Theatre (21st November), **Belfast** Ulster Hall (22nd), **Manchester** Academy (23rd), **Birmingham** O2 Academy (25th), **Bristol** O2 Academy (26th), **Southampton** O2 Guildhall (28th), **London** O2 Academy Brixton (29th), **Norwich** Uea (30th), **Nottingham** Rock City (2nd December), **Sheffield** O2 Academy (3rd), **Edinburgh** Usher Hall (5th), **Glasgow** O2 Academy (7th, 8th)

HOZIER
Birmingham Symphony Hall (15th September), **Leicester** De Montfort Hall (16th), **Cardiff** St David's Hall (17th), **Manchester** O2 Apollo (19th), **Sheffield** City Hall (20th), **Newcastle Upon Tyne** City Hall (22nd), **Glasgow** Royal Concert Hall (24th), **Edinburgh** Usher Hall (25th), **Cambridge** Corn Exchange (27th), **Southampton** O2 Guildhall (28th), **London** Palladium (30th September, 1st, 3rd, 4th, 5th October)

MAGGIE ROGERS

+ BONUS SURPRISE FLORENCE WELCH(!!)
O2 ACADEMY BRIXTON, LONDON

BIG WITCH ENERGY

With a surprise guest and a bit of musical magic, the former Dork cover star has the audience in the palm of her hand.

Words: Jamie Muir. Photo: Sarah Louise Bennett.



Sometimes you witness gigs that go above and beyond anything you can imagine. It's a feat Maggie Rogers understands perfectly, captured and distilled in one specific moment as her headline set at Brixton Academy winds to a close. Standing front and centre on stage, after storming through over an hour of surprises, unbridled joy and infectious fun - she's about to begin 'Back In My Body'. Maggie talks about how London has been a constant theme and influence for her, thinking back to an early show at Omeara where before the show she was so panicked and worried. "I wish I could give that girl a hug and show her this." Tonight means more than your usual night of celebration..

The whirlwind that took Maggie Rogers across the globe is well documented. One moment a student learning what path she may find in an art form she loves so much, the next playing big festival stages and packed nights in far-away continents. A sharp jump, that time away to form and craft debut album 'Heard It In A Past Life' is one full of learning to build again and of understanding what comes next. Assured and bold, it's a collection that doesn't try and combat the past, but dances in a fully formed future - one that's taken her from two nights at KOKO down the road towards the end of last year to her biggest headline show not just in the UK, but of her entire career. How to mark it? With the sort of set that doesn't just throw a grand ol' party, but lays a marker that Maggie wants more, and is primed and ready to take it.

'Give A Little' is an opening that whacks away any last-minute nerves, a thriving dose of punchy pop that sees Maggie beaming across the stage with an energy that can only be embraced by the devoted crowd in front of her. The glitching bursts of 'Burning', 'Say It' and 'Overnight' are prime examples of what has taken Maggie to this stage, with an ability to write the sort of songs that make themselves at home in your head while grabbing every part of your body to feel every twist and turn. Refreshing and immediate, Maggie Rogers has Brixton in the palm of her hand.

On course to storm the giant hall to pieces, it's here where the night hits new heights. After nearly being drowned out by the response, Maggie introduces her "musical big sister and the most powerful witch I know", Florence Welch, for a mind-blowing version of 'Light On' that any other night would own the entire show. With 'On + Off' and 'Alaska' following right after, it's arguably the most impressive trio of songs you'll see at a gig this year.

The entirety of 'Heard It In A Past Life' is displayed tonight. Maggie bounces across the stage to an emphatic version of 'The Knife' that manages to sound even larger live, and twists to whole new levels on 'Retrograde', before covering Taylor Swift's 'Tim McGraw' with an emblazoned red cowboy hat thrown from the ground and mirrored with a raw touch on 'Dog Years'. It brings home the path that's led to this moment: the moments of uncertainty, the moments of worry, used as confetti to dance in the world she's created.

As 'Past Life' ushers in the encore with Maggie singing a cappella before soaring and building the band around her, and a final curtain call to the warm and unifying 'Fallingwater', there's a statement that rings loud. Maggie Rogers is stepping up. You can see it as the house lights come on and Brixton stays to dance and singalong to Whitney Houston's 'I Want To Dance With Somebody' - this is more than a show. It's a memory and a shot in the arm that music truly can create bonds, heal wounds and light up a room like no other.

This is Maggie's stage now. The world should be watching. ■

CHVRCHES

+ LET'S EAT GRANDMA

ALEXANDRA PALACE, LONDON

TAKE IT TO CHVRCH

Back in the capital for a 'Love Is Dead' victory lap, Chvrches are a band at the top of their game.

Words: Ali Shutler. Photo: Frances Beach.







Chvrches' third album 'Love Is Dead' may have been one of the shiny highlights of last year but tonight is the first time the band have played a proper show in the capital since its release. From the opening stomp of 'Get Out', the band make their return to Alexandra Palace count. Transformed by a live drummer, a wider bag of swirling anthems to draw from and a more dynamic stance, Chvrches have bloomed under 'Love Is Dead'.

On first are Let's Eat Grandma whose kitchen sink collection of pop bangers, recorder solos and hand-clap dances should make absolutely no sense in a room this large. But from the weighted swagger of 'Hot Pink', the band bend Ally Pally to their determined will. Gleeful, gritted and edged with a reckless abandon, Let's Eat Grandma twirl between serenity and chaos. From the arena-ready 'Falling Into Me' through the Armageddon-prodding remix of 'Eat Shiitake Mushrooms' until the scrappy fight of 'Donnie Darko', their forty-five-minute set is a masterclass in unpredictable brilliance.

Chvrches have been here before, but they too manage to pack a surprising punch. With a polished collection of classics and the glistening, horizon-shaking buoyance of their new material, their set is dynamic, energetic and constantly changing colour. 'Graffiti' twists this way and that, a lifetime of waiting and the declaration of no more fuelling its jet burst intensity before 'Graves' stands tall, an unwavering hunk of frustration, determination and empathy.

The Martin-fronted one-two of 'God's Plan' and 'Under The Tide' bubble with vicious intensity as the band dial up the drama. "I do fuck all during that song," admits Lauren, caught out by the giant video screens hanging either side of the stage. "I like that level of transparency."

Elsewhere, there's a pause to tie up laces, talk about eating Cheetos, watching Netflix and dedicating songs to their hangovers from the past, or maybe ours from the future. It doesn't matter how gigantic and bright Chvrches shine, they're still the same grinning, excitable rabble from Glasgow.

The set bounds from place to place, hyper-charged and determined to see it all but it's the closing trio that highlights just how far Chvrches can reach. 'Clearest Blue' teeters on the very edge, urgent and confident, 'The Mother We Share' swings with a freshly realised might before 'Never Say Die' erupts in kaleidoscopic chaos and fierce control. Already pushing at the edges of their ever-broadening world, the band have never looked more in command. ■

THE GUIDE

ALL THE SHOWS YOU NEED TO SEE THIS MONTH, AND SOME YOU PROBABLY DON'T.



IDLES. ▸▸

MONDAY 1ST APRIL
Belfast, Idles, Empire Bar & Music Hall
Cambridge, Drenge, Junction
Cardiff, The Hunna, Tramshed
Cardiff, Yak, Clwb Ifor Bach
Glasgow, Cherry Gazerr, Stereo
Nottingham, Amyl and the Sniffers, Bodega

TUESDAY 2ND APRIL
Bristol, Marsicans, Rough Trade
Bristol, Orchards, Cofters Rights
Glasgow, Julia Jacklin, Stereo
Glasgow, Sundara Karma, Barrowland
London, Amyl and the Sniffers, Heaven
London, Drenge, Electric Brixton
Manchester, Cherry Glazerr, Gorilla
Newcastle, Lady Bird, Think Tank?
Oxford, Yak, O2 Academy
Southampton, Clean Cut Kid, Joiners

WEDNESDAY 3RD APRIL
Birmingham, Lady Bird, Hare & Hounds
Birmingham, Marsicans, Mama Roux's
Bristol, Easy Life, Thekla
Glasgow, Nilufer Yanya, CCA
Glasgow, The Hunna, Barrowland
Leeds, Amyl and the Sniffers, Brudenell Social Club
Leeds, Julia Jacklin, Belgrave Music Hall
London, Cherry Glazerr, Electric Ballroom
London, Clean Cut Kid, The Garage
London, Orchards, Camden Assembly
London, Yak, The Dome
Manchester, Idles, Albert Hall
Milton Keynes, Bloxx, Craufurd Arms
Portsmouth, Drenge, Wedgewood Rooms

THURSDAY 4TH APRIL
Birmingham, Bloxx, Castle & Falcon
Birmingham, Easy Life, O2 Institute
Bristol, Amyl and the Sniffers, Louisiana
Bristol, Cherry Glazerr, Thekla
London, Gang of Youths, Islington Assembly Hall
London, Idles, Electric Ballroom
London, Julia Jacklin, Electric Brixton
Manchester, Lady Bird, Soup Kitchen
Manchester, Nilufer Yanya, YES
Newcastle, The Hunna, O2 Academy
Nottingham, Sundara Karma, Rock City
Southampton, Marsicans, Joiners

FRIDAY 5TH APRIL
Bristol, Drenge, SWX
Cardiff, Bloxx, Tiny Rebel
Cardiff, Clean Cut Kid, Clwb Ifor Bach
Leeds, Nilufer Tanya, Brudenell Social Club
Leeds, Yak, Brudenell Social Club
London, Idles, Electric Brixton
London, Lady Bird, Camden Assembly
London, Marsicans, Dingwalls
Manchester, The Hunna, Academy
Nottingham, Sundara Karma, Rock City
Sheffield, Easy Life, Leadmill

SATURDAY 6TH APRIL
Bath, Bloxx, Moles
Birmingham, Drenge, O2 Institute
London, Idles, Electric Ballroom
Manchester, Amyl and the Sniffers, Deaf Institute
Manchester, Marsicans, Academy
Manchester, Sundara Karma, O2 Victoria Warehouse
Newcastle, Nilufer Yanya, Think Tank?
Nottingham, Yak, Bodega

SUNDAY 7TH APRIL
London, The Hunna, O2 Academy Brixton
Manchester, James Blake, O2 Victoria Warehouse
Tunbridge Wells, Bloxx, The Forum

MONDAY 8TH APRIL
Birmingham, The Hunna, O2 Institute
Bristol, Sundara Karma, O2 Academy
Leicester, Nilufer Yanya, O2 Academy
Liverpool, Yak, Arts Club

TUESDAY 9TH APRIL
Bath, Indoor Pets, Moles
Birmingham, The Hunna, O2 Institute
Bristol, James Blake, O2 Academy
Bristol, PUP, The Fleece
London, Nilufer Yanya, EartH
Manchester, Yak, YES
Reading, Bloxx, The Facebar
Sheffield, Sundara Karma, O2 Academy

WEDNESDAY 10TH APRIL
Birmingham, Sundara Karma, O2 Institute
Bristol, James Blake, O2 Academy
Hull, Yak, The Polar Bear
Liverpool, Indoor Pets, Arts Club
London, Bloxx, Dingwalls
London, PUP, The Garage
Norwich, The Hunna, UEA

THURSDAY 11TH APRIL
Birmingham, Nilufer Yanya, Hare & Hounds
Bristol, Fontaines DC, Thekla
Glasgow, Indoor Pets, King Tut's
Glasgow, Marsicans, Stereo
Glasgow, These New Puritans, SWG3
Leeds, PUP, Brudenell Social Club
Leicester, Bloxx, The Cookie
Newcastle, Yak, The Cluny

FRIDAY 12TH APRIL
Bristol, Nilufer Yanya, Thekla
Bristol, Vant, The Louisiana
Glasgow, PUP, Cat House
Glasgow, Tom Williams, The Hug & Pint
Glasgow, Yak, King Tut's
Leeds, Fontaines DC, Brudenell Social Club
Leeds, These New Puritans, Belgrave Music Hall
Manchester, Indoor Pets, Deaf Institute
Middlesborough, Bloxx, Westgarth Social Club
Newcastle, Marsicans, Think Tank?
Southampton, Sundara Karma, Guildhall

SATURDAY 13TH APRIL
Cardiff, The Good The Bad And The Queen, University SU
Glasgow, Bloxx, The Garage
Hebden Bridge, These New Puritans, Trades Club
London, Sundara Karma, O2 Academy Brixton
Manchester, Fontaines DC, Gorilla
Newcastle, Vant, Think Tank?
Nottingham, Marsicans, Rock City
Oxford, Nilufer Yanya, O2 Academy
Oxford, Tom Williams, The Jericho

SUNDAY 14TH APRIL
Birmingham, Tom Williams, O2 Academy
Brighton, Nilufer Yanya, The Haunt
Glasgow, Fontaines DC, King Tut's
Glasgow, Vant, The Garage
Newcastle, Indoor Pets, Think Tank?

MONDAY 15TH APRIL
Birmingham, Indoor Pets, The Flapper
Newcastle, Bloxx, Northumbria Institute
Newcastle, Suede, Barbican Centre



BLOXX. ▸▸

Oxford, Circa Waves, O2 Academy

TUESDAY 16TH APRIL
Blackburn, Suede, King George's Hall
Cardiff, Indoor Pets, Clwb Ifor Back
London, Martha, The Garage
Manchester, Yak, Night People
Nottingham, Circa Waves, Rock City
Nottingham, Fontaines DC, Rescue Rooms
York, Bloxx, The Crescent

WEDNESDAY 17TH APRIL
Birmingham, Vant, Hare & Hounds
Liverpool, Bloxx, Jacaranda Records
London, Fontaines DC, The Garage
London, Indoor Pets, Scala
London, James Blake, Eventim Apollo
London, These New Puritans, The Dome
Nottingham, Suede, Rock City

THURSDAY 18TH APRIL
Brighton, Fontaines DC, The Haunt
Brighton, Indoor Pets, Green Door Store
Brighton, These New Puritans, Patterns
Bristol, Puppy, Exchange
Derby, Bloxx, The Venue
Glasgow, Circa Waves, Barrowland
Liverpool, The Good The Bad And The Queen, Eventim Olympia
London, James Blake, Eventim Apollo
London, Vant, Camden Assembly

FRIDAY 19TH APRIL
Birmingham, Puppy, The Flapper
Bristol, These New Puritans, Thekla
Cambridge, Bloxx, Portland Arms
Leeds, Antlers, Belgrave Music Hall
London, Panda Bear, Electric Brixton
London, The Good The Bad And The Queen, Palladium
Manchester, Circa Waves, O2 Victoria Warehouse
Manchester, Suede, Albert Hall

SATURDAY 20TH APRIL
Manchester, Puppy, Star & Garter
Manchester, Suede, Albert Hall
Manchester, The Antlers, Dancehouse Theatre
Sheffield, Circa Waves, Foundry

SUNDAY 21ST APRIL
Glasgow, Puppy, The Garage

MONDAY 22ND APRIL
Brighton, Weyes Blood, The Haunt
Newcastle, Puppy, Think Tank?

TUESDAY 23RD APRIL
Birmingham, Circa Waves, O2 Institute
Brighton, Suede, Dome
Bristol, Weyes Blood, Exchange
Cardiff, Stella Donnelly, Clwb Ifor Bach
Glasgow, Jaws, King Tut's
London, The Antlers, Union Chapel
Nottingham, Puppy, Bodega

WEDNESDAY 24TH APRIL
Bristol, Stella Donnelly, Thekla
Leeds, Puppy, Brudenell Social Club
Leeds, Suede, O2 Academy
Manchester, Weyes Blood, YES

THURSDAY 25TH APRIL
Bristol, Circa Waves, O2 Academy
London, Jaws, Electric Ballroom
London, Puppy, The Underworld
London, Weyes Blood, Islington Assembly Hall
Southampton, Stella Donnelly, Joiners

FRIDAY 26TH APRIL
Bristol, Martha, Exchange
Cardiff, Suede, University SU
London, Circa Waves, Roundhouse
Manchester, Jaws, O2 Ritz

SATURDAY 27TH APRIL
Birmingham, Jaws, O2 Institute
Brighton, Martha, West Hill Hall
Brighton, Stella Donnelly, The Haunt
Newcastle, Circa Waves, University Students Union
Southampton, Suede, Guildhall

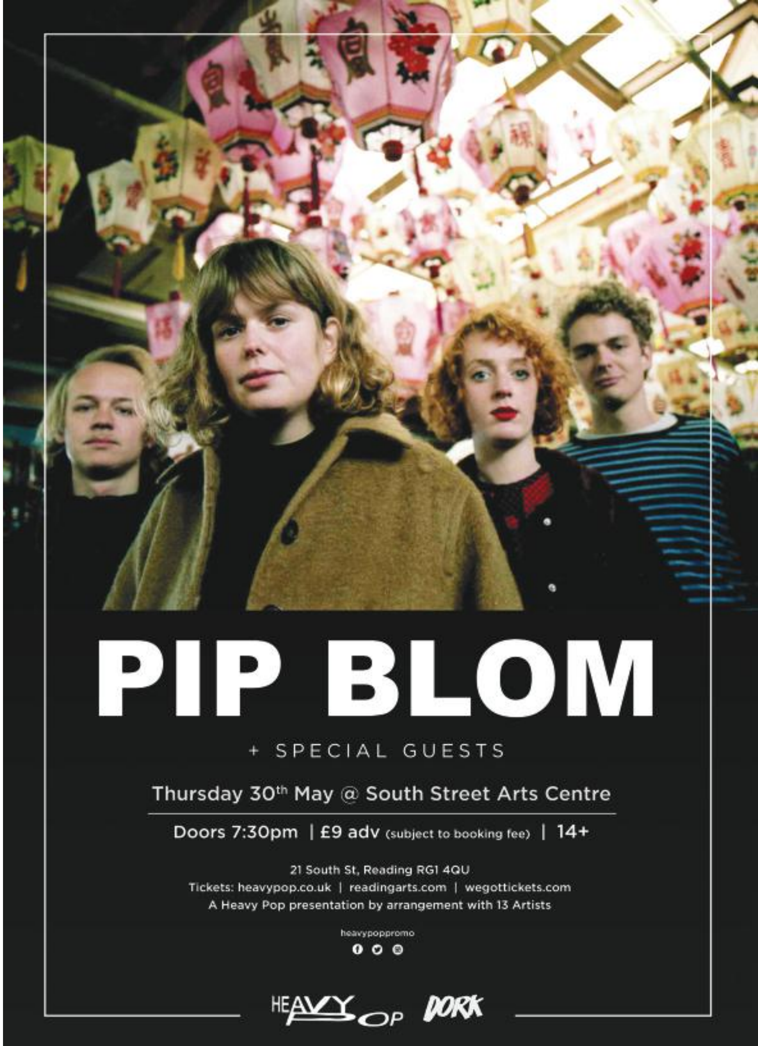
SUNDAY 28TH APRIL
Birmingham, Martha, Hare & Hounds
Cambridge, Suede, Corn Exchange
Manchester, Stella Donnelly, YES

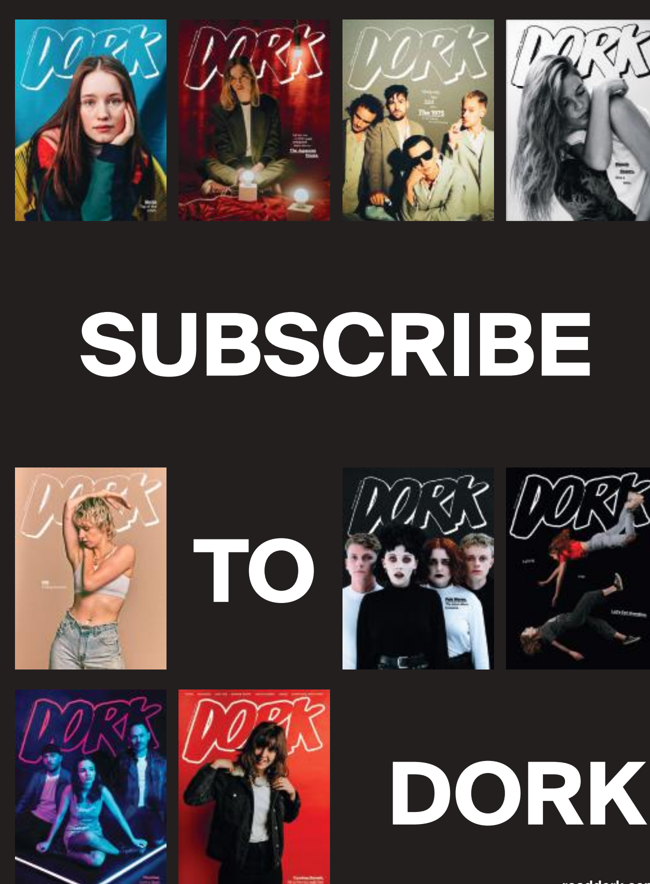
MONDAY 29TH APRIL
Bedford, Black Honey, Esquires
Glasgow, Crows, Blue Arrow
Glasgow, Marina, O2 Academy

TUESDAY 30TH APRIL
Leeds, Crows, Oporto Bar
Norwich, Honeyblood, Waterfront Studio
Stoke-on-Trent, Black Honey, Sugarmill

INDOOR PETS. ▸▸







ANY OTHER QUESTIONS?!? **LYDIA NIGHT** FROM

THE REGRETTES

Asking about the usual stuff is so boring. Why would you want to do that, when you could ask **Lydia** from **The Regrettes** about... biting fingers off?!

What's your favourite thing about being a musician?
Meeting the weirdest and coolest people all over the world.

What was the last thing you broke?
My favourite necklace that my friend made me for my birthday. It's okay though because Drew is gonna fix it.

When's your birthday?
October 13th.

What is your most treasured possession?
My stuffed lamb Lamby that I've had since I was a baby.

Who was your favourite musician or band when you were 14?
Probably The Frights.

Do you believe in aliens?
Yes.

Have you ever fallen over onstage?
Yeah, one time this crazy drugged out chick ran on stage and pushed me over. That counts I think?

If you could have a superpower of your choosing, what would it be?
Teleportation for suuuure. I'd be so productive.

Have you ever written a fan letter?
Not that I can recall.

Who's your favourite new band?
Wallows. They've been playing together for a super long time but have only been going by Wallows for a bit.

What is your earliest memory?
The first concert I went to, which was Fats Domino with my dad.

How punk are you out of ten?
I'm super into hygiene, and I just told you that my most prized possession is a stuffed lamb. However, I'm pretty loud and aggressive sometimes, and Lamby is punk so maybe a solid 6?

What's the naughtiest thing you did at school?
I almost bit a kid's finger off in preschool but to be fair; he did stick it in my mouth, so he had it coming.

What was the first record you bought?
I can't remember, but I'm just gonna assume it was Elvis.

Have you ever been thrown out of somewhere?
No, I'm an angel.

Do you have any hobbies?
I love to cook, take baths, and dance with myself or in my Zumba class.

"ONE TIME THIS CRAZY DRUGGED OUT CHICK RAN ON STAGE AND PUSHED ME OVER"

What's the scariest thing you've ever done?
Probably crawl through a tight ass crawl space on a middle school Catalina Island trip for some team building activity.

Have you ever been to a showbiz party?
I don't know what that is.

If you weren't a musician, what would you be doing?
I'd probably be a housewife with a food and fitness blog, lol.

Have you ever had an imaginary friend?
Oh yes, many. Probably more imaginary pets though.

Tell us a secret about yourself?
I can sort of wiggle my ears. Barely. ■

The Regrettes are currently supporting Twenty One Pilots on tour.





LUCY ROSE
no words left



the new album
22nd march

"the best work of her career" - Q magazine

april 9 - london, uk, union chapel SOLD OUT
april 10 - bristol, uk, st george's
april 11 - cardiff, uk, the gate
april 13 - manchester, uk, the stoller hall
april 14 - dublin, ie, liberty hall
april 16 - leeds, uk, city varieties
april 17 - glasgow, uk, st luke's
december 4 - london, uk, barbican

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COMMUNION RECORDS

SUNDAY 14TH JULY 2019

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GUNNERSBURY PARK, LONDON

CATFISH AND THE BOTTLEMEN

RAG'N'BONE MAN

FRIENDLY FIRES - BEAR'S DEN

MATT CORBY — DMA'S — TINARIWEN

HONEYBLOOD — HYUKOH

THE CORONAS - FONTAINES D.C. - MATTHEW AND THE ATLAS

DREAM WIFE — THE TESKEY BROTHERS — TALOS — CLEOPATRICK

THE MURDER CAPITAL — BANFI

MARTHAGUNN — SQUID

BALCONY — COSMIC STRIP

BILL JEFFERSON — INHALER



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